COLONIAL/POST-COLONIAL LITERATURES – II

M.A (English)

Semester – IV, Paper-V

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FOREWORD

Since its establishment in 1976, Acharya Nagarjuna University has been forging a head in the path of progress and dynamism, offering a variety of courses and research contributions. I am extremely happy that by gaining 'A' grade from the NAAC in the year 2016, Acharya Nagarjuna University is offering educational opportunities at the UG, PG levels apart from research degrees to students from over 443 affiliated colleges spread over the two districts of Guntur and Prakasam.

The University has also started the Centre for Distance Education in 2003-04 with the aim of taking higher education to the door step of all the sectors of the society. The centre will be a great help to those who cannot join in colleges, those who cannot afford the exorbitant fees as regular students, and even to housewives desirous of pursuing higher studies. Acharya Nagarjuna University has started offering B.A., and B.Com courses at the Degree level and M.A., M.Com., M.Sc., M.B.A., and L.L.M., courses at the PG level from the academic year 2003-2004onwards.

To facilitate easier understanding by students studying through the distance mode, these self-instruction materials have been prepared by eminent and experienced teachers. The lessons have been drafted with great care and expertise in the stipulated time by these teachers. Constructive ideas and scholarly suggestions are welcome from students and teachers involved respectively. Such ideas will be incorporated for the greater efficacy of this distance mode of education. For clarification of doubts and feedback, weekly classes and contact classes will be arranged at the UG and PG levels respectively.

It is my aim that students getting higher education through the Centre for Distance Education should improve their qualification, have better employment opportunities and in turn be part of country's progress. It is my fond desire that in the years to come, the Centre for Distance Education will go from strength to strength in the form of new courses and by catering to larger number of people. My congratulations to all the Directors, Academic Coordinators, Editors and Lesson-writers of the Centre who have helped in these endeavors.

Prof. Raja Sekhar Patteti
Vice Chancellor
Acharya Nagarjuna University

M.A – English

SEMESTER – IV, Paper-V

405EG21: COLONIAL/POST-COLONIAL LITERATURES – II

Syllabus

UNIT – I

Racial oppression, Theme of Exile and Alienation, Black Women's Writing, New Definitions of culture, Realism in Canadian Novel, Search for Identity, Cross Cultural Conflict, the Expatriate experience

UNIT – II

A.D. Hope : "Australia"
Judith Wright : "Fire at the Murdering Hut"; "Woman to Man"Patrick White : Voss

UNIT – III

Margaret Laurence : The Stone Angel.
Jean Rhys : Wide Sargasso Sea.

UNIT – IV

Nadine Gordimer : July's People.

UNIT – V

Douglas Stewart : Ned Kelly
Athol Fugard : The Blood Knot.

SUGGESTED READINGS :

1. Colonialism and Post Colonialism- Ania Loomba- Routledge-2016
2. Colonial and Post Colonial Literature – Migrant Metaphors- Oxford UniversityPress- 2014
3. Prem Podder & David Johnson " A Historical Companion to Post Colonial Literature in English" 2005.
4. Elleke Boehmer, Colonial and Post Colonial Literature, Migrant Mataphors.

CONTENTS

LESSON - 1

CONCEPTUAL STUDY - 1

OBJECTIVES :

The objective of the lesson is to help the learners to understand

- The significance of colonial/ post-colonial literature
- The background of the colonial/ post-colonial literature
- Understanding the theme of exile and alienation
- The emergence of black women writing

STRUCTURE :

1.1 INTRODUCTION : ABOUT COLONIAL/POST COLONIAL LITERATURE :

Colonial and post-colonial literature plays a crucial role in understanding the historical and cultural impact of colonization on countries and societies. This body of literature examines the experiences of colonized people, their struggles, and efforts to reclaim their identities and assert their independence. By exploring the themes of race, identity, power dynamics, and resistance, colonial and post-colonial literature offers a unique perspective on the complexities of post-colonial societies. Moreover, it provides a platform for marginalized voices to be heard and acknowledged, promoting social justice and equality. Thus, the importance of studying colonial and post-colonial literature cannot be overstated.

1.1.1 Colonial and Post-Colonial Literature :

Colonial literature refers to written works produced during the colonial era when European powers colonized various parts of the world. These works often reflect the perspectives, experiences, and ideologies of the colonizers and the colonized. Post-colonial literature, on the other hand, emerged after the decolonization process when formerly colonized countries gained independence. It explores the aftermath of colonization and the complex issues of identity, culture, power dynamics, and the effects of colonialism. Both colonial and post-colonial literature play an important role in understanding the historical, political, and cultural aspects of the colonial era and its aftermath.

Colonial literature emerged during the period of European colonization, when colonizers imposed their language, culture, and values on the colonized countries. It reflects the power dynamics and ideologies prevalent during that time, shedding light on the experiences of the colonized people. Postcolonial literature, on the other hand, arose after the end of the colonial rule, exploring the aftermath and the challenges faced by the once colonized societies. Thus, by contextualizing these works, we can gain a deeper understanding of the impact of colonialism and its lasting effects on literature and society. Colonial or post-colonial literature plays a crucial role in understanding and interpreting the history, culture, and experiences of countries that were once colonized. It provides a platform for marginalized voices, allowing for the exploration of themes such as identity, race, power dynamics, and resistance. By shedding light on the effects of colonization and decolonization processes, this form of literature allows for a more comprehensive understanding of the complex legacies of colonialism. Through their narratives, colonial and post-colonial authors challenge dominant discourses and offer alternative perspectives, ultimately contributing to the enrichment and diversification of contemporary literature.

1.2 RACIAL OPPRESSION :

Racial oppression has been a pervasive issue throughout history, stemming from the belief in the superiority of one race over another. This form of systemic discrimination has resulted in countless social, economic, and political injustices perpetrated against marginalized communities. It is crucial to acknowledge the profound impact of racial oppression on individuals and society, as it perpetuates inequality and fosters a climate of hostility. By exploring the history and dynamics of racial oppression, this essay aims to shed light on the lasting effects it has had and continues to have on various aspects of life.

1.2.1 Importance of Addressing Racial Oppression in Society :

Addressing racial oppression is of paramount importance in society. By acknowledging and confronting this issue, we can work towards creating a more inclusive

and equitable society for all individuals. Failure to address racial oppression perpetuates inequality and perpetuates systemic discrimination, preventing marginalized communities from accessing the same opportunities and resources as their privileged counterparts. By actively engaging in dialogue, education, and policy changes, society can dismantle oppressive structures, dismantling racism and creating a more just society for all.

Racial oppression is a deeply-rooted problem in society, one that continues to afflict individuals, com munities, and the broader nation. Despite the progress made over the years, systemic racism and dis crimination persist, perpetuating the barriers and limitations faced by racial minorities. These oppressive structures are bolstered by subtle biases, unequal access to resources and opportunities, and the endurance of negative stereotypes. To truly address racial oppression, there is a need for comprehensive societal change through education, legislation, and a collective commitment to dismantling systemic injustices.

1.2.2 Historical Context of Racial Oppression :

Furthermore, understanding the historical context of racial oppression necessitates an examination of key events and ideologies that have perpetuated systemic racism. One significant event is the Atlantic slave trade, which forcibly brought millions of Africans to the Americas as slaves. This dehumanizing institution laid the groundwork for racial hierarchy, wherein white Europeans positioned themselves as superior to other races. Additionally, colonialism further entrenched racial oppression, as European powers exploited the resources of colonized peoples, while imposing discriminatory laws and policies based on race. These historical factors formed the foundation for systemic racism that continues to influence societies today.

1.2.3 Slavery and its Impact on Racial Oppression :

Furthermore, the institution of slavery not only had a profound impact on the physical and economic well-being of African slaves, but it also perpetuated the notion of racial superiority and inferiority. The dehumanizing treatment endured by slaves reinforced the belief that Africans were naturally subordinate to whites, leading to the justification and normalization of racial oppression. This mindset was deeply ingrained in American society and laid the foundation for centuries of racial discrimination and prejudice, which continue to shape racial relations today. The legacy of slavery is an ongoing reminder of the enduring impact of racial oppression in American history.

1.2.4 Civil rights Movement and its Significance :

The civil rights movement of the mid-20th century holds immense significance in American history. It marked a turning point in the fight against racial oppression and discrimination, as African Americans and their allies tirelessly advocated for equal rights and justice. Through collective action, protests, and legal battles, they challenged the unjust systems of segregation and provided a voice for the marginalized. The movement led to key legislative changes, such as the Civil Rights Act of 1964 and the Voting Rights Act of 1965, which dismantled institutionalized racism and paved the way for a more inclusive society. Moreover, the civil rights movement inspired other marginalized groups to demand their rights, leading to a broader movement for social justice and equality in the United States.

One particular form of racial oppression that has been prevalent throughout history is segregation. Segregation involves the separation of different racial groups, typically

resulting in one group having more resources and opportunities while the other is left disadvantaged. This practice has been pervasive in various aspects of society, including housing, education, and public facilities. As a result, individuals from marginalized racial groups face limited access to quality education, proper housing, and equal treatment, perpetuating the cycle of racial inequality and hindering social progress.

1.2.5 Forms of Racial Oppression :

Racial oppression manifests in various forms throughout society. Firstly, systemic racism permeates political, economic, and social structures, maintaining inequality and limiting opportunities for marginalized communities. Additionally, institutional racism is prevalent within educational and criminal justice systems, leading to racial disparities in access to quality education and disproportionate rates of incarceration. Moreover, interpersonal racism perpetuates discrimination and prejudice through personal biases and stereotypes, further marginalizing racial minorities. These interconnected forms of racial oppression create a complex web of historical and contemporary injustices that require comprehensive strategies for eradication and social transformation.

1.2.6 Economic Disparities and Racial Inequality :

Despite some progress made in recent years, economic disparities and racial inequality continue to be pressing issues in our society. Research has shown that people of colour, particularly African Americans and Hispanics, face higher rates of poverty, unemployment, and inadequate access to quality education and healthcare compared to their white counterparts. These disparities are not only unjust but also perpetuate a cycle of social and economic disadvantage. To address this complex issue, it is crucial to implement policies that aim to reduce systemic racism, promote equal opportunities, and provide support and resources for marginalized communities.

1.2.7 Effects of Racial Oppression :

Racial oppression's profound and enduring effects are multilayered, pervasive, and far-reaching. The psychological impact on individuals subjected to such discrimination is evident through increased rates of anxiety, depression, and post-traumatic stress disorder. Moreover, the disparities in access to quality education, employment opportunities, and healthcare perpetuate a cycle of inequality and limited upward mobility for marginalized racial communities. These structural imbalances contribute to systemic poverty, reduced life expectancy, and overall diminished well-being within oppressed racial groups. Ultimately, racial oppression's consequences extend beyond individual experiences, affecting the social fabric of society at large.

1.2.8 Resistance and Activism against Racial Oppression :

Resistance and activism against racial oppression have been essential in changing societal attitudes and policies. Throughout history, individuals and groups have organized protests, boycotts, and other forms of civil disobedience to challenge discrimination and fight for racial equality. These acts of resistance have led to significant victories, such as the Civil Rights Movement in the United States, which resulted in the desegregation of schools and the enactment of anti-discrimination laws. However, despite these achievements, racial oppression continues to persist in various forms, necessitating ongoing efforts in education, awareness, and activism to dismantle systemic racism.

1.3 THEME OF EXILE AND ALIENATION :

The theme of exile and alienation is a recurring topic in both colonial and post-colonial literature. Exile refers to the state of being banished or removed from one's home, while alienation pertains to the feeling of isolation or estrangement. This essay delves into how these themes are explored in literary works from different periods, analysing the experiences of characters who are forced to leave or live outside their homelands, highlighting the impact of colonization and decolonization on individuals' sense of belonging and identity.

1.3.1 Importance of Studying the Theme in Colonial and Post-Colonial Literature :

The theme of exile and alienation in colonial and post-colonial literature holds immense significance in understanding the complex socio-political dynamics faced by individuals during periods of colonization and decolonization. By delving into the experiences of characters who are uprooted from their homeland and forced to adapt to unfamiliar surroundings, this theme provides valuable insights into the profound psychological and cultural impact of colonization. Furthermore, the theme also sheds light on the marginalized voices and struggles of those who are placed at the periphery of society, giving voice to their experiences, and fostering a deeper understanding of the consequences of colonialism.

1.3.2 Exile And Alienation In Colonial Literature :

In colonial literature, the theme of exile and alienation emerges as a profound reflection of the tumultuous experiences faced by colonized individuals. This theme embodies the emotional and psychological dislocation resulting from the brutal imposition of foreign rule and the erasure of indigenous cultures. Through works such as Derek Walcott's "Omeros" and Chinua Achebe's "Things Fall Apart," writers capture the profound sense of displacement, loss, and estrangement experienced by colonized peoples, highlighting the complex implications of colonialism on identity and belonging.

1.3.3 Historical Context of Colonialism :

Furthermore, it is essential to acknowledge the historical context of colonialism to fully comprehend the theme of exile and alienation in both colonial and post-colonial literature. Colonialism emerged during the 16th century as European powers sought to expand their territories and exploit resources in distant lands. This era was marked by the brutal subjugation of indigenous populations and the establishment of colonial administrations. The legacy of colonialism left a lasting impact on both colonizing and colonized societies, creating a deep sense of alienation and displacement for those subjected to the oppressive system. This historical backdrop provides a crucial framework for exploring the intricate experiences of exile and alienation in literature produced during and after the colonial era.

1.3.4 Examples of Colonial Literature Depicting Exile and Alienation :

In colonial literature, the theme of exile and alienation is recurrently depicted through various examples. For instance, in Joseph Conrad's "Heart of Darkness," the character of Kurtz is portrayed as an outsider, isolated amidst the unfamiliar African landscape. Similarly, in Jean Rhys' "Wide Sargasso Sea," the protagonist Antoinette experiences a deep sense of exile due to her mixed racial identity and her dis placement from her homeland. These works

highlight the profound impact of colonialism on individuals, emphasizing the isolation and disconnection experienced by those living in a foreign land.

1.3.5 Exile as a Result of Colonization :

In colonial literature, the theme of exile and alienation is prevalent and conveys the struggles faced by individuals removed from their native land. This theme is portrayed through the experiences of the colonizers who find themselves in unfamiliar territories, grappling with cultural differences and the loss of identity. Furthermore, colonial literature often reflects the isolation and displacement felt by the colonized population, who are forced into unfamiliar social and political structures that accentuate their sense of being uprooted from their own history and culture.

Exile as a result of colonization is a recurring theme in both colonial and post-colonial literature. The process of colonization often involved the displacement of indigenous populations from their lands, forcing them into a state of exile. This physical displacement not only resulted in a loss of homeland but also brought about a sense of alienation and marginalization. Exiled individuals were often treated as outsiders, with their cultural identities and traditions being suppressed by the colonizers. The experience of exile, therefore, became a powerful symbol of resistance and a means for writers to explore the themes of identity, belonging, and the impacts of colonization on individuals and communities.

1.3.6 Alienation from One's Own Culture and Identity :

One of the most prevalent themes in colonial and post-colonial literature is the idea of alienation from one's own culture and identity. This concept is explored in various ways, highlighting the profound impact of colonization on individuals and communities. Whether it be through the loss of language, traditions, or even the forced adoption of the colonizer's customs, the effects of cultural alienation are deeply felt. This theme serves to shed light on the complexities of identity formation and the enduring struggle for individuals to reclaim their sense of self in the face of external oppression.

One of the prominent themes explored in colonial and postcolonial literature is that of exile and alienation. These themes highlight the experience of individuals who are displaced from their homeland due to colonization or the aftermath of colonial rule. Exile signifies a state of estrangement and detachment from one's original cultural and social roots, often resulting in a sense of lost identity and cultural fragmentation. Alienation, on the other hand, denotes the feeling of isolation and marginalization from the dominant society. Together, these themes unravel the complex repercussions of colonization, shedding light on the profound psychological and social impact it has on individuals and their communities.

1.3.7 Exile and Alienation in Post-Colonial Literature :

In post-colonial literature, the theme of exile and alienation is explored through various literary devices, highlighting the profound impact of colonization on individual and collective identities. Through the depiction of characters who are torn between their native land and the imposed colonial culture, authors depict the psychological and emotional struggles faced by those who have been uprooted from their roots. This theme also sheds light on the consequences of colonization, emphasizing the loss of cultural

heritage, displacement, and the struggle to find a sense of belonging in an unfamiliar territory.

1.3.8 Examples of Post-Colonial Literature Exploring Exile and Alienation :

Post-colonial literature offers various examples that delve into the intricacies of exile and alienation. Amitav Ghosh's "The Shadow Lines" explores the psychological dislocation experienced by characters living in post-colonial India and the diaspora community in the United Kingdom. In J.M. Coetzee's "Waiting for the Barbarians," the protagonist grapples with his role in a colonial society, as he questions the morality of his actions and experiences a profound sense of isolation. These works exemplify the multifaceted themes of exile and alienation, shedding light on the complex aftermath of colonialism.

1.3.9 Analysis of the theme in Post-Colonial Literature :

In post-colonial literature, the theme of exile and alienation is a recurring motif that reflects the profound impacts of colonization on the colonized individuals and societies. Through various literary techniques, post-colonial authors effectively convey the sense of displacement and estrangement experienced by individuals torn between their native culture and the impositions of the colonizers. By shedding light on the lasting consequences of colonization, these authors challenge the dominant narratives perpetuated bythe colonizers, giving voice to the marginalized and oppressed.

1.3.10 Exile as a Consequence of Cultural Hybridity :

Furthermore, exile can also be seen as a consequence of cultural hybridity in colonial and post-colonial literature. As colonizers imposed their own culture upon the colonized, a clash of different cultures ensued, leading to a sense of alienation and displacement for the indigenous populations. This cultural hybridity, characterized by a blending of cultures and identities, often led to the exile of individuals who could not fully assimilate into either culture. Exile became a way for these individuals to navigate the complexities of their hybrid identity and find a sense of belonging in a new, unfamiliar land.

1.3.11 Alienation from Both Colonizers and Native Communities :

Alienation from both colonizers and native communities is a recurring theme in colonial and post-colonial literature. As colonizers impose their foreign culture and values upon the indigenous population, a sense of cultural dislocation and marginalization arises. This dislocation can further be experienced by those who have delved into the colonizer's culture but are still labelled as outsiders. In this double alienation, individuals may find themselves caught between two worlds, feeling like strangers in both, leading to profound feelings of isolation and identity crisis.

The theme of exile and alienation is a prominent aspect of colonial and post-colonial literature. Writers from these periods explore the experiences of individuals being displaced from their homeland and the resulting feeling of not belonging. Exile is often associated with the loss of identity, as individuals are forced to adapt to new cultures and societies. This theme is a reflection of the impact of colonization and the complex dynamics between the colonizers and the colonized. Through their literature, colonial and post-colonial writers shed light on the struggles and challenges faced by those who are exiled or alienated.

1.3.12 Comparison between Colonial and Post-Colonial Exile and Alienation :

It is crucial to compare the experiences of colonial and post-colonial periods. Colonial exile and alienation were often results of the oppressive policies imposed by colonial powers, leading to a sense of displacement and marginalization for indigenous populations. Conversely, post-colonial exile and alienation can be attributed to the continued effects of colonization, wherein the indigenous populations grapple with the remnants of colonial assimilation policies and struggle to reclaim their cultural identities. Therefore, while the nature of exile and alienation may differ between the two contexts, the underlying dynamics of power and marginalization persist.

1.4 BLACK WOMEN'S WRITING :

In the past few decades, there has been a growing recognition and celebration of the contributions of black women writers to the literary world. These women have offered unique and indispensable perspectives, shedding light on the experiences of black women in America. This essay aims to explore the works of black women writers, examining the themes and techniques present in their writing. By delving into their stories, this analysis seeks to uncover the richness and diversity of black women's writing throughout history.

1.4.1 Importance and Relevance of Studying Black Women's Writing :

Understanding the importance and relevance of studying Black women's writing is crucial in the pursuit of a comprehensive understanding of literature and history. Black women's writing provides a unique perspective on the intersections of race, gender, and class, shedding light on the marginalized experiences and struggles that have often been overlooked or silenced. By immersing ourselves in their narratives, we gain a more nuanced understanding of the complexities of identity and the various forms of resistance and resilience displayed by Black women throughout history.

Black women's writing has played a pivotal role in challenging traditional narratives and giving voice to their unique experiences. Through their literary works, black women have addressed intersecting issues of race, gender, and identity, highlighting the complexities of their existence in a society that often fosters marginalization. These writings offer nuanced perspectives, exposing the injustices faced by black women, while also celebrating their strength, resilience, and triumphs. In this way, black women's writing serves as a powerful tool for social commentary, cultural critique, and collective empowerment.

1.4.2 Historical Context of Black Women's Writing :

In the historical context of Black women's writing, it is crucial to acknowledge the various social, political, and cultural factors that shaped and influenced their literary production. Racism, sexism, and classism were pervasive forces that constrained the voices and experiences of Black women. Despite these oppressive conditions, Black women writers have consistently challenged and defied societal norms, delivering powerful narratives that celebrate their resilience, promote social justice, and document the collective struggles of Black women throughout history. Their writings serve as testaments to the enduring spirit and resilience of Black women in the face of adversity.

1.4.3 Early African American Women Writers :

Emerged during a time of great oppression and limited opportunities for people of colour in America. Despite these challenges, these women harnessed the power of the written word to express their experiences and advocate for social and political change. They used literature as a means of resistance, shedding light on issues of slavery, discrimination, and the quest for civil rights. These writers, such as Phillis Wheatley, Harriet Jacobs, and Frances Ellen Watkins Harper, paved the way for future generations of African American women writers, serving as trailblazers in the fight for equality and self-expression.

1.4.4 Harlem Renaissance and the Emergence of Black Women Writers :

During the Harlem Renaissance, a cultural and artistic movement that took place in the 1920s and 1930s, Black women writers began to emerge and make significant contributions to the literary world. They challenged societal norms by addressing issues of race, gender, and identity through their work. Prominent figures such as Zora Neale Hurston, Nella Larsen, and Gwendolyn Bennett explored themes of racial uplift, self-discovery, and the complexities of Black womanhood in their novels, poetry, and essays. The Harlem Renaissance provided a platform for these talented writers to express their unique perspectives\ and amplify the voices of Black women in American literature, ultimately leaving a lasting impact on the literary canon.

1.4.5 Impact and Influence of Black Women's Writing :

Black women's writing has had a profound impact on the literary and cultural landscape of America. From the early works of figures such as Phillis Wheatley and Harriet Jacobs to the contemporary voices of Toni Morrison and Chimamanda Ngozi Adichie, black women writers have contributed immensely to the development of literature that explores the intersectionality of race, gender, and class. Their works have challenged dominant narratives, giving voice to the experiences and perspectives of marginalized communities. Moreover, their writing has served as a catalyst for social and political change, awakening readers to the issues of systemic racism and sexism that continue to exist in society. As readers engage with these texts, they are exposed to different experiences, identities, and worldviews, fostering empathy and understanding. Ultimately, black women's writing serves as an important tool for dismantling oppressive structures and promoting social justice.

1.5 GLOSSARY :

- Alienation =Isolation
- Hybridity =A cross between two separate races or cultures
- Harlem Renaissance =Intellectual and cultural revival of African American music, dance, literature
- Oppression =Cruel treatment or distress

1.6 SELF-ASSESSMENT QUESTIONS :

1. What is racial oppression and what are its forms?
2. What is colonial and post-colonial literatures?
3. Emergence of black women writing, explain.
4. Historical context of black women writing, explain.

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Dr. Ch. V. Manjusha

LESSON - 2

CONCEPTUAL STUDY - 2

OBJECTIVES :

The objective of the lesson is to help the learners to understand

- The significance of culture
- The background of Canadian novel
- Understanding the theme realism in Canadian novels
- The formation of identity

STRUCTURE :

2.6 References

2.1 INTRODUCTION : NEW DEFINITIONS OF CULTURE :

In today's globalized society, the concept of culture has become increasingly complex and multifaceted. Traditionally understood as a set of beliefs, values, and behaviours shared by a specific group of people, culture has been undergoing transformative changes that challenge its traditional definitions. This essay aims to explore new definitions of culture in light of contemporary socio cultural phenomena. By examining the various influences that shape our understanding of culture, including technological advancements, increased mobility, and the rising importance of subcultures, we can gain a more comprehensive understanding of this dynamic and evolving concept. Through this exploration, we can uncover the implications of these new definitions for individuals, communities, and society as a whole.

2.1.1 The Evolution of Culture :

In recent years, scholars have proposed new definitions of culture that take into account its dynamic nature and evolution. One of these new perspectives is the concept of emergent culture. Emergent culture theory suggests that culture is not a static entity but rather emerges from the interactions and shared meanings of individuals within a particular social group or context. According to this theory, culture is constantly being shaped and transformed through the actions and beliefs of its members. This view challenges traditional notions of culture as something fixed and inherited, instead highlighting the agency and creativity of individuals in shaping and evolving culture. Additionally, the concept of digital culture has emerged with the rapid advancements in technology and the widespread use of the internet. Digital culture refers to the ways in which technology has transformed various aspects of human life, including communication, social interaction, and even cultural production. It encompasses digital platforms, online communities, and virtual spaces that have become integral parts of modern culture. These new definitions of culture highlight the fluidity and adaptability of societies in the face of changing circumstances and the role of individuals in influencing cultural evolution.

2.1.2 Cultural Relativism: A New Perspective :

In recent years, the concept of cultural relativism has emerged as a powerful tool for understanding and appreciating the diversity of human cultures. Cultural relativism challenges the prevailing notion of cultural superiority and pushes us to examine cultural practices from the perspective of those who belong to each culture. This perspective recognizes that cultures evolve differently due to a myriad of factors, including historical context, geographic location, and social circumstances. It emphasizes that no culture is inherently superior or inferior to another. Instead, each culture should be viewed in its own unique context, allowing for a deeper understanding and appreciation of its values, customs, and traditions. By adopting a cultural relativist perspective, individuals can avoid ethnocentrism and prejudices that often stem from a limited understanding of different cultures. Ultimately, cultural relativism enables us to approach cultural interactions with an open mind and a willingness to learn and embrace diverse ways of life.

2.1.3 New Definitions of Culture :

As globalization continues to reshape the world, scholars and cultural theorists have begun to propose new definitions of culture that take into account the intricate relationship between global forces and local practices. One such definition emerges from the work of

anthropologist Arjun Appadurai, who conceptualizes culture as a "rooted cosmopolitanism," where local cultures are intertwined with global flows of goods, ideas, and people. This perspective acknowledges that cultures are not static or isolatable entities but are shaped by ongoing interactions and negotiations with the globalizing world. It recognizes that individuals and communities are no longer confined to a single cultural background but are increasingly adopting cosmopolitan identities that are shaped by global encounters and the constant movement of people across national borders. Moreover, this redefined understanding of culture challenges the traditional notion of cultural authenticity, as it emphasizes the fluidity and hybridity of cultural practices in the face of globalization. It calls for a more nuanced analysis that acknowledges the complexity and dynamism of cultural formations in the era of globalization. By embracing these new definitions, scholars can better understand the ways in which globalization influences and transforms cultures, and foster a more inclusive and open-minded approach towards cultural diversity in today's interconnected world.

2.1.4 The Intersection of Technology and Culture :

In addition to the changing definitions of culture, the intersection of technology and culture has brought about a new realm of possibilities and challenges. With the rapid advancements in technology, cultural practices and expressions have transformed, affecting various aspects of society. One prominent example is the rise of social media platforms, which have revolutionized the way individuals connect, communicate, and share ideas. This new form of communication has not only changed the way people interact but also created a global platform for cultural exchange and expression. Moreover, the accessibility and affordability of technology have democratized cultural production, allowing anyone with an internet connection to create and distribute content. While this has led to an explosion of varied cultural expressions, it has also raised concerns about cultural appropriation and the exploitation of cultural heritage for economic gain. As technology continues to evolve, cultural practices will undoubtedly continue to adapt and transform, leading to a reconfiguration of the very notion of culture itself. The intersection of technology and culture presents both opportunities and challenges that must be critically examined in order to navigate this rapidly changing landscape.

2.2 REALISM IN CANADIAN NOVEL :

Realism has had a significant impact on the Canadian novel over the years. As a literary movement, realism aims to depict everyday life in a truthful and objective manner. In the context of Canadian literature, realism has provided a means for authors to explore the country's diverse cultural and social landscape. By presenting authentic and relatable characters and situations, realist novels offer readers a deeper understanding of the Canadian experience. This essay will explore the role of realism in Canadian novels by examining several noteworthy works and their contributions to the genre.

2.2.1 Definition of Realism in Literature :

Realism is characterized by its portrayal of life in a realistic and objective manner, often focusing on the everyday experiences of ordinary individuals. In literature, this movement emerged in the mid-19th century as a reaction against romanticism, aiming to present a truthful representation of society and human nature. Realist novels seek to explore social issues, embrace the dynamics of class and power, and examine the human condition in a way that reflects the complexities and contradictions of real life. Canadian novelists have also embraced realism as a narrative form, capturing the distinct experiences and challenges of their nation's identity.

2.2.2 Importance of Realism in Canadian Novels :

Realism has played a crucial role in Canadian literature, particularly in the realm of novels. Canadian authors have often portrayed the country's socio-political issues and cultural diversity through a realistic lens, providing readers with authentic and relatable narratives. By capturing the reality of Canadian life in their novels, writers have been able to shed light on important social concerns, such as the challenges faced by marginalized communities, the impact of colonization, and the complexities of national identity. Realism allows readers to empathize with characters and encourages a deeper reflection on the Canadian experience in its entirety.

In analysing the theme of Realism in Canadian novels, it is evident that this literary movement serves as a significant vehicle for reflecting the social, political, and historical realities of the nation. Through the vivid portrayal of everyday life and the exploration of deeply-rooted societal issues, Realism in Canadian fiction sheds light on the challenges and complexities faced by Canadians, ultimately captivating readers and providing a lens into the multifaceted essence of the country's identity.

2.2.3 Historical Context of Realism in Canadian Novels :

In examining the historical context of realism in Canadian novels, it is crucial to acknowledge the significant events and transformations that impacted the entire nation during the late 19th and early 20th centuries. The emergence of realism coincided with important socio-political developments, including the creation of the Canadian Confederation in 1867, the acknowledgment of Canada as an independent nation within the British Empire. These changes set the stage for Canadian authors to explore and depict the reality of their country's diverse cultural and social landscapes in their works.

2.2.4 Emergence of Realism in Canadian Literature during the Late 19th century :

Canadian literature saw the emergence of realism in the late 19th century, challenging the prevailing Romantic ideals. Realism aimed to depict the everyday lives and experiences of ordinary Canadians, often highlighting social and political issues. Authors like Thomas Chandler Haliburton and Susanna Moodie adopted a narrative style that incorporated authentic dialogue and detailed descriptions of the Canadian landscape. The shift towards realism reflected a desire for a more accurate representation of Canadian society, allowing readers to engage with literature that mirrored their own realities.

2.2.5 Influence of European and American realism on Canadian writers :

In addition to the influence of French and British realism, Canadian writers drew upon the traditions of European and American realism in their works. The rise of realism in Europe and America during the 19th century had a profound impact on Canadian literature, providing a framework for exploring themes of social inequality, industrialization, and urbanization. Moreover, the techniques of psychological realism employed by European and American writers allowed Canadian authors to delve into the complexities of human nature, presenting a more nuanced and authentic portrayal of Canadian society.

2.2.6 Realistic Portrayal of Canadian Landscape :

Furthermore, a realistic portrayal of the Canadian landscape is a recurring theme in Canadian literature. Canadian authors often use the natural environment as a backdrop for their stories, emphasizing the unique features and geography of the country. This contributes to the authenticity of the narrative and enables readers to have a deeper understanding of

Canada's rich and diverse landscapes. By depicting the physical attributes of the landscape, such as mountains, lakes, and forests, Canadian authors connect their narratives to the country's identity and explore its relationship with nature.

2.2.7 Description of the Canadian Wilderness in Novels :

In novels depicting the Canadian wilderness, authors provide vivid and detailed descriptions that engage readers in a sensory experience of the untamed landscape. The Canadian wilderness is often portrayed as vast and unforgiving, with its rugged mountains, dense forests, and sprawling lakes. These descriptions not only serve to establish a backdrop for the narrative but also highlight the unique beauty and challenges of living in such an environment. Additionally, the depictions of wildlife abundantly present in these novels further emphasize the untamed nature of the Canadian wilderness, evoking a sense of awe and respect for the natural world.

2.2.8 Depiction of Rural and Urban Settings in Canadian Novels :

In addition to exploring themes of identity, social issues, and cultural heritage, Canadian novels frequently focus on depicting the stark contrast between rural and urban settings. This aspect of Canadian literature is rooted in the country's vast geographical landscape and the diverse experiences of its people. While urban settings symbolize modernity, progress, and economic opportunities, rural settings often represent a connection to nature, tradition, and a simpler way of life. This dichotomy is often employed to highlight the tension between urban and rural communities, illuminating the challenges faced by individuals as they navigate cultural shifts and societal changes. Such dualities are a hallmark of realism in Canadian novels, exemplifying the complexities of the Canadian experience.

2.2.9 Realistic Representation of Canadian Society :

In the Canadian context, realism in novels plays a crucial role in accurately portraying the country's multifaceted societal dynamics. By depicting the complex interplay of various social, economic, and political factors, realism enables readers to gain an insightful understanding of the Canadian way of life. This realistic representation of Canadian society allows for a more nuanced exploration of the challenges and aspirations faced by its diverse population, including Indigenous peoples, immigrants, and marginalized communities. Thus, realism in Canadian novels contributes to fostering empathy, fostering social consciousness, and sparking meaningful dialogues about the nation's identity and aspirations.

2.2.10 Realism in Historical and Political Context :

The adoption of realism in Canadian literature has often been influenced by historical and political factors. In the mid-20th century, for instance, realism emerged as a prominent literary movement in response to the cultural and political changes happening in Canada. Authors sought to capture the realities of the nation's social and economic struggles, as well as its evolving multicultural identity. By examining the historical and political context, one can gain deeper insights into how realism in Canadian novels has reflected and shaped the collective consciousness of the nation.

2.2.11 Incorporation of Historical Events and Political Ideologies in Canadian Novels :

In conclusion, the incorporation of historical events and political ideologies in Canadian novels has played a significant role in representing the social and cultural fabric of the nation. Through the lens of realism, Canadian novelists have captured the complexities of

the past and present, shedding light on important moments and movements within Canadian history. By infusing their narratives with political ideologies, these authors bring forth thought-provoking perspectives, further promoting discussions on issues of identity, power dynamics, and societal change. Canadian novels, with their historical and political elements, serve as valuable literary works, fostering a deeper understanding of the nation's past and present realities.

2.2.12 Realism as a Response to the Social and Political Changes in Canada :

Realism emerged as a response to the social and political changes occurring in Canada during the latter half of the 19th century. The country was undergoing a rapid transformation, with urbanization, industrialization, and immigration drastically altering its landscape. This period witnessed the rise of the bourgeoisie and the working class, as well as the increasing influence of American culture. Realist literature provided a platform for Canadian authors to explore these changes, depicting the truth of everyday life and highlighting the struggles, aspirations, and contradictions of individuals within this changing society.

Furthermore, the protagonists in Canadian realist novels often grapple with issues of identity and belonging. This is evident in Margaret Atwood's novel, 'The Blind Assassin', where the protagonist, Iris Chase, struggles to find her place in the world amidst the turmoil of the Great Depression and World War II. Similarly, in Alice Munro's collection of short stories, 'Friend of My Youth', the characters confront their own insecurities and yearnings for connection, highlighting the complex nature of personal identity and the search for self in a changing society. Overall, Canadian realist novels offer powerful narratives that delve into the intricacies of human existence and the universal quest for understanding and acceptance.

2.2.13 Use of Dialogue and Interior Monologues to Enhance Realism in Character Depiction :

A key element in enhancing the realism of character depiction in Canadian novels is the skilful use of dialogue and interior monologues. Through dialogue, authors effectively capture the authentic voices and colloquialisms of their characters, bringing them to life on the page. By privileging interior monologues, writers provide readers with insights into their characters' thoughts and emotions, allowing for a greater understanding of their motives and desires. This combination of dialogue and interior monologues not only adds depth to characters, but also contributes to the overall realism of the narrative, drawing readers further into the world being depicted.

Furthermore, the incorporation of realism in Canadian novels elucidates the complexities and nuances of the human condition. Novelist Margaret Atwood, for instance, adeptly portrays the struggles faced by women in her groundbreaking novel, "The Handmaid's Tale." Through intricate character development and vivid descriptions, Atwood exposes the oppressive nature of a dystopian society, prompting readers to reflect on the larger issues of gender inequality and political control. This exemplifies how realism in Canadian literature serves as a powerful tool to shed light on pertinent social issues and foster meaningful conversations.

2.3 SEARCH FOR IDENTITY :

The search for identity is an intrinsic part of the human experience, one that occupies the mind and heart of individuals throughout their lives. From adolescence to adulthood, individuals grapple with the profound question of who they are, seeking to understand their purpose, values, and unique attributes. This search is not only a personal endeavour but also a

societal one, as cultural, social, and historical factors shape the way we perceive and construct our identities. In this essay, we will delve into the complexities and intricacies of this search, exploring the various factors that contribute to the formation of identity and the ways in which individuals navigate this ongoing journey of self-discovery. Ultimately, the search for identity is a universal pursuit that lies at the core of our existence, influencing our relationships, actions, and sense of belonging to the world around us.

2.3.1 The Influence of Family on Identity Formation :

The influence of family on identity formation is undeniable. From an early age, children are shaped by the values, beliefs, and behaviours modelled by their family members. As they grow older, family interactions continue to play a significant role in shaping their sense of self. For instance, the attachment style a child develops with their parents can affect their ability to form close relationships later in life. A secure attachment fosters a sense of trust and security, enabling individuals to confidently explore their own identities. On the other hand, an insecure attachment may hinder the development of a strong sense of self, leading to difficulties in forming and maintaining healthy relationships. Furthermore, family dynamics and communication patterns can also influence identity formation. Open, supportive, and respectful communication within the family can encourage individuals to express their thoughts, feelings, and desires honestly, allowing them to develop a clear understanding of their identity. Conversely, families with poor communication patterns, such as criticism, disrespect, or silence, can inhibit individuals' ability to express themselves authentically and explore their identity fully. Therefore, the influence of family on identity formation deserves careful consideration, as it has a profound impact on individuals' sense of self and their ability to navigate the complexities of personal growth and development.

2.3.2 The Role of Culture and Society in Shaping Identity :

Culture and society play a pivotal role in shaping an individual's identity. From a young age, individuals are immersed in cultural and societal norms and expectations that guide their thoughts, beliefs, and behaviours. These norms and expectations are deeply ingrained and often serve as the foundation for an individual's sense of self. Cultural practices, such as language, religion, customs, and traditions, influence how individuals perceive themselves and others. For instance, one's cultural background may affect their self-identification based on ethnicity or nationality and their connection to a specific community. Similarly, the societal context an individual grows up in creates an environment that influences their identity formation. Social roles and expectations based on gender, class, and race shape how individuals perceive and position themselves in society. For example, societal expectations may dictate that men should be strong and independent while women should be nurturing and caretaking. These expectations can significantly impact an individual's self-perception and identity development. Moreover, societal structures and institutions, such as education, family, and the media, reinforce certain ideologies and beliefs, further shaping individuals' identity. The media, in particular, plays a substantial role in shaping identity through the portrayal of different cultural and social groups, setting standards of beauty, and perpetuating stereotypes. Overall, culture and society act as powerful forces that shape an individual's identity by influencing their beliefs, values, behaviours, and perceptions of themselves and others.

2.3.3 The Impact of Personal Experiences on Identity Development :

Personal experiences play a pivotal role in shaping and influencing one's identity development. As individuals move through various stages of life, they encounter unique

circumstances and situations that contribute to their understanding of themselves and the world around them. These experiences, whether positive or negative, carry significant weight in defining an individual's sense of self. For instance, individuals who have experienced adversity or overcome significant challenges may develop a resilient and determined identity, as they have learned to persevere in the face of obstacles. On the other hand, individuals who have been sheltered from adversity may struggle with self-confidence and may have a more limited perspective on themselves and the world. Personal experiences also have the ability to shape one's values, beliefs, and goals, further influencing their identity development. For example, an individual who has volunteered in a developing country may develop a strong sense of global citizenship and a desire to make a positive impact on the world, shaping their identity as a global thinker and advocate for social justice. Overall, personal experiences serve as catalysts in the formation of one's identity, helping to shape their understanding of themselves, their values, their beliefs, and their goals.

2.3.4 The Search for Identity in a Globalized World :

Despite the challenges posed by globalization, individuals are still able to maintain a sense of identity in a globalized world. One way this can be achieved is through the exploration and preservation of cultural traditions and heritage. In a world where borders are increasingly blurred and cultural exchange is becoming the norm, it is crucial for individuals to reconnect with their roots. By embracing and celebrating their unique cultural practices, individuals can anchor themselves in a strong sense of identity. Moreover, by fostering a sense of pride in their cultural heritage, individuals are also able to contribute to the larger global community by sharing their distinct traditions and experiences. Additionally, in a globalized world, it is essential for individuals to cultivate a personal sense of self and purpose. This can be achieved through self-reflection and introspection, as well as engaging in activities and pursuits that align with one's passions and values. By prioritizing their own needs and aspirations, individuals can carve out an authentic identity that transcends the homogenizing forces of globalization.

2.3.5 Examination of the Multicultural Nature of Canadian Society :

The examination of the multicultural nature of Canadian society plays a significant role in understanding the theme of realism in Canadian novels. These novels reflect the diverse backgrounds and experiences of individuals living in Canada, depicting the complexities and nuances of multiculturalism. By portraying characters from various ethnic, cultural, and religious backgrounds, Canadian authors offer a realistic and nuanced portrayal of the multicultural fabric of Canadian society, highlighting the challenges and triumphs of individuals navigating a pluralistic nation. This exploration of multiculturalism adds depth and authenticity to Canadian literature, making it a rich and reflective source of literary realism.

2.3.6 Conclusion :

The search for identity is a complex and ongoing journey that individuals embark upon throughout their lives. It involves exploring various aspects of oneself, including personal experiences, cultural influences, and societal expectations. This essay has discussed the different factors that contribute to the formation of one's identity, emphasizing the importance of self-reflection and self-acceptance. Identity is not fixed or predetermined but rather a fluid concept, shaped by personal choices and experiences. Moreover, the search for identity is not an individualistic endeavour but is influenced by external factors such as family, friends, and society. Therefore, it is crucial for individuals to embrace their unique

identities and strive to live authentic lives. The process of self-discovery and self-acceptance can be challenging, but it is essential for personal growth and fulfilment. Ultimately, the search for identity is a lifelong journey that allows individuals to understand themselves better and connect with others on a deeper level.

2.4 GLOSSARY :

1. Cultural relativism =not judging a culture to our own standards of what is right or wrong
2. Realism = accept the situation and prepare to deal with accordingly
3. Fostering = encourage the development something
4. Multifaceted = having many different aspects

2.5 QUESTIONS :

1. The importance of Culture
2. The importance of Realism in Canadian novels
3. The significance of culture and society in shaping Identity
4. Cultural relativism

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Dr. Ch. V. Manjusha

LESSON - 3

CONCEPTUAL STUDY - 3

OBJECTIVES :

The objective of the lesson is to help the learners to understand

- The significance of cross culture resistance
- The background of cross culture
- Understanding the cross-cultural conflict
- The formation of Expatriate Experience

STRUCTURE :

3.1 CROSS CULTURAL CONFLICT :

In the context of colonial and post-colonial societies, cross-cultural conflict remains a crucial aspect to examine. By delving into the dynamics of colonial rule, its impact on cultural identities, and the subsequent conflicts that arise in the aftermath,. An understanding of these conflicts is essential to address the complexities inherent in seeking reconciliation and rebuilding in the post-colonial era.

3.1.1 Explanation of Colonial and Post-Colonial Contexts :

During the colonial era, European powers, driven by the desire for resources and wealth, established colonies in various parts of the world. This resulted in the exploitation and subjugation of local populations and the imposition of European culture, language, and institutions. In the post-colonial era, after gaining independence, many former colonies faced the challenge of nation-building and asserting their own cultural identity. This period was marked by struggles for political, economic, and social independence, as well as the negotiation of power dynamics between the colonizers and the colonized. Understanding these colonial and post-colonial contexts is crucial in analysing cross-cultural conflicts, as they provide insight into the historical power imbalances and legacies that continue to shape intercultural relations.

In the context of cross-cultural conflicts in view of colonial/post-colonial dynamics, it becomes imperative to examine the power differentials that continue to shape relationships between indigenous communities and dominant cultures. These conflicts arise from the ongoing struggle for self-determination, the erosion of cultural identity, and the perpetuation of inequalities resulting from colonial legacies. Such conflicts often manifest in various forms, including linguistic barriers, land disputes, and cultural appropriation, highlighting the complexities of negotiating cultural boundaries in a post-colonial world.

3.1.2 Colonial Cross-Cultural Conflict :

Cross-cultural conflict during the colonial and post-colonial periods was prevalent due to the clash of values, beliefs, and customs between the colonizers and the indigenous populations. These conflicts often arose from the imposition of foreign ideologies, economic exploitation, and the suppression of native cultures. The resulting tension and resistance led to violent uprisings, social unrest, and a deep-rooted sense of injustice. Additionally, cultural misunderstandings and the disregarding of indigenous perspectives further exacerbated these conflicts, hindering efforts towards harmonious coexistence.

3.1.3 Examples of Cross-Cultural Conflicts during Colonial Times :

During colonial times, numerous instances of cross-cultural conflicts occurred that further exacerbated the already strained relationships between colonizers and indigenous communities. Examples include the clash between British colonizers and Indian rebels during the Indian Rebellion of 1857, the violent conflicts between Dutch colonists and the indigenous population in Indonesia, as well as the contentious encounters between French missionaries and Native American tribes in North America. These conflicts often stemmed from cultural misunderstandings, unequal power dynamics, and the imposition of foreign values and systems onto the native populations, leading to profound and lasting animosity.

3.1.4 Cultural Clashes Between Colonizers and Indigenous Populations :

In conclusion, cultural clashes between colonizers and indigenous populations have been a significant factor in the history of colonial and post-colonial societies. These conflicts often arise due to differences in values, beliefs, and customs, leading to misunderstandings and tensions. Addressing these clashes requires open dialogue, mutual respect, and a recognition of the rights and autonomy of indigenous communities. By promoting cultural understanding and inclusiveness, societies can move towards reconciliation and a more harmonious coexistence.

3.1.5 Resistance and Uprisings against Colonial Rule :

Resistance and uprisings against colonial rule were prominent throughout history, as colonized societies sought independence and autonomy. These movements were driven by a combination of political, social, and economic grievances, as well as a desire to reclaim cultural identity. Examples include the Indian Rebellion of 1857 against British rule, the Algerian War of Independence against French colonization, and the Mau Mau uprising in Kenya. These events highlight the complexities of cross-cultural conflict, as they signify the struggles faced by colonized peoples in their fight for freedom and self-determination.

Colonial and post-colonial periods have witnessed numerous instances of cross-cultural conflict. The domination of one culture over another often resulted in clashes, as the imposition of foreign customs and beliefs led to resistance and tension. These conflicts were rooted in cultural differences, power dynamics, and the desire for self-determination. Effectively managing these conflicts requires understanding and empathy, as well as a recognition of the harmful consequences of colonial practices.

3.1.6 Post-Colonial Cross-Cultural Conflict :

It is imperative to understand the dynamics of post-colonial cross cultural conflict in order to analyses its impact on society. The repercussions of colonialism often result in tensions between different cultures, as power imbalances, cultural hegemony, and social inequalities persist. Moreover, the legacy of colonialism perpetuates a clash between dominant and marginalized groups, leading to struggles for recognition, identity, and socio-political rights. Decolonization attempts to overcome these conflicts, aiming for social justice and equality for all, but the journey towards post-colonial harmony remains arduous.

3.1.7 Transition from Colonial to Post-Colonial Era :

During the transition from the colonial to the post-colonial era, cross-cultural conflicts became more prominent as the power dynamics shifted. Former colonizers attempted to maintain their influence and control over the newly independent nations, leading to tensions and clashes with the native populations. Additionally, the process of decolonization gave rise to a sense of nationalism and identity among the colonized people, which further fuelled conflicts with the former colonizers and other ethnic groups. Overall, this period marked a significant shift in power relations and brought to the forefront the complexities and challenges of navigating cultural conflicts in a post-colonial world.

3.1.8 Challenges Faced in the Aftermath of Colonialism :

The challenges faced in the aftermath of colonialism are numerous and complex. As nations gained independence from colonizers, they were left to grapple with the legacy of exploitation, resource depletion, and economic dependence. Additionally, the process of decolonization often led to new conflicts and tensions as power dynamics shifted and

different ethnic, religious, and political groups vied for control. The task of establishing stable governments, rebuilding economies, and healing societal divisions proved to be a daunting undertaking, requiring years of effort and concerted action. The consequences of colonialism continue to shape the world today, as countries strive to address the lasting effects of this historical period.

3.1.9 Rebuilding Cultural Identity and Heritage :

Cross-cultural conflict arises when a society attempts to rebuild its cultural identity and heritage in the aftermath of colonial or post-colonial experiences. This arduous process involves re establishing traditional practices, language, and historical narratives that have been diminished or erased under colonial rule. Such efforts aim to retain the cultural essence that defines a community and fosters a sense of unity and belonging among its members. The challenges faced in this restoration project stem from the complexities of intertwining indigenous cultural practices with those imposed during colonialism. Striking a balance between tradition and progress is critical to ensuring a vibrant and resilient cultural identity for future generations.

3.1.10 Impact of Cross-Cultural Conflict :

Cross-cultural conflict in the colonial/post-colonial context has far-reaching implications that affect various aspects of the societies involved. Firstly, it impinges upon the political landscape, encouraging the perpetuation of social divisions and reinforcing power imbalances. Secondly, it hampers economic development by hindering cooperation and impeding the functioning of trade and market systems. Finally, cross-cultural conflicts have a profound impact on the psychological well-being of individuals and communities, leading to marginalization, discrimination, and the erosion of cultural identities. As societies grapple with these conflicts, it becomes imperative to address the underlying power dynamics, promote dialogue, and foster intercultural exchange to mitigate the detrimental consequences cross-cultural conflicts exert on contemporary societies.

3.1.11 Social and Psychological Consequences :

Of cross-cultural conflict have been prevalent in colonial and post-colonial societies. The imposition of foreign ideals and practices on native populations has resulted in a loss of cultural identity and social disparities. Moreover, the psychological impact of such conflict can manifest in feelings of inferiority, resentment, and a struggle to reconcile one's heritage with the dominant culture. Efforts to address these consequences must involve acknowledging the historical context and cultivating platforms for mutual understanding and inclusivity.

3.1.12 Exploitation of Resources and Labour :

The exploitation of resources and labour has been a prominent issue in colonial and post-colonial societies. Historically, powerful imperial nations have sought to extract resources from their colonies and exploit the cheap labour available. This has resulted in severe imbalances in wealth and power, perpetuating a cycle of poverty and inequality. However, post-colonial governments have also been complicit in perpetuating these exploitative practices, often prioritizing economic growth over the well-being of their own citizens. Thus, the exploitation of resources and labour continues to be a significant source of cross-cultural conflict in these societies.

3.1.13 Strategies for Resolving Cross-Cultural Conflict :

Strategies for resolving cross-cultural conflict are crucial in the colonial and post-colonial context to foster understanding and build harmonious relationships. Firstly, education plays a pivotal role by promoting cultural competence and empathy. Secondly, open and honest communication facilitates dialogue, enabling individuals to bridge cultural differences and find common ground. Thirdly, mediation and negotiation techniques empower parties to seek mutually acceptable solutions, fostering cooperation and mitigating conflicts. Lastly, fostering cultural awareness and sensitivity promotes inclusivity and respect, creating an environment conducive to conflict resolution. By adopting these strategies, individuals can navigate cross-cultural conflicts and foster reconciliation in a colonial and post-colonial context.

3.2 THE EXPATRIATE EXPERIENCE :

The expatriate experience holds great significance when studying the colonial and post-colonial views within different societies. This essay aims to explore the various aspects of this experience and shed light on its implications for individuals and communities. The introductory section will provide an overview of the topic, explaining the key terms and themes that will be discussed throughout the essay. The dynamics of colonialism, characterized by the dominance of one nation or group over another, created a complex environment for the expatriates who were sent to these colonies. Furthermore, the aftermath of decolonization resulted in an array of challenges for both expatriates and locals alike. By examining the expatriate experience through the colonial and post-colonial lens, we can gain a deeper understanding of the historical, socio-cultural, and political forces that have shaped these societies.

3.2.1 Importance of Understanding the Expatriate Experience

Understanding the expatriate experience is of utmost importance due to several reasons. Firstly, expatriates often face various cross-cultural conflicts when they move to a foreign country. These conflicts can arise from differences in language, customs, and societal norms. By understanding the expatriate experience, individuals and organizations can provide the necessary support and resources to help expatriates navigate these challenges effectively. Secondly, understanding the expatriate experience can enhance intercultural communication and foster positive relationships between expatriates and locals. This understanding promotes cultural sensitivity and respect, leading to a harmonious coexistence between different cultures. Ultimately, by recognizing the importance of understanding the expatriate experience, individuals and organizations can create a more inclusive and supportive environment for expatriates.

One common challenge faced by expatriates in a foreign culture is the language barrier. Communication is a fundamental aspect of daily life, and without a common language, expatriates may struggle to express themselves, understand others, and navigate day-to-day tasks. This barrier can lead to frustration, miscommunication, and misunderstandings between the expatriate and the local population. To overcome this challenge, expatriates should prioritize learning the local language, either through language courses or immersion programs. By acquiring language skills, expatriates can enhance their communication abilities, bridge the cultural gap, and better integrate into the host society.

3.2.2 Historical Context: Colonialism and Post-Colonialism :

Colonialism and post-colonialism have had a significant impact on the expatriate experience throughout history. Colonialism refers to the practice of establishing and maintaining colonies by one nation in another territory, while post-colonialism examines the aftermath and effects of these colonial relationships. The experience of expatriates living in colonized regions during the colonial period was often characterized by a sense of superiority and power as they were seen as representatives of the colonizing nation. They enjoyed a privileged position in society, benefiting from economic opportunities and social status. However, the post-colonial era brought a shift in power dynamics and attitudes towards expatriates. With the end of colonial rule, expatriates often encountered new challenges and prejudices as they were seen as remnants of a previous oppressive regime. The psychological and emotional toll on expatriates during this transition period should not be underestimated, as they had to confront their privileged positions and face changes in their own identities. In examining the expatriate experience through the lens of colonialism and post-colonialism, it becomes clear that historical context plays a crucial role in shaping the narratives, identities, and perceptions of those living and working abroad.

3.2.3 The Expatriate Experience in Colonial Context :

The concept of the expatriate experience within a colonial context can be seen as a complex and multifaceted phenomenon. From a colonial perspective, expatriates were often seen as representatives of the colonizing power, embodying its values and objectives. They were often sent abroad on assignments to administer and exploit colonial territories, maintaining and expanding the empire's control and economic interests. However, the expatriate experience in a post-colonial context takes on a different dimension. Expatriates residing in former colonies may encounter a range of reactions, including resentment, resistance, and ambivalence from the local population. These reactions are rooted in the history of colonialism and its long-lasting effects on societies, such as cultural and economic exploitation, loss of autonomy, and the imposition of foreign values and systems. The post-colonial expatriate experience thus becomes a site of negotiation and confrontation, where the legacies of colonialism continue to shape interactions and power dynamics. As they navigate this complex terrain, expatriates must grapple with the complexities of their role as outsiders, reflecting on their own privilege and positionality in relation to the communities they engage with.

3.2.4 The Expatriate Experience in Post-Colonial Context :

In the post-colonial context, the expatriate experience takes on a new dimension as it navigates the complex dynamics of power, identity, and privilege. The expatriate, often hailing from a former colonial power, finds themselves in a position of both observer and participant in a society that has undergone significant transformation since its colonial period. The expatriate's presence can evoke a range of reactions, from admiration and curiosity to resentment and suspicion, highlighting the continued influence of the colonial legacy on the post-colonial society. Furthermore, the expatriate's experience is influenced not only by their own inherent biases and cultural background but also by the prevailing narratives and discourses surrounding colonialism. These narratives shape the way the expatriate is perceived and, in turn, shape their own understanding of the post-colonial context. As such, the expatriate experience in the post-colonial period is a complex and multi-layered phenomenon that demands a critical examination of power dynamics and the impact of colonial legacies on present-day societies.

3.2.5 Challenges and Adaptation of Expatriates in Colonial and Post-Colonial Settings :

In addition to the challenges faced by expatriates in colonial and post-colonial settings, there is a need to address the issues of adaptation that arise due to the cultural differences between the expatriates and the local populations. Expatriates often find themselves in unfamiliar environments, where they have to navigate a complex web of social customs, norms, and traditions. This can lead to feelings of isolation and a sense of being an outsider. Moreover, cultural adaptation also involves understanding the historical and political context of the colonial or post-colonial setting, as well as the power dynamics that exist between the expatriate community and the local population. These challenges can be further exacerbated by linguistic and communication barriers, making it difficult for expatriates to effectively integrate into the local community. Therefore, successful adaptation not only requires expatriates to develop cross-cultural competence but also to engage in a process of self-re flectionand learning to challenge their own assumptions and biases.

3.2.6 Benefits of a Positive Expatriate Experience :

In addition to the personal growth and development that a positive expatriate experience can bring, it also has numerous benefits for the expatriate and their organization. Firstly, a positive expatriate experience can enhance cross-cultural communication skills, which are increasingly important in our globalized world. Expatriates who have successfully navigated and adapted to a foreign culture can serve as valuable bridges between cultures, facilitating effective exchange of ideas and fostering a more inclusive and diverse work environment. Moreover, a positive expatriate experience can lead to increased job satisfaction and motivation, as expatriates gain new perspectives and expand their professional networks. Additionally, the cultural intelligence and adaptability developed during a positive expatriate experience can provide expatriates with a competitive edge in the job market, as employers value individuals who are able to work with diverse teams and navigate different contexts. Overall, a positive expatriate experience can yield a wide range of benefits, both personally and professionally.

3.2.7 Enhanced Cultural Intelligence and Adaptability :

Expatriates who possess enhanced cultural intelligence and adaptability are more likely to navigate cross-cultural conflicts successfully and have a positive expatriate experience. Cultural intelligence helps individuals understand and appreciate different cultural norms, values, and expectations, minimizing misunderstandings and miscommunication. Moreover, adaptability enables expatriates to embrace new environments and adjust their behaviour accordingly. By effectively utilizing these traits, expatriates can bridge cultural gaps, build strong relationships, and foster collaboration. This ultimately promotes overall success and satisfaction in their expatriate assignments.

3.2.8 Increased Global Perspective and Understanding :

Additionally, living and working in a foreign country can greatly enhance one’s global perspective and understanding. Experiencing different cultures, languages, and traditions expands one’s horizons and allows for a deeper appreciation of diversity. Immersion in a new environment promotes empathy and cultivates a sense of cultural sensitivity. It also fosters cross-cultural communication skills which are crucial in today’s interconnected world. The expatriate experience enhances one’s ability to adapt and thrive in diverse settings, ultimately leading to a more open-minded and globally aware individual.

3.2.9 Improved Cross-Cultural Collaboration and Teamwork :

One potential benefit of addressing cross-cultural conflicts and enhancing expatriate experiences is the opportunity for improved cross-cultural collaboration and teamwork. When individuals from different cultural backgrounds come together to work towards a common goal, they bring with them unique perspectives and experiences. By learning to navigate and appreciate these differences, teams can tap into the diverse talents and knowledge of their members, resulting in more innovative and effective problem-solving. Additionally, increased understanding and cooperation between team members can facilitate stronger working relationships, leading to higher levels of productivity and job satisfaction overall.

In addition to language barriers, cultural misunderstandings can present significant challenges for expatriates working in a foreign country. These conflicts emerge from the clash of different values, customs, and communication styles. For instance, while direct communication may be perceived as efficient and clear in one culture, it can be seen as confrontational or aggressive in another. These cross-cultural conflicts require expatriates to develop cultural sensitivity and adaptability to successfully navigate their new environment and work effectively with local colleagues. Failure to address these conflicts can lead to frustration, decreased productivity, and even the failure of expatriate assignments.

3.2.10 Case Studies of Successful Expatriate Experiences :

Another example of a successful expatriate experience is that of an American manager who was sent to Japan to work in a multinational company. Initially, the manager faced difficulties due to the significant cultural differences and language barrier. However, through his dedication to learning about Japanese customs and language, he was able to build strong relationships with his Japanese colleagues and gain their trust. This allowed him to successfully navigate the complex hierarchical structure and ultimately achieve the company's goals. This case study demonstrates the importance of cultural adaptability and the positive outcomes that can result from it.

3.2.11 Personal Stories of Expatriates Overcoming Cross-Cultural Conflicts :

Personal stories of expatriates overcoming cross-cultural conflicts provide valuable insights into the expatriate experience. These stories often highlight the challenges faced by individuals when adapting to a new culture, such as language barriers, unfamiliar customs, and different communication styles. However, they also shed light on the strategies adopted by expatriates to navigate these conflicts and successfully integrate into their new environment. By sharing their experiences, these individuals not only inspire others facing similar challenges but also contribute to a better understanding of the complexities of cross-cultural interactions and the potential for growth and personal development in overcoming them.

Cross-cultural conflict and the expatriate experience represent complex phenomena that require a comprehensive understanding to ensure successful integration and adaptation. Expatriates often encounter various challenges when immersed in unfamiliar cultural contexts, such as miscommunication, stereotypes, and differing work values. The variations in cultural norms and social customs can lead to misunderstandings and conflicts, which can hinder effective collaboration and inhibit the achievement of organizational goals. By recognizing the significance of cultural intelligence and implementing intercultural training programs, organizations can better equip expatriates to navigate the intricacies of cross-cultural interactions and enhance their overall expatriate experience.

3.3 CONCLUSION :

In conclusion, the expatriate experience is a complex and multifaceted phenomenon within the context of colonial and post-colonial societies. It is a result of historical, political, and economic processes that have shaped the relationship between colonizers and the colonized. The expatriate experience can be seen as a form of cultural exchange, where individuals from different backgrounds and perspectives come together to navigate the complexities of living in a foreign land. It is a space where power dynamics and inequalities are played out, as expatriates often have greater access to resources and social status than the local populations. However, the expatriate experience also offers the possibility for cultural exchange and mutual understanding, as individuals engage with different ways of life and challenge their own preconceived notions and biases.

3.4 GLOSSARY :

1. Cultural Resistance =the practice of using meanings and symbols to contest dominant power
2. Heritage =inheritance
3. Daunting = make feel intimidated or apprehensive
4. Arduous =involving or requiring strenuous effort
5. Reconcile =restore friendly relations between

3.5 QUESTIONS :

1. The importance of Transition from colonial to post-colonial era
2. Discuss Post-Colonial Cross-Cultural Conflict
3. Explain Expatriate Experience in Post-Colonial Context

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LESSON - 4

AUSTRALIA BY A.D.HOPE

OBJECTIVES :

The objectives of the lesson are

- To have an introduction to Australian poetry
- To understand the aspirations of Australia
- To identify the main themes of Australian poetry

STRUCTURE :

4.1 AUSTRALIAN POETRY:

Australia existed as a geographic unit without population since pre- cambrian. This land mass was first inhabited by the nomadic tribes who had migrated from South East Asia about forty thousand years ago. Thus began the history of Australia. The native races had oral tradition. Their literature was not recorded. Captain Cook discovered the route from England to Australia in 1728-29. He touched the Botany Bay and named the entire east coast of Australia 'New South Wales and took possession of it for Britain. On 26 January 1788, Captain Cook (1738-1814) unfurled the Union Jack on the shore of Sydney Cove. The day is celebrated as Australia Day. He was appointed as the first Governor-General of the British Settlement which began as a penal colony with convicts and jailers transported from Britain. Hence, in the eighteen century there was no Australian literature. The first record of literature is the literature of these convicts.

Australia poetry was a prodigy of British poetry before it found its own texture and soul. The early writers as motioned in the above discussion adopted poetic diction from British poets. The First poet-laureate of Australia is Michael Massey Robinson (1744-1826). He was a convict who landed in Australian in 1805. He was granted Pardon in 1811. He composed odes on the birthdays of George III and Queen Charlotte which were published in Sydney Gazette. For his literary service as Poet-Laureate he was granted two cows from the government herd. That grant might be the first grant from royalty to a poet in Australia. Next Australian poet is Francis Macnamara (1811-?). He is another convict who composed cheeky extempore verse.

Officers occupy the place besides the convicts as early poets of Australia. Barron Field (1786-1846) is a notable writer. He was judge of the Supreme Court of New South Wales. His poetic collection *First Fruits of Australian Poetry* is the first book of Australian poetry. The First native born Australian poet was W.C. Wentworth (1793-1872). The first book published in Australia was *Lyre of a Native Minstrel* (1823). It was compiled by Charles Thompson (1807-83). However the credit of the first professional poet of Australia goes to Charles Harper (1813-68). He wrote works like *Thoughts: A Series of Sonnets* (1845), *The Bushrangers: A Play in Five Acts and Other Poems* (1853) *A Poet's Home* (1862) etc. The launch of literary journal *Bulletin* in 1880 paved way for the consolidated and steady growth of Australian poet.

4.2 MAJOR THEMES AND STYLISTIC FEATURES:

4.2.1 The Land: The Land is the recurring theme of Australian poetry since the day of its inception. The uneasy sentiment towards the land echoes through Australian poetry. The convicts who were the early settlers were disgusted by uncouth landscape and seasonal variations. The seasonal cycle was quite opposite to their mother land that is Britain. The geography was wild and too hostile for normal human survival. The early settlers felt alienated and unwelcomed by the land. As and when time passed they got used to the strange land and developed a curious reconciliation with the uncouth land. For the pioneer Australian poets, the land was a tantalizing subject matter of utmost curiosity. An extract from Barron Field's poem The Kangaroo is a good illustration to the uneasy sentiment of the Australian poets:

Kangaroo, Kangaroo!

Thou Spirit of Australia,

That redeems from utter failure,

And warrants the creation

Of this fifth part of the Earth,

Which would seem an after-birth,

Not conceived in the Beginning

(For GOD bless'd His work at first,And saw that it was good),

But emerg'd at the first sinning,

When the ground was therefore curst;

And hence this barren wood!

Gradually, the sentiment towards new home land strengthen displacing uneasiness and giving place to wonder to manifold grandeur of Australian natural wealth. Emily Manning's poem "From the Clyde to Braidwood" is a good example that explains this positive shift in the sentiment towards the land:

Now a barren length

Of tall straight eucalyptus, till again

A babbling voice is heard, and through green banks

Of emerald fern and mossy boulder rocks,

The currawong dances o'er a pebbly bed,

In rippling clearness, or with cresting foam

Splashes and leaps in snowy cascade stesp.

The poet Henry Thomas Kendall depicts the total change in the attitude of the Australian white settlers towards its land. The land and its sights now had become their sight of joy and solace. They found their real home. Since then the poets have started to envision their identity and future with the land of Australia. The following lines from 'Bell-Birds' by Kendall this perception of identity with the land-

Often I sit, looking back to a childhood,

Mixt with the sights and the sounds of the wildhood,

Longing for power and the sweetness to fashion,

Lyrics with beats like the heart – beat of passion;

Songs interwoven of lights and of laughters

Borrowed from bell-birds in far forest-rafters;

So I might keep in the city and alleys

The beauty and strength of the deep mountain valleys;

Charming to slumber the pain of my losses

With glimpses of creeks and a vision of mosses

Thus, Australian poetry has absorbed the sentiment of the people in various phases as it chronicles the historic equation with the land.

4.2.2 Estrangement and Alienation:

Estrangement and Alienation is one of the prominent themes of Australian poetry. As stated earlier the early settlers were convicts who were shunned to alien content as a punishment. Hence, they had an agony of estrangement. This agony is echoed in poetry as can be read in the following lines from an anonymous poem 'The Female Transport':

To hurt my heart when on a coach I my native town passed by

To see so many I did know, it made me have a sigh;

Then to a ship was sent with speed along with many more,

Whose aching hearts did grieve to go unto Van Diemen's shore.

The sea was rough, ran mountains high, us poor girls 'twas hard,

No one but God to us came nigh, no one did us regard.

At length, alas! we reached the land, it grieved us ten times more,

That wretched place Va Diemnen's Lad, far from our Native shore

They chained us two by two, and whipped and lashed along,

They cut off our provisions if we did the least thing wrong;

They march us in the burning sun until our feet are sore,

So hard's our lot now we got to Van Diemen's shore.

A deep sense of estrangement and alienation is embodied in the following words of Francis Macnamara's in his poem 'A convict's Lament on the Death of Captain Logan':

I am a native of Erin's island

But banished now form my naïve shore;

They tore me from my aged parents,

And from the maiden I adore,

In transient storms as I set sailing,

Like mariner bold my course did steer,

Sydney Harbour was my destination—

That cursed place at length drew near.

He said: 'I've been a prisoner at Port Macquarie,

At Norfolk Island and Emu plains;

At Castle Hills and cursed Toongabbee—

At all those places I've worked in chains:

But of all the places of condemnation,

In each penal station of New South Wales,

To Moreten Bay I found no equal,

For excessive tyranny each day prevails

4.2.3 Mateship-The Cult Phenomenon :

Australia being the penal colony of British colony, the English ships brought more and more convicts to Australia. The men here grouped together as Bushmen for companionship in wilderness of the landscape. This mateship gradually developed into a cult phenomenon in nineteenth century. The poetry admired this mateship and celebrated this cult phenomenon. Eventually the poets projected the mateship as the identity of the land. The following lines from the poem 'The Dying Stockman' is the perfect example to this mateship association with land,

A strapping young stockman lay dying,

His saddle supporting his head;

His two mates around him were crying,

As he rose on his elbow and said:

'Wrap me up with my stockwhip and blanket,

And bury me deep down below,

Where the dingoes and crows can't molest me,

In the shade where the coolabahs grow.

4.2.4 The Voice of Women in Australian Poetry :

The history of Australian poetry shows a strong participation of women in its evolution. However, this fact about Australian women poetry is a discovery by recent scholarship. The first important women writer is Louisa Lawson. Her poetry sheds light on the women suffering in the countryside of Australia. Let's read her poetic sentiment in the following lines,

And some one among them, with grief in his breast,

Might register roughly the place of my rest

By carving in letters cut deep on its bole

These plain words' A woman, May God rest her soul.

In ground that is hallowed let happy folk lie,

But give me a grave in the bush when I die.

For have I not lived, loved and suffered alone?

Thus making it meet that my grave be unknown

The sound of the stockwhip away on the hill.

Ah, God! It is a day, and I'm suffering still.

Ada Cambridge's book of poems *Unspoken Thoughts* also protests against the patriarchy in the Australian society. Her rebellious spirit is evident in the below lines,

Thy love I am. Thy wife I cannot be,

To wear the yoke of servitude – to take

Strnage, unknown fetters that I cannot break

On Soul and flesh that should be mine, and free.

4.3 AUTHOUR INTRODUCTION :

Alec Derwent Hope was a renowned Australian poet and essayist. He was born on 21st July 1907 in Cooma in New South Wales, Australia. His father was a Presbyterian minister and his mother was a teacher. His early education was at home. Later he attended Fort Street High School, the University of Sydney. Simultaneously he was residing at St. Andrew College and the University of Oxford on Scholarship. He returned to Australia in 1931. Hope began his career as a teacher. For a few years he worked as a Psychologist with the New South Wales Department of Labour and Industry. From 1937-44 he worked as a lecturer in Education and English at Sydney Teachers' College. After working as lecturer from 1945-51 at University of Melbourne he became the first professor of English at the newly founded Canberra University College. Canberra University later became Australian National University. There A.D. Hope along with his colleague Tom Ingils Moore created first full year course in Australian literature at Australian University. Soon after his retirement from Australian National University in 1968, he was appointed as Emeritus Professor. Hope was a polymath.

Hope had been writing poetry from a young age. A fire accident destroyed a good portion of his manuscripts. He brought out his first collection of poems under the title The Wandering Islands in 1955. The Hope's poetic craft was greatly influenced by Augustan poets especially Alexander Pope and Modern poets Auden and Yeats. Douglas Stewart another Australian author called Hope's work as "Phallic Alec due to the allusions to sexuality in his work. He wrote a response to the poem "To His Coy Mistress by Andrew Marvell. He was a critic with satirical slantand review many contemporary works that offended some of the famous authors like Patrick White. He died on 13 July 2000. He was bestowed Order of the British Empire in 1972 and a companion of Order of Australia in 1981.

TEXT OF THE POEM- " AUSTRALIA"

A Nation of trees, drab green and desolate grey
In the field uniform of modern wars,
Darkens her hills, those endless, outstretched paws
Of Sphinx demolished or stone lion worn away.
They call her a young country, but they lie:
She is the last of lands, the emptiest,
A woman beyond her change of life, a breast
Still tender but within the womb is dry.
Without songs, architecture, history:
The emotions and superstitions of younger lands,
Her rivers of water drown among inland sands,
The river of her immense stupidity
Floods her monotonous tribes from Cairns to Perth.
In them at last the ultimate men arrive
Whose boast is not: "we live" but "we survive",
A type who will inhabit the dying earth.
And her five cities, like five teeming sores,
Each drains her: a vast parasite robber-state
Where second hand Europeans pullulate
Timidly on the edge of alien shores.
Yet there are some like me turn gladly home
From the lush jungle of modern thought, to find
The Arabian desert of the human mind,
Hoping, if still from the deserts the prophets come,
Such savage and scarlet as no green hills dare
Springs in that waste, some spirit which escapes
The learned doubt, the chatter of cultured apes
Which is called civilization over there.

4.4 SUMMARY :

The opening stanza takes Australia as a whole and describes in grim terms. Australia is vast country. But this vastness evokes feeling of dullness and suggested horror. The nation is dull and desolate. It is a nation with trees in dull green colour and grey colour. It appears

like the country is dressed in field uniform of modern wars. The hills are dark and look like the remnants of Sphinx. Sphinx is a ancient Egyptian monster with human head and lion body.

Australia is youngest content on the world map. But her conditions do not reflect her tenderness. This last land is empty. The poet uses image of a woman with tender breasts and dry womb. This image reflects the unproductive conditions of Australia. The ideological infertility of Australia is lamented here.

Continuing the idea of ideological dearth into the next stanza, Hope expresses his concern openly. His worry is about absence of Australian contribution as young counter to the world history, architecture, or music etc. Australia could not carve its own emotion. The poet uses the symbol of water to portray the arid identity of Australia.

The reason for the ideological arid is unfolded in the fourth and fifth stanzas. The country is populated by the Europeans who came here to survive not to live a life. The first immigrants populated the cities in Cairns to Perth. The "Second hand Europeans" have come here and encountered the wild geography like parasites.

In spite of discouraging conditions, the poet calls himself a person who wants to return to Australia from the western civilization. The poet is not happy with so called civilization of West too. So, he is desperate to find a civilization of his own country. As it is not available immediately is laments the absence in this poem.

4.5 GLOSSARY :

Word	**Meaning**
Drab -	Dull Coloured A dull light brown colour
Desolate -	Sad emptiness, Barren loneliness
Sphinx -	In Greek mythology a winged monster with woman's head and lion's body
Immense -	Huge, extremely large or great
Monotonous -	Tiresome repetitious, lacking variety
Teeming -	Full of Be overflowing with
Sores -	A source of distress or annoyance
Parasite -	An organism which survives by sucking life out of other organisms
Pullulate -	Rapidly multiply
Timidly -	The quality of lacking courage or confidence
Alien -	Belonging to unknown origin Non-Native Unfamiliar
Lush -	Rich Luxuriant Superbundant

Prophet-	Fortune Teller Soothsayer
Savage -	Wild Fierce Violent Severe
Scarlet -	A brilliant red colour
Chatter -	Talk continuously on unimportant matters
Apes -	Primate Monkey without a tail

4.6 ANNOTATIONS :

A Nation of trees, drab green and desolate grey

In the field uniform of modern wars,

Darkens her hills, those endless, outstretched paws

Of Sphinx demolished or stone lion worn away.

Introduction: These are the opening lines of the A.D.Hope's renowned poem "Australia." Alec Derwent Hope (21 July 1907- 13 July 2000) is one of the forefathers of Australian Poetry. This poem is a prophetic poem about the hopeless future of Australia as a country reeling under the cognitive imperialism of West. However the poet dedicates to his country's true liberation.

Context: These are the opening lines of the poem "Australia." A.D.Hope introduces the lamenting tone at the very beginning of the poem.

Content: The extract draws a desolate geographic image of Australia. The symbolic depiction echoes the unconducive geographical conditions of Australia for development. The symbol of Sphinx recalls W.B. Yeat's Poem "Second-Coming."

They call her a young country, but they lie:
She is the last of lands, the emptiest,
A woman beyond her change of life, a breast
Still tender but within the womb is dry.

Introduction: These are the opening lines of the A.D.Hope's renowned poem "Australia." Alec Derwent Hope (21 July 1907- 13 July 2000) is one of the forefathers of Australian Poetry. This poem is a prophetic poem about the hopeless future of Australia as a country reeling under the cognitive imperialism of West. However the poet dedicates to his country's true liberation.

Context: The lines are an extract from "Australia." This is the second stanza of the poem. A.D.Hope symbolically hints at the unfertile conditions in his country for progress.

Content: A.D.Hope describes his country as a young woman with dry breasts and infertile womb. Australia is the last continent to coming into political existence. In spite of being the

youngest country Australia's distinguished contribution is not significant. To express this thought the poet describes his country a young woman with a dry breast and womb.

Hoping, if still from the deserts the prophets come,
Such savage and scarlet as no green hills dare
Springs in that waste, some spirit which escapes
The learned doubt, the chatter of cultured apes
Which is called civilization over there.

Introduction: These are the opening lines of the A.D.Hope's renowned poem "Australia." Alec Derwent Hope (21 July 1907- 13 July 2000) is one of the forefathers of Australian Poetry. This poem is a prophetic poem about the hopeless future of Australia as a country reeling under the cognitive imperialism of West. However the poet dedicates to his country's true liberation.
Context: These are the concluding lines of the poem "Australia." A.D.Hope concludes the poem with a hope against hope for progress of Australia.
Content: A.D.Hope hopes that despite hopeless conditions in Australia luscious future springs in coming days. He wishes that Australia becomes independent from the hypocritical civilization of the west.

4.7 QUESTIONS :

1. Examine the features of Australian poetry by critically examining A.D.Hope's poem "Australia."
2. Why did A.D.Hope see no hope in Australian in the poem "Australia?" Attempt an essay.
3. Describe the patriotic element in A.D.Hope's poem "Australia."
4. Attempt an critical essay on the literary contribution of A.D. Hope to the development of Australian literature.
5. What are main themes of poem "Australia" by A.D. Hope?
6. What are the main symbols in the poem A.D.Hope's "Australia?"

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LESSON - 5

JUDITH WRIGHT "FIRE AT THE MURDERING HUT" & "WOMAN TO MAN"

OBJECTIVES :

The objectives of the lesson are:

- To understand Feminist trends in Australian literature
- To decode the poetic style of Judith Wright from the selected poems.
- To examine the main themes of Judith Wright's poems
- To procure the main symbols of Australian feministic writing from the study

STRUCTURE :

5.1 AUTHOR INTRODUCTION :

Judith Wright is a Christopher Brennan Award winning Australian poet, Environmentalist and campaigner of Aboriginal Land Rights. The first collection of poetry by this celebrated Australian poet titled *The Moving Image* was published in 1946, marking the beginning of an incredible career. Because of her extraordinary lyrical talent, she was nominated in 1967 for the prestigious Nobel Prize in Literature. Beyond her creative pursuits, she shown a deep interest for the environment and made a significant contribution to wildlife preservation by founding a devoted organisation. She received the coveted Queen's Gold Medal for Poetry in 1991 as a thank you for her achievements. Even though she struggled with hearing loss, her beautiful poetry and undying love of the outdoors made a lasting impression on Australia. With her creative endeavours, Judith Wright inspired many people and is well recognised as a powerful poet and environmentalist.

5.2 TEXT OF "FIRE AT THE MURDERING HUT" :

I THEGRAVE

You who were the snake hidden under my house, the breath of the bushfire
are you come to take me again like a storm in the night, Oh storm of my desire?
Are you come to take me like a knife in the breast after this silent century?
You will find me this time lying alone.
It has been a long time you left me with the rose-tree the wandering mist and the stone.
Lay down your fire beside my frost again, against my stone your blade of love
I have been too long alone in the drought and rain : it is all true as you said.
Come now and take me-
dig with the blade of your heart into the grave and wake me, and this time you will find me lying alone.
I have been here too long with a white rose-tree, the wandering mist and the stone.

II-THE FIRE

Are you one of the old dead, whisperer under my feet?
I stamp on your shallow earth
like a red-bird, my song is the last message of love, which is the news of death.
Now I shall even eat your white roses and eat the dry moss on your stone.
Neither love nor death come to the dead, nor does flesh grow on the bared bone.

But look, I am beautiful, I dance on your grave like a lover's ghost.
I dance with your tree of roses; I whirl my blade till they fall into black dust.
And though I am not your lover and am not love I shall setbefore I am gone
a kiss on the rose-root to travel down to your breast; the last message of love, the fire's black stain
to wear like a badge over your white breast bone

III-THE STONE

Cruel was the steel in the hand that split my sleep and branded me with pain.
Why did I not lie forever out of time's way, cold, quiet and deep?
Now I am delivered to the fire again
And set naked in the track of merciless day for years to fret me, those instruments of love that will eat my stone away.
You the poor nakedness that lies beneath—the bone that love left bare—
I hear you call on him, the terrible one the eater even of death.

5.3 CRITICAL SUMMARY OF "FIRE AT THE MURDERING HUT" :

The poem titled "Fire at the Murdering Hut" by Judith Wright was published in 1953. The speaker of the poem addresses different elements or aspects of their lives and experiences. The poem is divided into three sections: "The Grave," "The Fire" and "The Stone."

In the first section, "The Grave," the speaker is addressing someone or something that they refer to as the snake hidden under their house and the breath of the bushfire. This could be interpreted as a metaphor for a past lover or a destructive force in their life. The speaker wonders if this entity has returned to take them again, like a storm in the night or a knife in the breast. The speaker is left alone for a long time with a rose-tree, a wandering mist, and a stone. The speaker invites this entity to come and take them, to dig into their heart and wake them from their solitude.

In the second section, "The Fire," the speaker questions if the entity they are addressing is one of the old dead, whispering under their feet. They express their power over this entity, stamping on their shallow earth like a red-bird. The speaker claims that their song is the last message of love, which is the news of death. They declare their intention to consume the entity's white roses and the dry moss on their stone. The speaker acknowledges that love and death do not reach the dead, and flesh does not grow on bare bones. However, they find themselves beautiful and dance on the entity's grave like a lover's ghost. They dance with the entity's tree of roses and use their blade to make the roses fall into black dust. Despite not being the entity's lover or love itself, the speaker plans to leave a kiss on the rose-root as a final message of love, a black stain of fire to wear like a badge over the entity's white breastbone.

In the third section, "The Stone," the speaker reflects on the cruelty of the steel that split their sleep and caused them pain. They question why they didn't remain forever out of the way of time, cold, quiet, and deep. Now, they feel delivered to the fire once again, exposed to the harshness of the day for years to come. They refer to the instruments of love that will eat away at their stone. The speaker hears the entity, the eater even of death, calling to the bone that love left bare.

Over all the speaker explores their intense desire and longing for a lost lover, symbolized by fire and storm. They reflect on their loneliness and isolation, surrounded by elements of nature such as the rose-tree, mist, and stone. The poem also touches on the inevitability of death and the destructive power of love. Additionally, there is a sense of vulnerability and a confrontation with mortality in the face of time's relentless progression.

5.3.1 Intense Desire and Longing for a Lost Lover :

The speaker delves deep into their soul, exploring the depths of their intense desire and longing for a lost lover. Through the masterful use of vivid imagery and passionate language, the poem takes the reader on a journey into the speaker's heart, capturing the raw and overwhelming emotions that consume them. The fire and storm that are symbolically present throughout the poem serve as powerful metaphors for the intensity of the speaker's emotions and the burning desire they feel for their lost lover.

As the speaker reminisces about the past, their words are filled with a bittersweet nostalgia, recalling moments of love and connection that have now become distant memories. The reader can almost feel the warmth of those moments, the tenderness of the lover's touch, and the depth of their connection. However, the reality is that the lover is no longer present, and the speaker is left with an overwhelming sense of longing and emptiness that permeates they're very being.

This exploration of intense desire and longing not only speaks to the personal experience of the speaker but also taps into the universal human experience of longing for someone who is no longer a part of our lives. It is a feeling that many can relate to, as we have all experienced the ache of missing someone deeply. The poem evokes a sense of vulnerability, reminding us of our own capacity to love and the pain that can come with it.

5.3.2 Loneliness and Isolation:

The speaker of the poem not only delves deep into their intense desire and longing for a lost lover but also explores the themes of loneliness and isolation. The speaker's words are filled with a sense of emptiness and longing that spreads throughout their very being, highlighting the profound and all-encompassing isolation that comes with the absence of their lover. The imagery of the house itself, isolated and remote in the midst of a storm, serves as a metaphor for the speaker's own sense of isolation and disconnection from the world around them.

As the speaker reminisces about the past, their words also reveal a sense of profound loneliness, as they recall moments when they were alone and yearning for their lover's presence. The vivid imagery of the fire burning bright in the darkness, while the speaker is left alone, serves as a powerful symbol of their isolation and the intensity of their longing.

Through the masterful use of language and imagery, author skilfully conveys the deep sense of loneliness and isolation that can come with the loss of a loved one. The text allows us to fully immerse ourselves in the speaker's emotions, feeling the weight of their isolation and understanding the universal nature of their experience. The poem serves as a poignant reminder of the power of love and the pain that can come with its absence. It serves as a testament to the human condition, reminding us of the profound impact that the absence of a loved one can have on our lives. The emptiness they feel is not just a physical void, but a deep emotional ache that consumes them.

5.3.3 The Destructive Power of Love:

The speaker's intense desire and longing for their lost lover serve as a testament to the all-consuming nature of love and its potential to wreak havoc on one's emotional well-being.

Throughout the poem, the speaker's words are filled with a profound sense of emptiness and longing, effectively highlighting the profound impact that the absence of their lover has had on their life. The vivid imagery of the fire burning bright in the darkness symbolizes the intensity of their yearning and the destructive power of their longing. This suggests that love, when unrequited or lost, can consume a person's thoughts and emotions, leaving them feeling isolated and disconnected from the world around them.

Moreover, the poem portrays the destructive nature of love through the portrayal of the hut itself. The hut, isolated and remote in the midst of a storm, serves as a metaphor for the speaker's own sense of isolation and disconnection. It represents the destructive power of love, which can isolate individuals from their surroundings and create a profound sense of detachment from reality.

In addition, the speaker's reminiscing about the past and the moments they were alone and yearning for their lover's presence further emphasizes the destructive power of love. The poem suggests that love can lead to a state of constant yearning and longing, which can be

mentally and emotionally draining. This constant longing can consume a person, leaving them feeling empty and isolated, as if they are trapped in the confines of their own emotions.

5.3.4 Inevitability of Death :

The poet portrays death as an inescapable part of the human experience opening with the line "Burning in the rain, the hut / stands in its meadow / in the invisible web of its old wounds." This description immediately sets a somber tone and introduces the idea of decay and mortality. The use of the word "burning" suggests a sense of impending destruction, while the rain symbolizes the inevitability of death, washing away all life.

Furthermore, the poet employs powerful imagery throughout the poem to emphasize the theme of death. For example, the line "No voice, no cry, no mercy now, / only the fire's agony / in the hut's silence" portrays death as a silent and agonizing force. The absence of sound and the presence of fire create a haunting image of the pain and suffering that accompanies death.

Moreover, the poet employs the motif of darkness to highlight the inevitability of death. The line "darkness is in the hut, / and darkness in the rain" suggests that death is an ever-present reality, lurking in the shadows and encompassing everything. The repetition of darkness reinforces the idea that death is an unavoidable part of life.

Additionally, the poem explores the inevitability of death through the metaphor of the hut itself. The hut, described as having "its old wounds," serves as a symbol of mortality. It represents the passage of time and the decay that accompanies it. Just as the hut cannot escape its own deterioration, humans cannot escape the eventual embrace of death

5.3.5 Conclusion :

The poem delves into the profound and all-consuming nature of love, shedding light on its relentless yearning and the profound sense of longing it can evoke within individuals. It presents the notion that love has the power to engulf and devour a person's very being, leaving them feeling hollow and detached from the world around them. The poet skilfully weaves words that vividly depict the inevitability of death, showcasing its inescapable presence in the human experience. Through the use of somber and melancholic imagery, the poem paints a picture of decay and mortality, emphasizing the silent and agonizing force that death represents. Darkness serves as a potent symbol, signifying the inescapable nature of death and the looming shadow it casts over our lives. The humble hut, a recurring motif throughout the poem, serves as a powerful metaphor for mortality, representing the passage of time and the gradual decay that accompanies it. In the grand tapestry of existence, the poem suggests that both love and death are inextricably intertwined, unavoidable aspects of the human condition. They shape and define our lives, leaving an indelible mark on our souls as we navigate the intricate dance between passion and mortality.

5.4 TEXT OF "WOMAN TO MAN" :

The eyeless labourer in the night,
the selfless, shapeless seed I hold,
builds for its resurrection day –
silent and swift and deep from sight

foresees the unimagined light.

This is no child with a child's face;
this has no name to name it by:
yet you and I have known it well.
This is our hunter and our chase,
the third who lay in our embrace.

This is the strength that your arm knows,
the arc of flesh that is my breast,
the precise crystals of our eyes.
This is the blood's wild tree that grows
the intricate and folded rose.

This is the maker and the made;
this is the question and reply;
the blind head butting at the dark,
the blaze of light along the blade.
Oh hold me, for I am afraid.

5.5 SUMMARY OF "WOMA TO MAN" :

The poem "Woman to Man" is part of Judith Wright's second collection of Poems titled *Women to Man*. The woman speaking is expected to be a mother. The poem opens in obscurity. She claims that the physical closeness she shared with her husband in the past planted a seed inside of her that will soon sprout into a human being. She claims that this immature fragment of an organism within her body is silent, mobile, hidden from view deeper than the surface of her womb, waiting for the future, even though I can't see it

She refers to the infant in the second verse as speaker acknowledges that the baby, although not fully developed, holds a significant place in their lives. It is described as nameless, yet familiar to both the woman and her husband. This unborn child becomes their shared hunter and chase, representing the hope and desire that brought them together in the act of creation.

The third stanza is a description of the physical and emotional aspects of pregnancy. The woman describes the baby's development, emphasizing the connection between the child and its parents. The strength of the father and the nurturing flesh of the mother intertwine, symbolizing the fusion of their love and genetic material.

The fourth Sanza explores the profound significance of the unborn child's future. The baby, although still in the dark depths of the womb, is portrayed as a catalyst for future questions and answers. It will become a maker, shaping its own destiny and impacting the world around it. The speaker, consumed by fear and uncertainty, seeks solace and support from her husband as they prepare to face the impending labor.
The main themes of the poem are like the following,

5.5.1 Creation and Life:

The poem touches on the themes of creation and life in a subtle way. The entity described in the poem can be seen as a representation of life and creation, as it is described as a silent and swift presence that moves through the darkness. It is also associated with a blaze of light along a blade, symbolizing a transformative force that brings light to the darkness. Furthermore, the pursuit of enlightenment, which is a prominent theme in the poem, can be considered as a metaphor for the journey of life itself. The entity represents the quest for knowledge and understanding, which is often seen as a lifelong pursuit. The pursuit of enlightenment is not an easy one, and it involves navigating through darkness, uncertainty, and fear, just like life itself.

The poem also touches on the vulnerability and fragility of life. The speaker confesses their fear of the unknown and seeks comfort and protection. This reflects on the human experience of vulnerability and the need for connection and support in the face of the unknown.

5.5.2 Vulnerability and Fear:

The poem delves into the themes of vulnerability and fear, offering a profound exploration of these emotions. The speaker in the poem exposes their innermost fears and vulnerabilities, creating a raw and intimate atmosphere.

Through vivid and evocative language, the poem captures the essence of vulnerability. The speaker bares their soul, expressing their deepest fears and insecurities. This vulnerability is further emphasized through the use of vivid imagery and sensory details, allowing readers to empathize with the speaker's emotional state.

Fear is also a prominent theme in the poem. The speaker explores the various manifestations of fear, whether it be fear of the unknown, fear of failure, or fear of rejection. This exploration of fear adds depth to the poem, highlighting the universal nature of this emotion and its impact on the human experience.

Furthermore, the poem explores the interconnectedness of vulnerability and fear. The speaker acknowledges that vulnerability often leads to fear, as it involves exposing oneself to potential pain or rejection. This recognition of the relationship between vulnerability and fear adds complexity to the exploration of these emotions in the poem.

5.5.3 Mystery and Wonder :

The theme of mystery and wonder in the poem, the poet successfully creates an atmosphere of intrigue and fascination. The presence of the eyeless labourer and the selfless, shapeless seed within the poem adds an element of enigma, as they symbolize something unknown and yet to be revealed. These mysterious elements serve to captivate the reader's attention, leaving them eager to uncover the hidden meanings behind them.

Furthermore, the poem delves into the concept of resurrection and unimagined light, further enhancing the sense of mystery that permeates throughout the verses. The mention of these elements not only adds depth to the theme but also invites the reader to contemplate the unknown and embrace its power. The poet's choice to explore the enigmatic nature of love and intimacy by referring to an unnamed third person in the relationship further contributes to the overall sense of intrigue.

In addition, the poem employs powerful symbolism to convey the complexity and beauty that arise from the unknown. The blood's wild tree and the intricate folded rose serve as potent symbols, representing the intricate and multifaceted nature of the mysteries of life. These symbols not only add richness to the poem but also evoke a sense of wonder and awe in the reader.

5.5.4 Nature and Symbolism :

The poem beautifully incorporates nature and symbolism, adding layers of meaning and depth to the overall composition. Nature serves as a powerful backdrop, providing a rich tapestry of imagery and symbolism that enhances the themes and emotions explored in the poem.

The use of nature imagery allows the poem to connect with the reader on a visceral level. The beauty and majesty of the natural world evoke a sense of awe and wonder, creating a juxtaposition with the vulnerability and fear expressed by the speaker. For example, the poem may describe a fragile flower blooming amidst a harsh and desolate landscape, symbolizing resilience and hope in the face of adversity.

Symbolism is also employed throughout the poem to convey deeper meanings. Objects, animals, and natural elements are imbued with symbolic significance, enriching the reader's understanding of the themes and emotions explored. For instance, a bird soaring high in the sky may represent freedom and liberation, while a storm may symbolize turmoil and chaos.

By incorporating nature and symbolism, the poem invites readers to contemplate the interplay between the natural world and human emotions. It encourages a deeper appreciation of the beauty and complexity of nature, as well as a reflection on the universal symbols and metaphors that resonate with the human experience.

5.6 CONCLUSION :

"Woman to Man" is a masterful exploration of the transformative journey of pregnancy, encapsulating the awe-inspiring process of creation and the accompanying anxieties. Judith Wright's use of vivid imagery, introspective reflections, and emotional depth allows readers to connect with the universal experiences of love, anticipation, and fear. This close reading of the poem highlights the nuanced layers of meaning, emphasizing the timeless themes that continue to resonate with audiences today.

5.7 ANNOTATIONS:

You who were the snake hidden under my house, the breath of the bushfire
are you come to take me again like a storm in the night, Oh storm of my desire?
Are you come to take me like a knife in the breast after this silent century?
You will find me this time lying alone.

Introduction: Judith Wright is a Christopher Brennan Award winning Australian poet, Environmentalist and campaigner of Aboriginal Land Rights. The first collection of poetry by this celebrated Australian poet titled *The Moving Image* was published in 1946. Judith was nominated in 1967 for the prestigious Nobel Prize in Literature. The poem titled "Fire at the Murdering Hut" by Judith Wright was published in 1953. The speaker of the poem addresses different elements or aspects of their lives and experiences. The poem is divided into three sections: "The Grave," "The Fire" and "The Stone."

Context: The lines are taken from the first part of the poem “Fire at the Murdering Hut.” “The Grave” is the part of the poem. And the cited lines are the opening of “The Grave.”

Content: In the first section, "The Grave," the speaker is addressing someone or something that they refer to as the snake hidden under their house and the breath of the bushfire. This could be interpreted as a metaphor for a past lover or a destructive force in their life. The speaker wonders if this entity has returned to take them again, like a storm in the night or a knife in the breast. The speaker is left alone for a long time with a rose-tree, a wandering mist, and a stone. The speaker invites this entity to come and take them, to dig into their heart and wake them from their solitude.

Are you one of the old dead, whisperer under my feet?
I stamp on your shallow earth
like a red-bird, my song is the last message of love, which is the news of death.
Now I shall even eat your white roses and eat the dry moss on your stone.
Neither love nor death come to the dead, nor does flesh grow on the bared bone.

Introduction: Judith Wright is a Christopher Brennan Award winning Australian poet, Environmentalist and campaigner of Aboriginal Land Rights. The first collection of poetry by this celebrated Australian poet titled *The Moving Image* was published in 1946. Judith was nominated in 1967 for the prestigious Nobel Prize in Literature. The poem titled "Fire at the Murdering Hut" by Judith Wright was published in 1953. The speaker of the poem addresses different elements or aspects of their lives and experiences. The poem is divided into three sections: "The Grave," "The Fire" and "The Stone."

Context: The lines are taken from the second part of the poem "Fire at the Murdering Hut." "The Fire" is the title of the second part of the poem. The lines are extracted from "The Fire."

Content: In the second section, "The Fire," the speaker questions if the entity they are addressing is one of the old dead, whispering under their feet. They express their power over this entity, stamping on their shallow earth like a red-bird. The speaker claims that their song is the last message of love, which is the news of death. They declare their intention to consume the entity's white roses and the dry moss on their stone. The speaker acknowledges that love and death do not reach the dead, and flesh does not grow on bare bones. However, they find themselves beautiful and dance on the entity's grave like a lover's ghost. They dance with the entity's tree of roses and use their blade to make the roses fall into black dust. Despite not being the entity's lover or love itself, the speaker plans to leave a kiss on the rose-root as a final message of love, a black stain of fire to wear like a badge over the entity's white breastbone.

Cruel was the steel in the hand that split my sleep and branded me with pain.
Why did I not lie forever out of time's way, cold, quiet and deep?
Now I am delivered to the fire again
And set naked in the track of merciless day for years to fret me, those instruments of love that will eat my stone away.

Introduction: Judith Wright is a Christopher Brennan Award winning Australian poet, Environmentalist and campaigner of Aboriginal Land Rights. The first collection of poetry by this celebrated Australian poet titled *The Moving Image* was published in 1946. Judith was nominated in 1967 for the prestigious Nobel Prize in Literature. The poem titled "Fire at the Murdering Hut" by Judith Wright was published in 1953. The speaker of the poem addresses different elements or aspects of their lives and experiences. The poem is divided into three sections: "The Grave," "The Fire" and "The Stone."

Context: The lines are taken from the third part of the poem "Fire at the Murdering Hut." "The Stone" is the title of the second part of the poem. The lines are extracted from "The Stone."

Content: In the third section, "The Stone," the speaker reflects on the cruelty of the steel that split their sleep and caused them pain. They question why they didn't remain forever out of the way of time, cold, quiet, and deep. Now, they feel delivered to the fire once again, exposed to the harshness of the day for years to come. They refer to the instruments of love that will eat away at their stone. The speaker hears the entity, the eater even of death, calling to the bone that love left bare.

This is no child with a child's face;
this has no name to name it by:
yet you and I have known it well.
This is our hunter and our chase,
the third who lay in our embrace.

Introduction: Judith Wright is a Christopher Brennan Award winning Australian poet, Environmentalist and campaigner of Aboriginal Land Rights. The first collection of poetry by this celebrated Australian poet titled *The Moving Image* was published in 1946. Judith was nominated in 1967 for the prestigious Nobel Prize in Literature. Her second collection of Poems *Woman to Man* was published in 1949. The poem "Woman to Man" is part of her second collection.

Context: The cited lines are the second stanza of the poem when the poetess speaks about the child which is amazing product of woman to man love.

Content: The poem "Woman to Man" is part of Judith Wright's second collection of Poems titled *Women to Man*. The woman speaking is expected to be a mother. The poem opens in obscurity. She claims that the physical closeness she shared with her husband in the past planted a seed inside of her that will soon sprout into a human being. She claims that this immature fragment of an organism within her body is silent, mobile, hidden from view deeper than the surface of her womb, waiting for the future, even though I can't see it

She refers to the infant in the second verse as speaker acknowledges that the baby, although not fully developed, holds a significant place in their lives. It is described as nameless, yet familiar to both the woman and her husband. This unborn child becomes their shared hunter and chase, representing the hope and desire that brought them together in the act of creation.

5.8 QUESTIONS :

1. Explain the main themes in Judith Wright's poems by referring to the poems prescribed for your study.
2. Attempt an essay on Feministic symbols in Judith Wright's poems.
3. What are the main themes in the poem "Fire at the Murdering Hut?"
4. What are the main themes in the poem "Woman to Man?"
5. What is the contribution of Judith Wright to Australian Poetry?

5.9 REFERENCES :

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Dr. Ch. V. Manjusha

LESSON - 6

VOSS BY PATRICK WHITE

OBJECTIVES :

The objective of the lesson is to help the learners to understand

- The significance of cross culture resistance
- The intricate relationship between land, nature and man
- The spiritual and psychological sides of human identity in Australian wilderness
- The formation of Expatriate Experience

STRUCTURE OF THE LESSON :

6.1 INTRODUCTION TO *VOSS* BY PATRICK WHITE :

Patrick Victor Martindale White (28 May 1912-30 Sep. 1990) was a celebrated Australian novelist, short-story writer, and playwright. His literary genius produced twelve novels, three short-stories collections, and eight plays. In 1973 he was honoured with Nobel prize in literature “for an epic and psychological narrative art which has introduced a new continent into literature.” He also received the first Miles Franklin Award.

Voss is the fifth novel of White which was published in 1957.In Patrick White's novel *Voss*, the reader is immediately drawn into a vivid depiction of the Australian landscape and its profound effect on the characters that inhabit it. The story centres around the enigmatic figure of Johann Ulrich Voss, a German explorer who embarks on a perilous

journey through the uncharted Australian outback in search of knowledge and self-discovery. Through a masterful blending of poetic prose and intricate characterization, White examines the intricate relationships between man and nature, individual and society, and the pursuit of meaning in a vast and seemingly indifferent world. As the narrative unfolds, it becomes clear that Voss's expedition is not only a physical exploration of the continent but also a psychological and spiritual exploration of his own identity.

6.2 PLOT SUMMARY OF VOSS :

Voss is a remarkable novel written by Patrick White which delves into the complex themes of identity, exploration, and human connection. Set in the harsh landscape of the Australian outback during the mid-19th century, this epic tale unfolds through the perspective of several characters, but chiefly focuses on the enigmatic protagonist Johann Ulrich Voss, an ambitious and eccentric explorer. The novel begins with the introduction of Voss, a German immigrant who arrives in Sydney as part of a scientific expedition led by Mr. Bonner. Voss is portrayed as an introspective and peculiar man, detached from societal conventions, and driven by an insatiable desire to explore the unknown. He possesses the knowledge of science, philosophy, and languages, making him both intriguing and intimidating to those around him.

As the expedition is being organized, Voss meets Laura Trevelyan, a young woman from a wealthy family who is drawn to Voss's mystique. Despite their stark differences and the disapproval of Laura's family, they form an unlikely bond rooted in their shared sense of alienation. Voss, however, is consumed by his personal ambition and seeks to embark on an exploratory journey through the centre of Australia. Believing in the transformative power and significance of this expedition, he becomes convinced that it will provide him with a deeper understanding of himself and the world he inhabits.

The novel follows Voss's challenging journey into the rugged and unforgiving Australian interior. Alongside him is Judd, an indigenous Australian guide who initially resents Voss but gradually comes to respect and admire his determination. The expedition is fraught with peril and hardship as they battle the elements, encounter hostile Aboriginal tribes, and endure the harsh realities of survival in an untamed land.

Meanwhile, back in Sydney, Laura struggles with her inner turmoil, torn between her longing for Voss and the demands of her societal position. She finds herself increasingly drawn to spirituality and seeks solace in the teachings of Reverend Mr. Smith, a morally conflicted clergyman. As Voss's journey progresses, Laura becomes more aware of her own desires and the limitations imposed on her by her family and social expectations.

Throughout the narrative, *Voss* explores themes of isolation, disconnection, and the search for meaning in a vast, often hostile world. The rugged Australian landscape serves as a metaphor for the inner wilderness that exists within each character. Voss's unyielding pursuit of his desires reflects humanity's universal quest for self-discovery and understanding.

Patrick White's masterful prose paints a vivid picture of the Australian outback, capturing its vastness and untamed beauty while also highlighting its unforgiving nature. His detailed descriptions immerse readers in the harsh realities faced by Voss and his companions, emphasizing their physical and emotional struggles. *Voss* is not just a story of exploration, it is a profound examination of the human condition. It explores the complexities of

relationships, the clash between individual desires and societal expectations, and the universal need for connection in a world that often feels indifferent and isolating. The novel's rich character development and atmospheric writing style ensure that readers are deeply engrossed in the emotional journeys of its protagonists.

6.2.1 Setting and Historical Context :

In terms of setting and historical context, *Voss* by Patrick White is primarily set in nineteenth-century Australia, particularly focusing on the harsh landscape of the outback. The novel explores the challenges faced by European settlers as they grapple with the rugged environment and clash with the Indigenous population. It also delves into the historical backdrop of the time, characterized by colonial expansion and the efforts to establish dominance over the land.

6.2.2 Laura's Struggle with Her Own Identity and Relationships :

In Voss, Patrick White explores the protagonist Laura's struggle with her own identity and relationships. Throughout the novel, Laura's sense of self is constantly tested as she navigates her conflicting desires for independence and connection with others. Her complex relationship with the enigmatic explorer Voss serves as a metaphor for her search for meaning and belonging. As their connection deepens, Laura becomes increasingly consumed by her emotions, grappling with the conflicting forces of love, passion, and self-preservation. Ultimately, the novel examines the profound impact that personal struggles can have on one's sense of self and the transformative power of human relationships.

6.2.3 Climax and Resolution of the Novel :

In the final stages of the novel, Voss reaches its highly anticipated climax and resolution. As the expedition to find the inland sea becomes more treacherous, tensions rise and conflicts intensify. Ultimately, Voss is faced with the ultimate challenge of accepting his own mortality, leading to a powerful resolution that emphasizes the human experience and the consequences of unbridled ambition. Patrick White's masterful storytelling culminates in a thought-provoking exploration of the complexities of human nature and the fragility of human existence.

The character of Laura Trevelyan, as a young woman engaged to Voss, she initially appears meek and submissive, lacking control over her own destiny. However, as the narrative progresses, she exhibits a growing inner strength and determination, defying societal expectations and embracing her own desires. Laura's transformation serves as a powerful commentary on the limitations placed on women in 19th-century Australia, highlighting their struggle for independence and self-fulfilment.

6.3 ANALYSIS OF KEY THEMES IN *VOSS*:

In *Voss*, Patrick White explores several key themes that are central to the novel's narrative and character development. One of the central themes is the conflict between civilization and the untamed Australian landscape, as portrayed through the character of Voss and his ill-fated expedition. Another prominent theme is the exploration of love and its limitations, particularly in Voss's relationship with Laura. Additionally, the novel delves into themes of loneliness and isolation, as well as the search for meaning and self-discovery. Through these various themes, White creates a multi-layered and complex narrative that invites readers to reflect on the human condition and the pursuit of personal truths.

6.3.1 Exploration of the Australian Landscape and its Impact on the Characters:

In *Voss*, Patrick White successfully employs a vivid exploration of the Australian landscape to highlight its profound impact on the characters. Through meticulous descriptions of the rugged terrain and harsh conditions, White emphasizes the transformative power of the environment. The challenges faced by the characters, particularly Voss and Laura, in traversing the unforgiving and unfamiliar landscape mirror their internal struggles and ultimately shape their individual journeys of self-discovery.

6.3.2 Examination of the Complexities of Human Relationships:

In *Voss*, Patrick White meticulously explores the intricate dynamics of human relationships, presenting readers with a profound examination of their complexities. Through the protagonist Voss and his entangled bond with Laura Trevelyan, White unravels the delicate interplay of desire, power struggles, and emotional turmoil. This exploration invites readers to look into the multifaceted nature of human connections and the profound impact they can have on individuals' lives.

6.3.3 Critique of Colonialism and its Effects on Indigenous Cultures:

In examining the broader socio-political themes of Patrick White's novel, *Voss*, a significant portion is dedicated to scrutinizing the impact of colonialism on indigenous cultures. White adeptly portrays the negative consequences of colonization, highlighting the erasure and exploitation suffered by Aboriginal communities. Through vivid characterization and the juxtaposition of Indigenous spirituality with European ideals, White prompts readers to consider the detrimental effects of colonialism on traditional cultures and the urgent need for decolonization efforts.

6.3.4 Spiritual and Existential Themes in the Novel:

Spiritual and existential themes are pervasive throughout White's novel Voss, serving as the underlying currents that shape the characters' journeys and experiences. The exploration of faith, belief systems, and the quest for meaning manifests through Voss's spiritual awakening in the unforgiving Australian outback, Clare's internal conflicts regarding her spiritual identity, and the existential questions raised in the face of human mortality and the vastness of the landscape. These themes allow readers to engage with the profound philosophical inquiries that drive the narrative and reflect on the fundamental truths of human existence.

6.4 CHARACTER ANALYSIS :

In terms of character analysis, the novel *Voss* by Patrick White is a rich exploration of the complex and shifting internal world of its protagonist. Voss, a German explorer, embodies the struggle between reason and passion, casting a critical eye on the dichotomy between civilization and the untamed Australian outback. Through vivid and introspective descriptions, White offers a nuanced portrayal of Voss's inner turmoil and his desperate search for meaning and connection, making him a compelling and multifaceted figure.

6.4.1 Voss's Internal Struggles:

In *Voss* by Patrick White, the character development and internal struggles of character Voss are presented through meticulous detail and introspection. White skilfully unravels Voss's complex psyche, illustrating his vulnerability and internal conflicts as he embarks on an arduous journey through the Australian wilderness. Voss's deep introspection and struggles to connect with others drive the narrative, highlighting the profound impact of his character development.

The central character, Johann Ulrich Voss, is depicted as an enigmatic and isolated figure, embodying the struggle between intellect and desire, colonization and indigenous culture, and faith and reason. Voss is a German explorer who endeavours to cross the Australian continent, driven by a fervent desire for knowledge and a yearning for the sublime. Throughout the novel, his character is examined through multiple lenses, revealing both his internal conflicts and external interactions. Voss's insatiable thirst for understanding is juxtaposed against his inability to truly connect with those around him. This duality is evident in his relationship with Laura Trevelyan, who becomes his love interest and confidante as they journey through the harsh Australian landscape together. While Voss claims to love Laura, his fascination with her seems to stem more from a desire to possess her as an object of intellectual stimulation rather than a genuine emotional bond. Moreover, his interactions with the indigenous population, particularly his guides, reveal his inability to understand or appreciate their culture, thus highlighting his inherent colonial perspective. Voss's character is ultimately defined by the tensions he embodies, making him a compelling and multi-dimensional protagonist in White's exploration of the human condition in the context of colonial Australia.

6.4.2 Laura's Transformation and Growth Throughout the Novel:

Throughout the novel, *Voss* Laura's character undergoes an immense transformation and growth. Initially portrayed as a reserved and submissive woman, Laura gradually evolves into a strong-willed and independent individual. As she embarks on a journey of self-discovery and authenticity, she grows increasingly aware of her own desires and begins to challenge societal expectations, ultimately exhibiting a remarkable metamorphosis.

6.4.3 Supporting Characters and Their Significance to the Story:

In Patrick White's novel *Voss*, the supporting characters play a vital role in shaping the narrative and adding depth to the story. From the enigmatic and spiritual Laura Trevelyan to the morally conflicted Mr. Bonner, these characters provide contrasting perspectives and highlight the complexities of the main character, Voss. Through their interactions and individual storylines, they not only help further the plot but also serve as mirrors, reflecting Voss's struggles and personal growth throughout the novel.

In the novel *Voss* by Patrick White, the character of Johann Ulrich Voss stands as a symbol of isolation and detachment from society. Voss, a German explorer in 19th-century Australia, undergoes a physical and psychological journey that highlights the complexities of human nature and the challenges of bridging the gap between inner and outer worlds. Despite his longing for connection, Voss's inherent aloofness and inability to comprehend the intricacies of human emotions ultimately lead to his tragic downfall.

6.5 LITERARY TECHNIQUES EMPLOYED BY PATRICK WHITE :

In *Voss*, Patrick White skilfully employs various literary techniques to enhance the novel's depth and complexity. Using symbolism, White imbues ordinary objects and events with deeper meaning, adding layers of narrative richness. Additionally, his vivid imagery and descriptive language create a vivid and immersive reading experience, capturing the rugged Australian landscape and the characters' emotional states with remarkable precision. Furthermore, White masterfully utilizes foreshadowing to create suspense and anticipation, drawing readers further into the unfolding story. These techniques collectively showcase White's extraordinary storytelling abilities and contribute to the enduring impact of *Voss* as a significant piece of literature.

6.5.1 Use of Symbolism and Imagery:

In Voss, Patrick White masterfully employs symbolism and imagery to enrich the text and highlight its underlying themes. Symbolism is prevalent throughout the novel, with objects like the string of opals representing wealth and power, while the barren Australian landscape serves as a metaphor for isolation and human limitations. This use of symbolism creates layers of meaning, adding depth to the narrative. Additionally, White's vivid imagery evokes powerful imagery of the harsh and unforgiving Australian outback, further immersing readers into the world of Voss.

6.5.2 Narrative structure and Storytelling Techniques:

In terms of narrative structure and storytelling techniques, *Voss* by Patrick White showcases a masterful blend of various elements. The novel employs a non-linear narrative, moving back and forth between the present and the past, creating a sense of suspense and intrigue. White’s use of multiple perspectives and stream of consciousness enhances the complexity of the story, allowing readers to delve deeper into the psyche of the characters and understand their motivations. Additionally, the incorporation of vivid descriptions and symbolic imagery adds another layer of depth and meaning to the narrative, enriching the reader's experience.

6.5.3 Language and Writing Style:

In the novel *Voss* by Patrick White, language and writing style play a significant role in conveying the complex themes and emotions of the story. White's prose is rich in poetic descriptions and symbolic imagery, enhancing the reader's understanding of the harsh Australian landscape and the inner thoughts and conflicts of the characters. The author's meticulous attention to detail and his use of figurative language creates a vivid and immersive reading experience, reflecting the depth and complexity of the narrative.

6.5.4 Influence on Australian Literature and its Place in the Canon:

Voss, a novel written by Patrick White, holds a significant position in Australian literature due to its significant influence on the canon. Through its exploration of themes like imperialism, identity, and spirituality, the novel not only challenged conventional narrative techniques but also redefined the possibilities of storytelling in Australian literature. Its intricate character development and eloquent prose have left a lasting impact on subsequent Australian writers, firmly establishing *Voss* as a timeless and influential work within the Australian literary canon.

6.6 HISTORICAL AND CULTURAL CONTEXT OF VOSS :

The historical and cultural context of Patrick White's novel, *Voss*, plays a significant role in shaping the narrative and themes presented in the text. Set in the mid-nineteenth century, during the exploration and colonization era of Australia, the novel reflects the tensions between the indigenous Aboriginal people and the European settlers. This period was marked by the displacement and marginalization of the native population as European powers sought to assert dominance over the land. White's portrayal of the relationship between the novel's protagonist, Johann Ulrich Voss, and the Aboriginal woman, Laura Trevelyan, serves as a reflection of the power dynamics and clashes between disparate cultures in this historical context. Additionally, the novel delves into the theme of identity and the struggles of individuals to fit into society during this time of immense change and cultural upheaval. Through its historical and cultural context, Voss offers a nuanced exploration of the forces at play during the colonization of Australia and the profound effects this had on both the colonizers and the colonized.

6.7 CONCLUSION :

Patrick White's novel *Voss* is a masterful work of literature that delves deep into the human psyche and explores the complex themes of identity, power, and the contrasting landscapes of the Australian bush and the city. Through the character of Voss, White challenges traditional notions of heroism and explores the limitations of human understanding. The use of poetic language and vivid descriptions transport readers into the harsh and unforgiving Australian landscape, while the complex relationships between the characters provide a nuanced exploration of human connection and the pursuit of knowledge. Despite its challenging narrative style, *Voss* is a highly rewarding read that encourages readers to question their own perceptions and reflect on the universal human experience. Overall, this critical analysis reveals the enduring relevance and significance of White's novel, solidifying its place as a timeless masterpiece in the canon of Australian literature.

6.8 GLOSSARY :

Stream of Consciousness : A narrative mode that attempts to depict the multitudinous thoughts, feelingsand memories which pass through the conscious and subconscious mind of narrator.

Symbolism: An artistic style using symbolic images and indirect reference to convey mystical ideas, emotions and states of mind.

Narratives: The telling of related events in a cohesive format that centres around a central idea

Imagery: a writer or speaker use of words to create a vivid mental picture

6.9 QUESTIONS :

1. Elaborate the Literary techniques employed by Patrick White
2. Describe the Character Analysis in “Voss”
3. Discuss the themes and symbols in the novel “Voss”
4. Write a critical note on Patrick White’s “voss” as a modernist novelist

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LESSON - 7

MARGARET LAURENCE
(Canadian novelist and short story writer)

AIMS AND OBJECTIVES:

The main aim of the lesson is that to acquaint the students with the biographic details of the great Canadian writer 'Margaret Laurence' and her major works. Margaret Laurence is an active feminist contributor to the Canadian modernism. It is showed through her women characters with universal perception.

The main objective of the lesson is that students should know Laurence's writing style include a focus on Realism, ordinary speech, and Canadian settings.To provide the information about Margaret Laurence who was one of the pivotal and foundational figures in women's literature in Canada. To seek her novels, portray strong women striving for self-realization while immersedin the daily struggle to make a living in a male-dominated world.

STRUCTURE:

7.1 INTRODUCTION:

Jean Margaret Laurence CC was a Canadian novelist and short story writerand one of the major figures in Canadian literature. She was also a founder of the Writers' Trust of Canada, a non-profit literary organization that seeks to encourage Canada's writing community. Her full name "Jean Margaret Laurence, nee Wemys", She was bornin July 18, 1926, in the small Manitoba town of Neepawa, in Canada and died in January 5, 1987, Selwyn, in Canada. Of Scottish ancestry, her father Robert Wemyss, also born in Neepawa was a lawyer of Irish ancestry, her mother Verna Simpson Wemyss was a talented pianist and music teacher. In 1930, at the age of thirty-four, Verna Wemyss died of a kidney infection. Her unmarried older sister Margaret Her novels portray strong women striving for self-realization while immersed in the daily struggle to make a living in a male-dominated world.

Her first publications reflect her life with her engineer husband (later divorced) in Somaliland (1950–52) and Ghana (1952–57). Her first novel, *This Side Jordan* (1960), deals with how old colonials and native Africans suffered through the exchange of power as Ghana became a Nation. *The Prophet's Camel Bell* (1963; also published as New Wind in a Dry Land) is an account of her life in Africa. The Tomorrow-Tamer (1963) is a collection of African stories.

Laurence's next three novels are set in Canada and are woman-centered. In *The Stone Angel* (1964), an ancient prairie woman tells her life struggles. A Jest of God (1966; made into the motion picture Rachel, Rachel in 1968) and *The Fire Dwellers* (1969) are about two

sisters, a Manitoba schoolteacher and a Vancouver housewife, each trying to achieve personal fulfillment. *After The Diviners* (1974), a novel, and *Heart of a Stranger* (1977), a collection of essays, Laurence turned to writing children's stories.

7.2 SUMMARY :

Margaret Laurence is one of Canada's most esteemed and beloved writers. The quality and significance of her work were acknowledged during her lifetime and continue to be recognized today. Laurence's writing style was rooted in the conventions of realism and the rhythms of ordinary speech, and her best-known novels were defined by regionalism and feminism. Her most celebrated works, set in the fictional town of Manawaka, helped to establish the Canadian prairie as a literary setting. A key figure during a significant period in Canadian literature, Laurence contributed to Canada's "literary renaissance" during the 1960s and 1970s. She also made significant contributions to Canadian writing through her efforts to establish the Writers' Trust of Canada and the Writers' Union of Canada and through her personal support for many writers from the 1960s to her death.

Born as Jean Margaret Wemyss in Neepawa, Manitoba, she was an avid reader from childhood and expressed a desire to write from an early age. Graduating with a Bachelor of Arts from Winnipeg's United College in 1947, she married John Fergus "Jack" Laurence and in 1949, the couple went to England and then to British Somaliland and the Gold Coast (Ghana), where Fergus worked as a hydraulic engineer. Margaret Laurence began to translate Somali legends and poems, which were published under the title *A Tree for Poverty* (1954). She said that it was at that moment that she began to write seriously. While living on the Gold Coast, she wrote her first novel, *This Side Jordan* (1960), as well as a collection of short stories, "The Tomorrow Tamer" (1963). She later lived in Vancouver, then in 1962 moved to England with her children.

While in England, Laurence wrote *The Stone Angel* (1964), a novel which set the fictional town of Manawaka firmly in the Manitoba landscape. In this novel, Laurence tells of Hagar Shipley's last voyage toward the recognition of love and liberty. Considered her masterpiece, its publication was a landmark event for Canadian literature. Her later novels further solidified her reputation, depicting strong female characters and the conflicts experienced by Canadian women, set against a backdrop of rapid social change. She won Governor General's Awards for *A Jest of God* (1966) and *The Diviners* (1974) and in 1972 was made a Companion of the Order of Canada for her contribution to Canadian literature.

Often visiting Canada, Laurence returned permanently in 1973 and settled in Lakefield, Ontario. She was appointed writer-in-residence at Massey College, University of Toronto, in 1968, served as Chancellor of Trent University, devoted her last years to the promotion of social causes through letters, lectures, essays from 1981 to 1983, and actively participated in fundraising campaigns. Her childhood home in Neepawa, Manitoba, a town that had a great influence on her writing, is now a museum that pays tribute to her career.

Margaret Laurence's major works: Her long fiction works are *This Side Jordan*, 1960; *The Stone Angel*, 1964; *A Jest of God*, 1966; *The Fire-Dwellers*, 1969; *The Diviners*, 1974.Her short fiction works areThe Tomorrow-Tamer, 1963; A Bird in the House, 1970.Her non-fiction works are *The Prophet's Camel Bell*, 1963 (pb. in U.S. as New Wind in a Dry Land, 1964); *Long Drums and Cannons: Nigerian Dramatists and Novelists*, 1952-1966, 1968; *Heart of a Stranger*, 1976; Intimate Strangers: The Letters of Margaret Laurence and

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She was born in the picturesque Manitoba town of Neepawa, which later became the inspiration for her fictional town Manawaka and the setting of her most beloved novel, *The Stone Angel.*

Laurence would influence an entire generation of writers with her ongoing themes of freedom, survival, home, colonialism, and isolation. She gave a voice to women in literature and created the memorable character Hagar Shipley, whose last journey towards freedom was a landmark event for Canadian literature and solidified Laurence's career.
Laurence married and lived with her husband (whom she later divorced) in England, Somaliland, and Ghana. Africa transformed Laurence as she saw first-hand the challenges people faced in emerging nations. She developed a deep, lifelong interest in African folklore and literature.

Beginning in 1960 with This Side Jordan, she wrote 14 books, the most famous being the novels set in rural Manitoba. Each of these books — The Stone Angel, A Jest of God, The Fire Dwellers, A Bird in the House, and The Diviners — brings an acute sense of life on the Prairies. Her childhood home in Neepawa remains a heritage site opens to the public.
During her life, Laurence received many honors: the Governor General's Award for *A Jest of God* (1966) and *The Diviners (*1974), *The Companion of the Order of Canada* (1972), and 14 honorary degrees from Canadian universities. She remains an inspiration to many younger writers.

The major emphasis of Margaret Laurence's (1926- 1987) fiction changed considerably between her early and later works. In a 1969 article in Canadian Literature, "Ten Years' Sentences," she notes that after she had grown out of her obsession with the nature of freedom, the theme of the African writings and The Stone Angel, her concern "had changed to that of survival, the attempt of the personality to survive with some dignity, toting the load of excess mental baggage that everyone carries." In the same article, she remarks that she became increasingly involved with novels of character, that her viewpoint altered from modified optimism to modified pessimism, and that she had become more concerned with form in writing.

The more profound psychological realism of her later novels developed after a general awareness of the intractable problems of emerging African nations had matured both the Africans and their observers. The characters in the African works were products of a now dated optimism that forced them into preconceived molds. The later novels reveal modified pessimism, but their vitality comes from Laurence's developing concern with psychological realism, which authenticates the characters and their voices. After This Side Jordan, the point of view is consistently in the first person, the protagonist's, and is strictly limited to the protagonist's consciousness. Although Hagar in *The Stone Angel* and Stacey in *The Fire-Dwellers* are stereotypes, a stubborn old lady and a frantic middle-aged housewife, Laurence makes them both compelling protagonists through accurate psychological portrayals.

A theme of major importance that Laurence did not fully develop until The Diviners is the nature of language. Rachel's concern with name calling in *A Jest of God* anticipates the larger exploration in *The Fire-Dwellers,* in which Laurence experiments with a variety of voices, using language in a variety of ways. Exterior voices, many of them

bizarre, interrupt and are interrupted by Stacey's inner voices andher monologues, her memories of voices from the past, her challenges, threats, and prayers to God. The exterior voices include radio and television news, snatches of her children's conversations, the characteristic dialects of various socioeconomic groups, the half-truthful promotions of her husband's company, and the meaningfully unfinished conversations between her and her husband. In order to allow language to be discussed explicitly, Laurence makes the protagonist of The Diviners a novelist.

In the early 20th century, popular poets responding to the interest in local colour depicted French Canadian customs and dialect (W.H. Drummond, *The Habitant and Other French-Canadian Poems*, 1897), the Mohawk tribe and rituals (E. Pauline Johnson, *Legends of Vancouver*, 1911; *Flint and Feather*, 1912), and the freedom and romance of the north (Robert Service, *Songs of a Sourdough*, 1907). John McCrae's account of *World War I, "In Flanders Fields*" (1915), remains Canada's best-known poem. Slowly a reaction against sentimental, patriotic, and derivative Victorian verse set in. E.J. Pratt created a distinctive style both in lyric poems of seabound, "Newfoundland life" (*Newfoundland Verse*, 1923) and in the epic narratives *The Titanic* (1935), *Brebeuf and His Brethren* (1940), and *Towards the Last Spike* (1952), which through their reliance on accurate detail participate in the documentary tradition. Influenced by Pratt, Earle Birney, another innovative and experimental poet, published the frequently anthologized tragic narrative "David" (1942), the first of many audacious, technically varied poems exploring the troubling nature of humanity and the cosmos. His publications include the verse play *Trial of a City and Other Verse* (1952) and poetic collections such as *Rag & Bone Shop* (1971) and *Ghost in the Wheels* (1977).

Toronto's *Canadian Forum* (founded in 1920), which Birney edited from 1936 to 1940, and Montreal's *McGill Fortnightly Review* (1925–27) provided an outlet for the "new poetry" and the emergence of Modernism. Here and in their anthology *New Provinces* (1936), A.J.M. Smith, F.R. Scott, and A.M. Klein began their long literary careers. Emphasizing concrete images, open language, and free verse, these modernists felt that the poet's task was to identify, name, and take possession of the land. Klein wrote in "Portrait of the Poet as Landscape" (1948) that the poet is "the nth Adam taking a green inventory / in a world but scarcely uttered, naming, praising." The bonds of a colonial frame of mind characterized by fear of the unknown, reliance on convention, and a puritan consciousness what Frye, in the "Conclusion" written for the first edition of the *Literary History of Canada* (1965), called the "garrison mentality" were being broken and cast off.

Strong reaction to the Great Depression, the rise of fascism, and World War II dominated the poems of the 1930s and '40s. Using the documentary mode, Dorothy Livesay condemned the exploitation of workers in *Day and Night* (1944), while her lyric poems spoke frankly of sexual love (*Signpost*, 1932). In opposition to the cosmopolitan and metaphysical verse promoted by Smith and the literary magazine *Preview* (1942–45), Irving Layton, Louis Dudek, and Raymond Souster through their little magazine *Contact* (1952–54) and their publishing house, The Contact Press (1952–67) urged poets to focus on realism and the local North American context. P.K. Page, one of Canada's most intellectually rigorous poets, was associated with the *Preview* group in the '40s when she published her first collection, *As Ten as Twenty* (1946), which includes the evocative renowned poem "Stories of Snow." Page's later work increasingly reflected her interest in esoteric places, forms, and religions, from Sufism (*Evening Dance of the Grey Flies*, 1981) to the *glosa*, a Spanish poetic form (*Hologram: A Book of Glosas*, 1994).

By 1900 novels of local colour were beginning to overshadow historical romances. Lucy Maud Montgomery's beloved children's book *Anne of Green Gables* (1908) and its sequels were set in Prince Edward Island. Ontario towns and their "garrison mentality" provided the setting for Sara Jeannette Duncan's portrayal of political life in *The Imperialist* (1904), Ralph Connor's *The Man from Glengarry* (1901), Stephen Leacock's satiric stories *Sunshine Sketches of a Little Town* (1912), and Mazo de la Roche's best-selling Jalna series (1927–60). Out of the Prairies emerged the novel of social realism, which documented the small, often narrow-minded farming communities pitted against an implacable nature. Martha Ostenso's *Wild Geese* (1925), a tale of a strong young girl in thrall to her cruel father, and Frederick Philip Grove's *Settlers of the Marsh* (1925) and *Fruits of the Earth* (1933), depicting man's struggle for mastery of himself and his land, are moving testaments to the courage of farmers. Painter Emily Carr wrote stories about her childhood and her visits to First Nations sites in British Columbia (*Klee Wyck*, 1941).

A tentativeness in form and subject matter pervades the novels published during the 1940s and '50s and is reflected in their protagonists, most of whom are sensitive, restless children or artists. In this category fall the Prairie novels *As for Me and My House* (1941) by Sinclair Ross, *Who Has Seen the Wind* (1947) by W.O. Mitchell, and *The Mountain and the Valley* (1952) by Ernest Buckler, set in Nova Scotia's Annapolis valley. These novels strain the bonds of conventional narrative structures as they shift from social realism toward lyricism. In the panoramic *Two Solitudes* (1945) and *The Watch That Ends the Night* (1959), framed against the backdrop of the two world wars, Hugh MacLennan attempted to capture moral, social, and religious conflicts that rent individuals, families, and the French and English communities in Quebec. Sheila Watson's enigmatic and mythic *The Double Hook* (1959) and Ethel Wilson's *Swamp Angel* (1954), about a Vancouver housewife's bid for personal freedom, present quest journeys against the striking backdrop of British Columbia's interior. Elizabeth Smart's incantatory novel *By Grand Central Station I Sat Down and Wept* (1945) is a frank and poetic account of obsessive love.

After the 1950s this tentativeness in fiction either became itself the subject of the novel or was dissipated in more confident forms of writing. Robertson Davies' popular Deptford trilogy (*Fifth Business*, 1970; *The Manticore*, 1972; *World of Wonders*, 1975) examines the growth of its protagonists into maturity within a Jungian paradigm. Exploration of Canadian identity and of the world of art form much of the interest of Davies' Cornish trilogy (*The Rebel Angels*, 1981; *What's Bred in the Bone*, 1985; *The Lyre of Orpheus*, 1988) and *Murther & Walking Spirits* (1991). Alice Munro in *Lives of Girls and Women* (1971), set in southwestern Ontario, and Margaret Laurence in her Manawaka novels (*The Stone Angel*, 1964; *A Jest of God*, 1966; *The Diviners*, 1974) explored their heroines' rebellion against a constricting small-town heritage. Munro's short stories—in collections ranging from *Dance of the Happy Shades* (1968) to *The View from Castle Rock* (2006)—depict the domestic lives and relationships of women in Toronto, small-town Ontario, and British Columbia in an increasingly enigmatic style. Leonard Cohen's *Beautiful Losers* (1966) probes the relationship between sainthood, violence, eroticism, and artistic creativity. Mavis Gallant's stories depict isolated characters whose fragile worlds of illusion are shattered (*The Selected Stories of Mavis Gallant*, 1996). In her collection of stories *Across the Bridge* (1993), she probes the thin line between good and evil in the lives of ordinary people. With trenchant irony, Margaret Atwood dissected contemporary urban life and sexual politics in *The Edible Woman* (1969), *Lady Oracle* (1976), and *The Robber Bride* (1993). *Bodily Harm* (1981), *The Handmaid's Tale* (1985), and the speculative *Oryx and Crake* (2003) are cautionary tales of political violence and dystopia, while *Alias Grace* (1996) and *The Blind*

Assassin (2000), winner of the Booker Prize, are situated in a meticulously researched historical Ontario and expose the secret worlds of women and the ambiguous nature of truth and justice. Set in Montreal, London, and Paris, Mordecai Richler's novels *The Apprenticeship of Duddy Kravitz* (1959), *St. Urbain's Horseman* (1971), *Joshua Then and Now* (1980), *Solomon Gursky Was Here* (1989), and *Barney's Version* (1997) satirize the condition and hypocrisy of modern society through black humour.

Many writers publishing in the 1960s and '70s subverted the traditional conventions of fiction, shifting from realist to surrealist, self-reflexive, feminist, or parodic modes. Although historical events and the investigation of place as an imaginative source remained the most common subject matters, the narrative forms were experimental and playful. During the 1980s and '90s, writers also renegotiated ideas of self and nation and of belonging and loss while breaking down traditional boundaries of both gender and genre. Robert Kroetsch's trilogy *The Words of My Roaring* (1966), *The Studhorse Man* (1969), and *Gone Indian* (1973) transformed the realism of Prairie fiction into postmodern parodies of the quest journey. In *The Temptations of Big Bear* (1973), *The Scorched-Wood People* (1977), and *A Discovery of Strangers* (1994), Rudy Wiebe constructed fictional and spiritual epics based on historical events in the west and the precarious relations between First Nations and European explorers and settlers. In *The Wars* (1977), Timothy Findley's narrator, through letters, clippings, and photographs, re-creates the effects of World War I on his hero. *Famous Last Words* (1981) and *Not Wanted on the Voyage* (1984), the latter a retelling of the voyage of Noah's ark, are also historical metafictions that point to dangerous fascistic tendencies in the modern state.

George Bowering's *Burning Water* (1980), which focuses on the 18th-century explorer George Vancouver, and Michael Ondaatje's *Coming Through Slaughter* (1976), the story of the jazz musician Buddy Bolden, mingle history with autobiography in self-reflexive narratives that enact the process of writing. Ranging from 1920s Toronto (*In the Skin of a Lion*, 1987) to Italy during World War II (*The English Patient*, 1992; Booker Prize) and Sri Lanka wracked by civil war (*Anil's Ghost*, 2000), Ondaatje's lyrical, elliptical narratives spotlight a small coterie of people drawn together by a mystery that shapes the story and governs their lives.

Carol Shields's novels, stories, and plays present the lives of ordinary women and men in a luminous, often gently satiric style. *The Stone Diaries* (1993), which won a Pulitzer Prize, begins in early 20th-century Manitoba and follows the life of Daisy from birth to death in a variety of voices and textual strategies, while in *Unless* (2002) a middle-aged professional woman confronts the nature of goodness and the disintegration of a comfortable family life. Audrey Thomas reveals the dilemmas confronting women in innovative short stories (*Real Mothers* [1981]) and novels (*Intertidal Life*, 1984; *Graven Images*, 1993; *Isobel Gunn*, 1999). Jack Hodgins maps a surreal island world in *The Invention of the World* (1977) and *The Macken Charm* (1995), mock-epics that both feature larger-than-life, eccentric characters and tell a colourful history of Vancouver Island. Fascinated by the imprint of the past on present lives, Jane Urquhart uses the symbol of the whirlpool to weave together stories of Canadians in 19th-century Ontario in *The Whirlpool* (1986); *Away* (1993), a lyrical saga, recounts in retrospect the life of a woman who emigrated from Ireland to Canada in the 1840s, and *A Map of Glass* (2005) depicts a reclusive heroine seeking answers to her lover's disappearance. Traces of history also haunt Anne Michaels's lyrical novel *Fugitive Pieces* (1996), in which the story of an émigré Polish poet in Toronto, rescued as a boy from the Nazis, intersects with that of a young professor, a child of Holocaust

survivors. Daphne Marlatt radically revises family and colonial history, narrative, and sexuality in *Ana Historic* (1988) and *Taken* (1996). Douglas Glover's Rabelaisian *Elle* (2003) chronicles the adventures of a young French woman marooned during Jacques Cartier's 1541–42 voyage to Canada. Douglas Coupland spawned a new vocabulary with *Generation X: Tales for an Accelerated Culture* (1991).

Although the subject of history exerts a powerful influence on all forms of Canadian writing, the tradition of regional fiction has not lost its momentum. David Adams Richards's novels depict the bleakness of New Brunswick communities (*Lives of Short Duration*, 1981; *Nights Below Station Street*, 1988; *Mercy Among the Children*, 2000), while Guy Vanderhaeghe's fiction has its roots in the Prairies (*The Englishman's Boy*, 1996). In *Clara Callan* (2001), Richard B. Wright portrays quiet lives in small-town Ontario. Ann-Marie MacDonald's *Fall on Your Knees* (1996) and Alistair MacLeod's *No Great Mischief* (1999) recount family sagas set on Cape Breton Island. Wayne Johnston depicts Newfoundland's history in *The Colony of Unrequited Dreams* (1998), a novel based on the life of Joey Smallwood, the province's dynamic first premier. In *River Thieves* (2001), Michael Crummey describes the extinction of the Beothuk, an indigenous people of Newfoundland, and Lisa Moore's *Alligator* (2005) dissects lives in contemporary St. John's, the capital of Newfoundland and Labrador province.

During the 1980s and 90s, increasing attention was also paid to the plurality and diversity of voices across the country. This period saw the emergence of numerous First Nations, Metis, and Inuit writers. Resisting the imposition of Western concepts of history, land, nation, society, and narrative, many of these writers explored their oral traditions, myths, and cultural practices. A recurring theme is the individual's painful trajectory as that individual negotiates between cultures, combats racial prejudice, and copes with shattered families and kinship groups; these concerns are also rendered in playful or parodic modes, as protest literature, or as alternatives to frenetic urban consumer cultures. Works that engage these concerns include novels and stories by Jeannette Armstrong (*Slash*, 1985, rev. ed. 1988; *Whispering in Shadows*, 2000), Beatrice Culleton (*In Search of April Raintree*, 1983), Tomson Highway (*Kiss of the Fur Queen*, 1998), Thomas King (*Medicine River*, 1990; *Green Grass, Running Water*, 1993), and Eden Robinson (*Monkey Beach*, 1999; *Blood Sports*, 2006). Autobiography and memoir—Maria Campbell's *Half-Breed* (1973) and Lee Maracle's *Bobbi Lee, Indian Rebel* (1975, rev. ed. 1990), for example, key genres in First Nations witnessing and testimony. These genres are also a part of the life writing (which also includes biography, bio-fiction, letters, and diaries) that dominates the field of Canadian literature and resonates with the tradition of documentary writing; examples include Ondaatje's *Running in the Family* (1982), John Glassco's *Memoirs of Montparnasse* (1970), Aritha van Herk's *Places Far from Ellesmere* (1990), Wayson Choy's *Paper Shadows: A Chinatown Childhood* (1999), Dionne Brand's *A Map to the Door of No Return* (2001), and Wiebe and Yvonne Johnson's *Stolen Life: The Journey of a Cree Woman* (1998).

Other perspectives tackle the experiences of immigrants—their interrogation of the meaning of home and belonging, their feelings of cultural assimilation and estrangement, and their intergenerational struggles. Nino Ricci, a Canadian of Italian descent, portrays the long journey from Italy to Canada in his trilogy *Lives of the Saints* (1990), *In a Glass House* (1993), and *Where She Has Gone* (1997). In her lyrical and meditative novels *Plainsong* (1993), *The Mark of the Angel* (1999), and *Prodigy* (2000), Nancy Huston, an expatriate in Paris, reflects on dislocation and exile. Yann Martel's *Life of Pi* (2001),

winner of the Booker Prize, depicts the fantastic voyage of 16-year-old Pi, who, en route to Canada from India, is shipwrecked and left adrift on the Pacific with several zoo animals.

Asian Canadian writing has emerged as a powerful and innovative force. Joy Kogawa's *Obasan* (1981) is a skillful "docufiction" describing the internment of Japanese Canadians during World War II; in *Chorus of Mushrooms* (1994), Hiromi Goto examines the relations between three generations of women in rural Alberta. Chinese Canadian perspectives are presented in Choy's *The Jade Peony* (1995), set in Vancouver's Chinatown; Larissa Lai's multilayered exploration of lesbian awakening, *When Fox Is a Thousand* (1995); and Sky Lee's *Disappearing Moon Café* (1990). Rohinton Mistry's *Tales from Firozsha Baag* (1987), *Such a Long Journey* (1991), *A Fine Balance* (1995), and *Family Matters* (2001) are set mostly in Bombay (now Mumbai) among the Parsi community, while Anita Rau Badami's novels *Tamarind Mem* (1996) and *The Hero's Walk* (2000) portray the cross-cultural effect on Indian families in India and Canada.

The poetry and fiction of George Elliott Clarke uncover the forgotten history of Canadian blacks, and Dionne Brand's *At the Full and Change of the Moon* (1999) and Makeda Silvera's *The Heart Does Not Bend* (2002) construct generational sagas of the African and Caribbean slave diaspora and immigrant life in Canada. Like Brand and Silvera, Shani Mootoo, whose *Cereus Blooms at Night* (1996) and *He Drown She in the Sea* (2005) unfold on a lush fictional Caribbean island, commemorates strong, disturbing matriarchal figures.

In her first three novels Laurence uses biblical allusions to provide a mythic framework for a psychological study of character and situation. All these allusions are from the Old Testament, which made a lasting impression on her when she read it for the first time in Africa. The names, she chooses for the characters in the early fiction 'Adamo, Jacob, Abraham, Nathaniel, Joshua, Hagar, Ishmael, and Rachel' provide ready-made dilemmas whose traditional solutions appear contrived and psychologically unrealistic. In This Side Jordan, Joshua's Ghanian father proclaims that his son will cross the Jordan into the Promised Land, confidently assumed to be both an independent, prosperous Ghana and a Christian heaven. These allusions contribute to the sacramental overtones in the early works, particularly at the end of The Stone Angel.

Biblical myth is replaced in A Bird in the House and The Diviners by the myths of Scottish immigrants and Canadian pioneers and Indians. Vanessa in A Bird in the House lives with the sentimentally mythologized memories of her grandparents. The dispossessed Scots and the dispossessed Metis Indians provide a personal mythology for young Morag Gunn in The Diviners, which her foster father, Christie Logan, embellishes to give the orphan girl an identity. Christie himself becomes mythologized in the mind of Morag's daughter Pique. The theme of the search for one's true origins plays a prominent part throughout Laurence's fiction, but the issues become increasingly complex. Whereas a clear dichotomy between his Christian and African backgrounds divides Nathaniel Amegbe in This *Side Jordan*, Morag in *The Diviners*, a recognized novelist who was an orphan brought up by a garbage collector, is seriously perplexed by the bases of her identity. Nathaniel hopes for, and apparently receives, both worldly and spiritual rewards in a successful if simplistic reconciliation of his dual heritage. In contrast, Morag painfully learns to reject the heroic Scottish ancestress Christie had invented for her without rejecting him; she realizes that she has invented a hopelessly confused web of self-fabricated personal myth that she has to reconcile with her Canadian roots in her search for self-identity.

Throughout all her works, Laurence explores themes concerning the role of women, the injustices of sex-role stereotyping, and the inequality of opportunity. The changing roles of women in the late twentieth century are a problem for Morag, who is jealous of her daughter's sexual freedom. Although the protagonists of Laurence are later novels are women—women who have not always been treated well by the men in their lives—men are never treated harshly in her work, even though the point of view is limited to the female protagonist's consciousness. Stacey generously concludes that perhaps her uncommunicative husband is tormented by fears and doubts much like her own. Morag never speculates about Jules Tonnerre's motives, a strange lack of curiosity for a novelist. Although Laurence's protagonists are oppressed, they never simply blame the men in their lives or the male-dominated society for their oppression. Men, almost to a man, are given the benefit of the doubt.

***Side Jordan* :**

Laurence's first novel, This Side Jordan, was begun in Ghana in 1955, finished in Vancouver, and published in 1960. The setting of the novel is Ghana just before independence. The protagonist, Nathaniel Amegbe, had boarded at a Roman Catholic mission school since he was seven and is now caught between two cultures, between loyalty to the fading memory of tribal customs and loyalty to the Christian mission that educated him and gave him the opportunity to better himself, in a European sense, by teaching in the city. His predicament is balanced by that of Johnnie Kestoe, a newly arrived employee of an English-based export-import firm who is trying to forget his slum-Irish background and to rise in the firm despite his antipathy for Africans. Both men have wives expecting their first child. Many of Nathaniel's dilemmas are resolved in the end, even his fears that his father's soul might be assigned to hell. In part, his resolution results from the salvation metaphor of "crossing the Jordan," a feat he hopes his newborn son will accomplish.

Nathaniel's interior monologues reveal the conflicts his dual loyalties have produced. Laurence uses this device more and more in the ensuing novels, and it culminates in The Diviners with its complex narrative techniques. Both Johnnie and Nathaniel move through the novel to a greater realization of self by means of humbling experiences, and both achieve worldly success, a naïvely optimistic conclusion made at the expense of psychological realism.

The Stone Angel:

The Stone Angel was published in 1964, two years after Laurence and her children moved to London. Laurence, in "A Place to Stand On" from Heart of a Stranger, states that the dominant theme of this novel is survival, "not just physical survival, but the preservation of some human dignity and in the end some human warmth and ability to reach out and touch others." The monument Hagar Shipley's father had built for her mother's tomb in the Manawaka cemetery is a stone angel, gouged out by stonemasons who were accustomed to filling the needs of "fledgling pharaohs in an uncouth land." Laurence's horror at the extravagance of the pharaohs' monuments at Luxor, recorded in "Good Morning to the Grandson of Rameses the Second" in Heart of a Stranger, is similar to her reaction to the material ambitions of the stern Scotch-Irish prairie pioneers.

The story of Hagar Shipley is told in the first person and covers the three weeks before her death, but in these weeks, long flashbacks depict scenes of Hagar's life in chronological order. Laurence gives sacramental overtones to the events of Hagar's last days:

She confesses to a most unlikely priest in a deserted cannery over a jug of wine; in the hospital where she dies, she is able to overcome her pride and to enjoy and empathize with her fellow patients; after she accepts a previously despised minister sent by her son, she has an epiphany "Pride was my wilderness, and the demon that led me there was fear"; and just before her death, she wrests from her daughter-in-law her last drink. Such sacramental overtones are not unusual in Laurence's works, but in her later works they become more subtle and complex than they are here.

Hagar Shipley is an old woman, an enormously fat, physically feeble old woman, grotesque and distorted in both body and spirit. She is mean spirited as well as mean about her money and her possessions, almost a stereotype, an unlikely heroine, certainly not one who would seem to attract the sympathy of the reader. Hagar does, however, attract the reader; the genuineness of her portrayal makes her believable because of her total honesty, and the reader empathizes with her plight, which she finally recognizes as self-made. The reader feels compassion for her in spite of and because of her pettiness. Her voice, even in her old age, is still strong, willful, and vital, and the development of her self-awareness and self-knowledge is gripping.

The Stone Angel is the first work in which Manawaka, Laurence's fictionalized hometown of Neepawa, Manitoba, serves as the childhood setting of the protagonist. She makes Manawaka a microcosmic world, the childhood home of all her later protagonists, whose memories and friends carry over from one work to another. The mythic heritage of Hagar in The Stone Angel, the Scotch-Irish pioneers and Meti Indians in Manitobais shared by Vanessa in A Bird in the House, Rachel in A Jest of God, Stacey in The Fire-Dwellers, and Morag in The Diviners, although Hagar is old enough to be the grandmother of the other four. Every one of these women leaves Manawaka in a search for identity and spiritual freedom, but none is able to escape her heredity and childhood environment entirely. The effects of environment and heredity were increasingly explored as Laurence became more and more concerned with the nature of identity. The Manawaka setting gave Laurence the opportunity to develop characters whose parents or grandparents engaged in a strenuous battle to open the frontier, founded what they hoped would be dynasties, and lived to see them fall because of the Great Depression. These stubborn and proud people begot children who had to find their own identities without the visible mansions their parents had built to proclaim theirs. Pride in personal success became in the next generation pride in family and origin, and Hagar's inheritance from her father showed that the strength of the pioneer generation could destroy as well as build. The recognition of the double-edged nature of this strength enables Hagar, a stone angel in her former blindness, to feel at the end some human warmth for those around her.

A Jest of God:

A Jest of God was written in Buckinghamshire, England, in 1964 and 1965, and was published the next year. The action takes place during a summer and fall during the 1960's in Manawaka. Laurence creates a woman protagonist learning to break through the entrapments oppressing her.

Only through the first-person point of view could Laurence manage to reenact Rachel Cameron's fearful responses to everything around her and her self-mocking evaluations of her responses; she is afraid even of herself. When she reflects upon the way she thinks, upon her paranoia and her imagination, she warns herself that through her own distortions of

reality she will become strange, weird, an outcast. She continues to tell herself that she must stop thinking that way. Her fear about her own responses to ordinary life keeps her in a state near hysteria. Except for the recognizable quality of her perceptions and the colour and richness of her imagination, she could indeed be dismissed as a stereotyped old-maid schoolteacher, the butt of the town's jokes. She lives with her widowed mother, renting the upper story of her dead father's former funeral parlour.

The mythic framework for the psychological study of Rachel is the Old Testament story in which Rachel is "mourning for her children"in the novel, the children she has never had. When she is confident enough to love Nick Kazlik, whom she needs more as a father for her children than as a lover, he tells her that he is not God; he cannot solve her problems. Neither he nor the possibility of the child he might give her can overcome her sense of isolation, of which the lack of children is only the symbol; her sense of isolation seems to be based on her lack of spiritual fulfilment, isolation from God. God's word is evaded in the church she and her mother attend, and she is totally horrified by fundamentalist irrationality. In the end, Rachel recognizes her own self-pity to be a horrendous sort of pride, and she starts to learn instead to feel compassion for others because they are as isolated as she.

Rachel's situation could set the stage for a tragedy, but Laurence's heroines do not become tragic. They live through their crises, endure, and in enduring gain strength. Rachel gains strength from the loss of Nick, which she never understands, and from the loss of what she hoped and feared would be Nick's baby. After Rachel has decided not to commit suicide when she thinks she is pregnant, she discovers that what she had thought was a baby was a meaningless tumour, not even malignant— A Jest of God. Despite, or perhaps because of, this grotesque anticlimax, Rachel is able to make the decision to leave Manawaka; she applies for and earns a teaching position in Vancouver. At the end, she is traveling with her mother, her "elderly child," to a new life in Vancouver.

***The Fire-Dwellers*:**

The Fire-Dwellers was written in England between 1966 and 1968; the protagonist of the novel, Stacey MacAindra, is Rachel Cameron's sister. She is an ordinary woman—a middle-class contemporary housewife in Manawaka, anxious over all the possible and impossible perils waiting for her and her family. She overcomes stereotyping through the recognizable, likable, and spontaneous qualities of her narrative voice. Laurence's narrative technique is more complex in *The FireDwellers* than in any of her earlier works. The first-person narration is fragmented by a variety of interruptions, Stacey's inner voices, snatches of Stacey's memories set to the side of the page, italicized dreams and fantasies, incomplete conversations with Mac, her husband, and radio and television news. At times, she is concentrating so completely on her inner voice that she feels a physical jolt when external reality breaks into her inner fantasies.

The title refers, as Stacey's lover Luke implies, to Stacey: She is the ladybird of the nursery rhyme that must fly away home because her house is on fire and her children will burn. Although Sir James Frazer's The Golden Bough (1890-1915) lies unopened beside Stacey's bed at the end of the book, as it did in the beginning, Stacey seems to understand intuitively the explanation of the primitive sexuality of fire. Stacey burns from sexual frustration and fears the burning of an atomic bomb, a threat ever presents on the news. Newspaper pictures from Vietnam of a horrified mother trying to remove burning napalm from her baby's face appear again and again in Stacey's mind. Counterpointing the fire

metaphor is that of water, here regenerative as well as destructive, which foreshadows it's more important position in *The Diviners.*

Unlike the other Manawaka protagonists, Stacey could never be considered grotesque; she considers herself quite ordinary, and, at first glance, most people would agree, despite her apocalyptic fears. The world around her, however, is grotesque. The frightening events in the lives of Stacey's neighbours and friends are counterpointed by the daily news from the Vietnam War. Almost a symbol of Stacey's inability to communicate her fears, her two-year-old, Jen, cannot or will not speak. No wonder Stacey hides her drinks in the Mix-Master. Her interior dialogue convincingly portrays a compassionate woman with a stabilizing sense of humour that makes the limited affirmation of the conclusion believable; Mac and his equally uncommunicative son Duncan are brought together by Duncan's near-death, and Jen speaks her first words: "Hi, Mum. Want tea?"

***The Diviners* :**

Laurence worked on *The Diviners* from 1969 to 1973, at the old house she bought on the Otonabee River near Peterborough, Ontario. Unlike the earlier Laurence protagonists, apparently ordinary women, almost stereotypes who turn out to be extraordinary in their own way, Morag Gunn is an extraordinarily gifted writer who has quite ordinary and common concerns. She is also unlike her Manawaka "sisters" in that she is an orphan reared by the town's garbage collector; thus she is an outsider who bears the scorn and taunts of the town's wealthier children such as Stacey Cameron and Vanessa MacLeod. She shares her humble status with the disreputable half-breed Indians, the Tonnerres, and learns the injustice of the inequality of opportunity at first hand.

The title, *The Diviners*, refers explicitly to gifted individuals, artists such as Morag who contribute to a greater understanding of life, as well as to her friend, Royland, a true water diviner. Indeed, Morag discovers that many of her acquaintances are, in some way, themselves diviners. At the end of the book, when Royland tells Morag he has lost the gift of divining, Morag muses, "At least Royland knew he had been a true diviner. The necessity of doing the thingthat mattered."

The Diviners is the longest and the most tightly structured of Laurence's novels; it has three long parts framed by a prologue and epilogue. The plot is commonplace; Morag spends a summer worrying about her eighteen-year-old daughter Pique, who has gone west to "find" herself. In this action, Morag is only an observer, as all mothers must be in this situation. Her own story is enclosed within the action in the present, with chronological flashbacks such as those in The Stone Angel. The novel is presented in the first person, but with two new techniques: "Snapshots," meditations on the few snapshots Morag has from her youth; and "Memorybank Movies,"

Morag's memories from her past. The snapshots cover the lives of her parents, before Morag was born through her early childhood and their deaths. Aware that she embroidered stories about the snapshots as a child, Morag looks at a snapshot, remembers her make-believe story, and then muses, "I don't recall when I invented that one." This comment, early in the novel, establishes the mythologizing of one's past as an important motif. Morag's future as a writer is foreshadowed by her retelling of Christie Logan's tales when just a girl, adapting them to her own needs. In the prologue, Morag the novelist worries about diction, the choice of the proper words: "How could that colour be caught in words? A sort of rosy peach colour, but that sounded corny and was also inaccurate." Morag uses her hometown for setting and characters, just as Laurence herself does; the theme of where one belongs is as important to Morag as a writer as it is to Laurence.

The title of Morag's second novel, *Prospero's Child*, foreshadows the motif of the endframe. Royland loses his gift of witching for water and hopes to pass it on to A O kay Smith. Morag realizes that she will pass on to Pique her gift, just as Christie Logan's manic prophecies influenced her creativity. Among all Laurence's heroines, Morag Gunn is the closest in experience and interests to Laurence herself. Each successive protagonist, from Hagar and Rachel and Vanessa to Stacy, came closer and closer to Laurence's own identity. She said that she realized how difficult it would be to portray a protagonist so much like herself, but The Diviners is a risky novel, an ambitious book that only an established writer could afford to produce.

Because Laurence depicts human problems in terms of sex roles, the gender of the characters in the Manawaka novels is particularly important. The women protagonists of all of these novels clearly demonstrate Laurence's persistent investigation of the role of women in society. The sex lives of Laurence's women are fully integrated parts of their identities without becoming obsessive or neurotic. All of her protagonists enjoy their sexuality but, at the same time, suffer guiltily for it. Laurence did not admit a connection with the women's liberation movement. Morag Gunn, however, a single head of a household with an illegitimate dependent child, could not have been as readily accepted by readers and admired before the feminist movement as she was after.

Similarly, although Laurence employs Christian motifs and themes throughout her fiction, she did not embrace institutional Christianity. Like psychologist Carl Jung, Laurence seems to find God in the human soul, defining religion in terms of a Jungian "numinous experience" that can lead to a psychological change. Salvation is redefined as discovery of self, and grace is given to find a new sense of life direction.

Presenting her characters as beings caught between the determinism of history and their free will, as individuals who are torn between body and spirit, fact and illusion, Laurence portrays life as a series of internal crises. Through the development of her protagonists, Laurence celebrates even the crises as she celebrates her protagonists' progress. The search for self involves both the liberation from and the embracing of the past. Survival with dignity and the ability to love, she remarks in Heart of a Stranger, are themes almost inevitable for a writer of her stern Scotch-Irish background. Because these themes are of immense contemporary importance, her works explore problems that have universal appeal, a fact that goes far to explain her tremendous popularity.

7.3 TECHNICAL WORDS/ KEY WORDS:

- **Manawaka:** Fictional town in the novels of Margaret Laurence.
- **Metis :** Metis are people of mixed European and indigenous ancestry, and one of the three recognized Aboriginal peoples in Canada.
- **Feminist:** An advocate of women's rights on the basis of the equality of the sexes; a person who supports feminism.
- **Realism:** The quality or fact of representing a person or thing in a way that is accurate and true to life.
- **CC :** The Order of Canada (French: Ordre du Canada) is a Canadian state order and the second-highest honor for merit in the system of orders, decorations, and medals of Canada, after the Order of Merit. To coincide with the centennial of Canadian Confederation, the three-tiered order was established in 1967 as a fellowship recognizing the outstanding merit or distinguished service of Canadians who make a major difference to Canada through lifelong contributions in every field of endeavour, as well as efforts by non-Canadians who have made the world better by their actions.

- **Canadian prairies:**The Canadian Prairies is a region in Western Canada. It includesthe Canadian portion of the Great Plains and the Prairie Provinces.

7.4 SELF- ASSESSMENT QUESTIONS:

1. What are the main features of Margaret Laurence's speech?
2. What did Margaret Laurence write about?
3. Write an essay on Margaret Laurence's writing style?
4. What is Margaret Laurence's contribution to the Canadian modernism?

7.5 SUGGESTED READINGS:

1. Laurence, Margaret. *Heart of a Stranger*. Toronto: McClelland and Stewart. 1976.
2. Atwood, Margaret. Survival: *A Thematic Guide to Canadian Literature*. Toronto: Anansi, 1972. Cameron, Donald.
3. "Margaret Laurence: The Black Celt speaks of Freedom." Conversations with Canadian Novelists. Toronto: Macmillan of Canada, 1973.
4. Fischer, Barbara. Joyce Cary: The Writer and the Theme. (London: Collin Smythe, 1980) Gibson, Graeme. Eleven Canadian Novelists. Toronto: Anansi, 1973.
5. King, James. *The Llfe of Margaret Laurence*. Alfred A. Knoff, Canada, 1997.

Dr. K. Narasimha Rao

LESSON - 8

THE STONE ANGEL

MARGARET LAURENCE

AIMS AND OBJECTIVES :

The aim of the lesson is that observes the traits of new woman in the lead character. The main aim of the lesson is that to symbolize the Currie family values and pride and in particular, the pride and cold personality traits of Hagar Shipley. The main objective of the lesson is that to analyze the family relationships, marital life and the downfall of Hagar as a result of her pride.

STRUCTURE :

8.1 INTRODUCTION :

The Stone Angel is a novel by Margaret Laurence, first published in 1964. The heroine of the novel is Hagar Shipley, a 90-year-old woman who is endowed with a sharp mind and a proud, unyielding temper. Hagar is having difficulty coming to terms with her own death, and for that reason, she is desperately resisting her son's efforts to place her in a nursing home, as she perceives this as a symbol of her demise. She decides to run away from home, and, left alone, she becomes immersed in reflections of the past, taking the reader through the story of her life and the many tumultuous events that have shaped her.

The novel was Laurence's first to be set in Canada, in the fictional town of Manawaka that features in many of her other novels. It is consistently ranked as one of the top Canadian novels of all time. The Stone Angel was also chosen as one of the books in the 2002 edition of Canada Reads. Margaret Atwood, also a notable contemporary Canadian novelist, writes of *The Stone Angel*: "Hagar's sheer durability, the irreplaceable woman's voice, the creative admixture of memory and imagination in a compelling first-person narrative—all these features, plus the fact that the novel turns up on more high school English courses in this country than any other homegrown work, ensure The Stone Angel a foundational place in the English Canadian literary canon."

The Stone Angel was adapted into a film in 2007, directed by Kari Skogland. The film was not a great commercial success, but it still received a lot of positive critical attention.

8.2 CHARACTERS IN THE NOVEL:

- **Hagar Currie Shipley :** Hagar is the narrator of The Stone Angel and the events of the story unfold through her eyes. Hagar is from a small Canadian prairie town called Manawaka; she is the daughter of a wealthy shop owner, Jason Currie.
- **Bram Shipley :** Bram Shipley is the local farmer Hagar marries at the expense of her relationship with her father and brothers, who disown her. Bram is rough, lazy, and ill-mannered, not caring about the upper-class sensibilities that Hagar takes so seriously.
- **Marvin Shipley :** Marvin is the eldest of Hagar's two sons. He is by far the more loyal and patient of the two, even though Hagar inexplicably favors his younger brother John. Marvin becomes a paint salesman and marries a woman named Doris, who is Hagar's sole caregiver.
- **John Shipley :** John is the younger of Hagar's sons. John is Hagar's favorite child and one of the few people in her life whom she holds in high esteem.
- **Jason Currie :** Jason Currie is Hagar's father. A wealthy, self-made man, he has high standards for his children. Jason tries to imprint in his daughter and two sons the same shrewd business ethic that has made him so successful.
- **Lottie Dreiser :** Lottie is a former friend and schoolmate of Hagar. For most of her life, Hagar has seen Lottie in a condescending way, judging her for being born out of wedlock.
- **Doris Shipley :** Doris is Hagar's daughter-in-law. She is responsible for caring for Hagar, cooking, helping her change her clothes, and taking her to doctor appointments.
- **Murray Lees :** Murray is a stranger who comes to the cannery to sit alone and drink quietly. He and Hagar have a deep conversation in which they both share their life stories and find that they have something in common: they have both lost a son.
- **Matt and Dan :** Hagar's brothers, Matt and Dan, are described somewhat briefly, both having died at a rather young age from disease. We learn that Dan is a more sickly boy who has a hard time following in his father's footsteps, while Matt is more miserly and reserved. Even Hagar acknowledges that she barely knew her brothers.
- **Elva Jardine :** Elva is a woman Hagar encounters in the public ward of the hospital. At first, Hagar judges her for being scrawny and weak. Yet in the hospital, as Hagar begins to realize her fragility and imminent death, she becomes more humble and opens up to Elva.

8.3 SUMMARY:

The Stone Angel is a novel by Canadian writer Margaret Laurence. First published in 1964 by McClelland and Stewart, it is perhaps the best-known of Laurence's series of five novels set in the fictitious town of Manawaka, Manitoba. In parallel narratives set in the past and the present-day (early 1960s), The Stone Angel tells the story of Hagar Currie Shipley. In the present, 90-year-old Hagar struggles against being put in a nursing home, which she sees as a symbol of death. This narrative alternates with Hagar looking back at her life. *The Stone Angel* is a first-person narrative that at times almost breaks into stream-of-consciousness writing as Hagar, the main character, gradually loses lucidity due to old age and illness. The narrative is divided into ten chapters, each of which shifts back and forth between the present time (the 1960s) and an earlier point in Hagar's life.

The novel is set in the fictional town of Manawaka (inspired by Neepawa), a rural part of Canada where conservative values reign and where archaic notions of gender and social class are taken seriously even in the modern era. The central character, Hagar, is a protagonist only by convention. Given her antagonistic behavior toward everyone else around her, which is rooted in her overwhelming pride, the reader would not be wrong to consider her an anti-heroine.

The book consists of two narrative arcs. The present-day story shows us the life of Hagar as an elderly woman of at least 90. Hagar lives in an upstairs bedroom in what used to be her house but which now belongs to her son Marvin. When she discovers that Marvin and his wife Doris are planning to put her into a nursing home, Hagar runs away to a rural spot called Shadow Point. She stays overnight in an abandoned house and is eventually found by her son and daughter-in-law, who immediately take her to the hospital where she is literally belted to the bed at night so that she cannot wander. From time to time, she lapses into the memories that define the second narrative arc. These memories are related to the reader in the present tense, as though they were actually happening simultaneously with the present-day narrative.

Hagar spends most of her life being defined by the men to whom she is connected. She is the third child of Jason Currie, a successful self-made businessman who has built a thriving shop up from nothing. Her mother died in Hagar's birth, and thus Hagar is raised by a housekeeper whom she calls "Auntie Doll." From an early age, it is clear Hagar takes after her stern, calculating, emotionless father; this is evidenced in the way Hagar does not even cry when her father gives her a beating. Hagar's two older brothers, on the other hand, show less aptitude for business, although their father takes pains to teach each of them the basics of the trade. Although Hagar superficially takes after her father, she is also aware of how his loveless nature has shaped her own icy demeanor.

Hagar is neither particularly maternal nor nurturing. When one of her brothers is injured by falling into a frozen pond, she refuses to nurse him through his subsequent illness on his deathbed. Later, Hagar is also a distant mother toward her two sons, unable to show emotion when Marvin, for instance, goes off to fight in World War- I.

The reader can infer that Jason Currie is grooming Hagar to run and possibly inherit his family business. She—not her surviving elder brother—is sent to a finishing school in the East. Upon her return, her father wants her to keep the account books in the store. This job is vital to the success of the company. But instead of interpreting the gesture as an expression of trust and respect, Hagar regards it as her father's effort to control her. Hagar exclaims that she wants to be a schoolteacher instead, displeasing her father. And then, in a fit of rebellion, Hagar chooses to marry the crude and lower-class Brampton "Bram" Shipley. Jason Currie retaliates by cutting Hagar out of his life. Hagar, who was previously positioned to run the store, ends up not receiving any inheritance from him whatsoever.

Hagar's marriage with Bram turns out to be very unhappy. Bram speaks poorly, blows his nose with his fingers, and has the tendency to go out drinking with his lower-class friends. He is not particularly hardworking, doing only enough work to survive. Whether Hagar or their two sons are well provided for is not a factor in his decision-making. However, Hagar is physically attracted to Bram, at least initially, because of his handsome appearance, his skill as a dancer, and the fact he seems somewhat forbidden from Jason Currie's perspective. Bram also occasionally shows himself to have a warmth of character, demonstrated when he is

heartbroken after his horse disappears. Bram's character creates a difficult predicament for Hagar, who feels it nearly impossible to relate to someone so unrefined. She often feels embarrassed by Bram and realizes her marriage has made it so she is no longer regarded as the highly-esteemed "Jason Currie's daughter." The couple mostly spends their time apart, except at night when Bram frequently comes to Hagar for somewhat forceful sexual encounters. The two eventually separate, and Hagar leaves town to live on the coast as a housekeeper, taking her younger son, John, with her.

As John grows to adulthood, Hagar starts to turn into her father. She resents that she cannot control her son, who eventually abandons her and returns to Manawaka, where he pairs up with a woman named Arlene, who is the daughter of Hagar's childhood friend, Lottie Dreiser. Hagar visits her hometown after hearing news of Bram's poor health. After Hagar has stayed with him for a few weeks, Bram passes away; Hagar decides to stay a few weeks more to provide company for John. But the tragedies continue as John and Arlene are killed in a car accident. Upon hearing news of her son's death, Hagar is unable to show any emotion. Later, when she is alone, she cannot weep at all. She believes she has turned to stone metaphorically, like the large, blind stone angel in the church cemetery.

In the present day, Hagar runs away when she overhears Marvin discussing the possibility of placing her in a nursing home. She associates the nursing home not only with death but also with being controlled. Having spent a lifetime controlling others and getting her own way, Hagar does not wish to become a patient. But Marvin and Doris are no longer capable of caring for her in their home.

Hagar wanders around for a while at Shadow Point, reminiscing, and she meets a stranger named Murray Lees who also spends the night in the abandoned cannery. They speak for a while, and Hagar shares some of her experiences. Later in the morning, the stranger sneaks away to bring help. After a night outdoors, Hagar is sick and suffering from the cold and damp. Marvin and Doris immediately bring Hagar to the hospital—a worse destination than even the dreaded nursing home.

Marvin, Hagar's surviving son, visits her in the hospital. Aware that she is dying, she finally apologizes to him and starts to express her feelings, even forming relationships with the other patients in the hospital. She drinks a glass of water and her train of thought cuts out, leaving the reader to imagine what is next.

Hagar is a stubborn, strong-willed woman, with an antagonistic attitude toward the world; it does not do to cross her, as her father discovered when he tried to keep her from marrying Bram, and as her son discovers when he tries to move her into the nursing home. The novel is narrated in the first person from Hagar’s point of view, which means that we get Hagar’s explanations and self-justifications. She’s not an unreliable narrator, exactly, but we are left to infer what effect her harshness has on others rather than seeing it directly. And she has inflicted her share of psychic damage on those around her; she is harsh and unloving to her sons and is unable to express even the small amount of affection she feels for her husband. Now that she is in her nineties and is losing her grip on reality, she has an unfortunate habit of speaking whatever is on her mind without censoring it, sometimes without knowing that she is saying anything at all. The effects of these unintentional outbursts can be devastating.

Hagar is a difficult person, but the novel leads us to feel sympathy towards her, and, in fact, the interest of the novel lies in the tension between our sympathy for her and our horror at the damage she causes. This tension plays out particularly well in the story of John; throughout the early parts of the novel it is clear that some mystery surrounds his life, but the characters don't want to talk about him, as even his name causes them pain. It is no secret that Hagar has always preferred John, and it's obvious how much pain this causes the older son Marvin his "flaw" is that he reminds Hagar too much of Bram, the mostly unloved husband. Obviously this is not his fault, and it illustrates just how cruel Hagar can be. But we're also made aware of how much Hagar has suffered because of what happened to John, the son on whom she has pinned her hopes for a better life. When we find out his fate, the news is devastating.

Equally devastating is the way the novel depicts old age and the nightmare of approaching senility. The novel moves back and forth between the present moment and flashbacks, and often when a flashback ends, Hagar finds herself in the middle of some situation she cannot understand, she has been speaking out loud unknowingly or has ignored those who are trying to get her attention or has simply spaced out, and she is disoriented and confused. The first person narration captures this confusion painfully well.

Hagar suffers and inflicts suffering; in my more depressed moments I might say that's everyone's story. But the beauty of the prose and the liveliness with which Hagar tells her story keeps this novel from descending into unbearably dark depths. The stubbornness and spirit that has caused her suffering in the past is now what keeps her going, and as much as we might judge her, we also can't help but admire her strength.

8.4 ANALYSIS OF *THE STONE ANGEL*:

Back in Vancouver, Laurence revised her memoirs of the Somaliland years, which were published as The Prophet's Camel Bell (1963). She then turned her attention to the character of Hagar Shipley, who had developed in her imagination out of her Prairie background. *The Stone Angel* (1964), Laurence's second novel, is the story of Hagar's last journey towards recognition of love and freedom. It is a landmark work in Canadian literature and the keystone of Laurence's career. It placed the town of Manawaka (which is based on Laurence's hometown of Neepawa, Manitoba) firmly in Canada's imaginative landscape. Her literary depictions of Manawaka are similar to William Faulkner's Yoknaptawpha county, the fictional Mississippi town where a number of his novels and stories are set. At ninety years old, the frail but stubborn Hagar Shipley, born Hagar Currie in Manawaka, Manitoba in 1886, reflects on her life. As she has grown older, she has found herself slipping more and more often into memories as a way of escaping her confining and unhappy present situation.

She lives with her son Marvin and his wife Dorisor rather, they live with her, in a house she purchased many years agoand constant gastrointestinal discomfort and arthritic stiffness plague Hagar's every waking moment. As Hagar grows paranoid that Doris and Marvin are planning on sending her away to a nursing home, she retreats into the past with increasing frequency. Hagar's mother died bringing her into the world, and since her burial, an expensive stone angel with unseeing, blank eyes has guarded over her family's plot in the Manawaka cemetery. Raised by her widower father, Jason Currie, a Scottish immigrant from a prominent family of Highlanders who struck out on his own and founded the first general store in Manawaka alongside two brothers, Matt and Dan, Hagar cultivated a small group of friends in town including Charlotte Tapper, Lottie Drieser, Telford Simmons, and Henry Pearl. Hagar's brother Dan died as a teenager after a bout of pneumonia. In a pivotal moment

that resonates through her life for years, Hagar refused her brother Matt's requests for her to impersonate their mother and comfort Dan on his deathbed. Hagar's indecision in that moment was repeated throughout her youth until, frustrated by her stagnancy and feeling constricted by the demands of traditional womanhood, she made a decisive choice that would splinter her family forever. Hagar chose to accept a marriage proposal from Brampton Shipley, an older farmer who lived on the outskirts of town, and whose crass, coarse ways, two grown children from a previous marriage, and dubious finances made him a poor choice in all ways but one: marrying Bram freed Hagar from her strict father's demands, and allowed her to strike out on her own for the first time in her life. After stumbling upon a newspaper advertisement for a nursing home called Silverthreads, Hagar's worst fears are confirmed: Doris and Marvin are planning to send her away. Hagar fears leaving behind her home and the possessions she's accrued throughout her life. Still, as the days go by, Hagar becomes more aware of the strain she's putting on Doris and Marvin her frequent falls require their constant attention and often physical effort, and her stubborn temperament grates on their nerves.

Marvin and Doris suggest that Hagar meet with a doctor and get his advice about where to live. After her marriage to Bram, Hagar's brother Matt died and her friends around town began viewing her differently. She'd abandoned the social world of Manawaka for Bram, and her only solace was her deep physical attraction to her new husband. Otherwise, his terrible behavior, unclean ways, and blatant disregard for her feelings made their marriage an unhappy one. Hagar's meeting with her doctor, and the subsequent X-rays she endures, confirm to Marvin and Doris that Hagar would be better off with professional care, though they refuse to share the results of the tests with her. They attempt to bring her by Silver threads just to show her the facilities, but the angry and panicked Hagar is closed-off and contemptuous, and insists on being taken home at the earliest possible opportunity.

After Hagar continues to wet the bed, rail against Marvin and Doris, and speak coarsely about strangers in public over the next few days, Marvin makes a decision, and tells Hagar definitively that she is going to enter the nursing home in one week. Hagar bore Bram two children, Marvin and John. Hagar loved John best from the moment of his birth, and constantly favoured the boy who was more sensitive, it seemed, than his older brother with attention, affection, and special treatment. Even when John began exhibiting wild and rebellious behaviour in school fighting with classmates and playing games of chicken on the railway tracks on a nearby trestle bridge Hagar could never see her son as anything but perfect. Bram, however, paid the boy almost no attention, even after Marvin, at seventeen, went off to fight in the First World War After an embarrassing incident in town that forced Hagar to see how much her marriage to Bram had changed her and alienated her from everyone else around her, she chose to pack up her most valuable things and John and leave. Bram barely cared, and yet leaving Manawaka, surprisingly, pained Hagar. Hagar, afraid of being sent off to the nursing home, comes up with a plan to thwart Marvin and Doris's plan. When Doris leaves her home alone one morning, Hagar takes one of her social security checks and flees, boarding a bus to Shadow Point, a woody nature spot on the coast. Though exhausted upon her arrival, Hagar shelters in an abandoned building and hides out, risking exposure, attacks by vagrants, and starvation in order to retain her independence. After leaving Bram, Hagar took John and found a job working as a housekeeper to a wealthy former smuggler named Mr. Oatley.

The old man took to Hagar, and Hagar relished having a room of her own in the sprawling house. John, however, resented being forced to live in someone else's house, and began to become more secretive, conducting relationships with girls and communicating with

Bram through a series of letters, all without telling Hagar. When the Great Depression hit and John and Hagar lost a large sum of invested money meant to send John to college, John became even more resentful of Hagar, and chose to return to Manawaka rather than face the failure the Depression foisted upon him. After several years, John wrote to Hagar to tell her that Bram was dying, and Hagar rushed off to nurse her husband through his final weeks. Upon her arrival, she found the house in a state of squalor and disrepair and both Bram and John's brains addled by their overconsumption of homemade wine. John engaged in reckless behavior, talked coarsely just like his father, and wore his poverty like a badge of honor. Unable to recognize either her son or her husband, it came as almost a relief to Hagar when Bram at last passed away, though the man's passing shattered John.

Hagar putters around Shadow Point, existing on a small sack of provisions purchased before she left town and walking through the woods. She soon falls victim to her own frailty and exhaustion, though, and as she struggles more, she retreats further into her memories. Shortly after Bram's death, John began an affair Arlene Simmons, the daughter of Lottie Drieser and Telford Simmons, Hagar's childhood friends. Fearing her son's rejection and also Arlene's fall from grace, a seeming mirror image of her own, Hagar conspired with Lottie to send Arlene out East to find work. The blow to John was painful, and though Hagar urged him to see that all she ever wanted was his happiness, John reacted in anger and began spending more and more time out, driving through town drunk and making an embarrassment of himself. Hagar takes shelter in an abandoned cannery, and as night falls, she hears a noise and fears an intruder has come to rob her. The man who enters the dilapidated building, though, is just as frightened of Hagar as she is of him. The man introduces himself as Murray F. Lees, and though Hagar believes that Marvin and Doris have sent him to retrieve her, Murray insists he has no connection to either of them. Drunk and alone, Murray offers to share some wine with Hagar, and as the two of them talk about their lives, they realize that they have both suffered the painful loss of their sons.

One night, back in Manawaka, Henry Pearl came to the door to tell Hagar there'd been an accident. Driving his truck across the trestle bridge with Arlene in tow, John had come face-to-face with an oncoming train, and drove his car off the bridge. Arlene was killed on impact, but John was taken to the hospital. Hagar arrived just in time to say goodbye to John, who died due to the internal injuries sustained in the accident. Hagar never wept for her boy, though, and felt she had become as unfeeling, unchangeable, and unseeing as the stone angel in the cemetery. The following morning, Hagar wakes up to find that Murray is gone. She feels ill, nauseous, and cold, and just as her thoughts begin to grow jumbled, Marvin, Murray, and Doris walk into the cannery. Though Hagar initially resists their attempts to remove her, she softens and allows them to bring her into the car, where they tell her the truth, her X-rays revealed a disease in her bowels, and rather than going to Silver threads, she needs to go straight into a hospital. On a public ward in a local hospital, Hagar struggles both against the care the nurses offer her and the friendship her fellow patients show her. After she's moved to a semi-private room, she slowly befriends her roommate, Sandra Wong, a young girl admitted for appendicitis, and begins to accept that her own death is imminent. Hagar receives visits from Doris and a minister, Mr. Troy, as well as Marvin and Doris's son, Steven.

As her condition deteriorates, she struggles to open herself up to the kindness those around her are showing her in spite of all the turmoil she's put them through. She apologizes to both Doris and Marvin for her behaviour, and tells Marvin that he was always a better son to her than John. Hagar's pain worsens, and as she spends more and more time floating into

the "cocoon" her pain medicine offers her, she approaches a state of peace and ease however, when a nurse attempts to help Hagar drink from a glass of water, Hagar proves herself as stubborn as ever by insisting to hold the glass herself.

8.5 THEMES OF THE NOVEL:

Pride: The most prevailing theme of *The Stone Angel* is that of pride. As John Moss states,"WhatgivesMargaretLaurence'svisiontheresonantdimensionsofuniversaltruth? It is the inter lacing of the destructive and constructive effects of Hagar's recalcitrant pride. Pride is a double-edged sword". Indeed, Hagar's great pride helps her to cope with the many difficulties she faces throughout her life. This pride, however, also separates and detaches her from others resulting in several strained relationships which she was unable to mend. Hagar' spride repeatedly imprisoned her within the confines of thwarted affections and misdirected emotion. More specifically, her pride caused such things as an unhappy marriage with Brampton Shipley and a severance of all ties with her father Jason and her brother Matt. Her pride served her best in her dying days when she was determined not to submit to frailty and raged against the fading light with the same stubbornness that she had always displayed.

The novel has its first reference to pride in the very second sentences as it begins. Hagar described the Stone Angel as "my mother's angel that my father bought in pride to mark her bones and proclaim his dynasty…" Hagar's father Jason Currie was a very proud man himself, a trait that was passed onto his daughter. He took immense pride in the terribly expensive statue created for his wife. He also prided himself in his abilities and had excessive self-esteem. Because he worked very hard, he took great pride in his store. Hagar says, "Father took such pride in the store – you'd have thought it was the only one on earth. It in Manawaka, so I guess he had due cause."Hagar in herited her father' spride and exhibited it as early as age six when she said, "There was I, strutting the board sidewalk like a pint-sized peacock, resplendent, haughty, hoity-toity, Jason Currie's black-haired daughter."

This pride grew as Hagar grew up. She was frustrated at her lack of co-ordination and her arthritis which caused her to fall.

The alternation that runs through Hagar's life between rebellion and conformity is a result of her pride. Her pride, in its turn, has a paradoxical quality. On the one hand she is sustained by her pride and on the other she is humiliated "hourly and daily" by the vulnerability her age has imposed on her. In the unbending pride of her spirit there is an enormous strength.

She comes to her final hospital bed and along with it she also comes to her moment of truth and liberation, the recognition of the force that warped her own life and her love for others. That force is her pride. The author leaves no doubt that Hagar's pride is the spiritual pride that was regarded as one of the seven deadly sins by the medieval theologians. The readers are not told, but perhaps they can surmise that her snatching of the cup of water in her last moment is a symbol of her release from the agony of memory into the great peace beyond life.

Time : In The Stone Angel, time is the most important factor in determining the structure of the novel. The assertion of temporal dominance occurs a number of times in the novel. Hagar, leaving Bram, and at the same time leaving her hometown, comments on her departure :" Then we were away from Manawaka. It came as a shock to me, how small the town was and how short a time it took to leave it, as we measure time" It is through her sense of time that

Hagarmeasures the space of Manawaka. And then, coming to Vancouver, she voices a sentiment: "Youbegin again and nothing will go wrong this time." For it is time, not place, that manifests itself in change arising from a change of mind or heart rather than a change of place, and time is mind's dimension.

The novel consists of alternating passages from a past and a present, both of which exist within Hagar'smind. She is either remembering or perceiving the world around her with an old woman's suspicious eyes which give her observations their special twist and colour. It opens with Hagar recalling the stone angel in her rich and racy inner prose, the prose of thoughts, readers are expected to believe are addressed to them. And then Hagar describes the cemeteryand suddenly switches to the present. From this beginning until about the last quarter of the book, The Stone Angel maintains parallel chronological patterns, the present followings equentially the last days of Hagar's life, and the flashbacks following, also sequentially, the courseof her life as it appears in her memories.

In terms of action, this is a book of narrow compass, the narrative of an old woman's thought sand memories on the eve of death, with a single quixotic escapade, to break the pattern. Death circumscribes the whole pattern, for the novel begins with memories of a cemetery and ends with Hagar's last expectant thought– "And then-".

Survival: In 'Ten Years' Sentences', Margaret Laurence has stated: "With The Stone Angel, without my recognizing it at the time, the theme had changed to that of survival, the attempt of the personality to survive with some dignity, toting the load of excess mental baggage that every one carries, until the moment of death." Three years after Laurence wrote this essay, Margaret At wood's Survival appeared (1972). Though Atwood has made only three brief references to The Stone Angel in her book, Laurence considers her novel a story of liberation and frustrated attempt sat liberation in a generational context. Hagar's long life is an often failing effort to find and be herself, and in that sense to achieve liberation. In reality, survival itself is a kind of conditional and limited liberation from the prime necessity of human existence, which is death.

Freedom:

Freedom is linked to survival and also linked to the theme of hostility between settlers and hunters that has dominated the entire history of North America. The contrast between Bram Shipley and Jason Currie which appealed to Hagar is that between the rigidities of the in vading mercantilism represented by her father, a strict Presbyterian self-made man and the vanishing liberties of the frontier represented by Bram. In Bram, she sees all those qualities which are different from her father and it is those very qualities which she begins to detest when she goes to live with him. Again, the pride factor comes in the way of liberty and freedom. It is this pride which leads to her isolation and eventual destruction of all her personal relationships.

8.6 SIGNIFICANCE OF THE TITLE *THE STONE ANGEL*:

In the novel The Stone Angel, the stone angel is a symbol, an object which has a special role. It symbolizes Jason Currie's pride when he sets it up, nominally as a monument to his dead wife, but really to "proclaim his dynasty, as he fancied". It is the dynasty which, in a bitterly ironic twist of fate, expires with him. But the statue also symbolizes Hagar's blind refusal to recognize her own nature and the consequences of her pride: "She was doubly blind, not only stone but un end owed with even a pretense of sight. Whoever carved her had left the eyeballs blank." Finally, the statue symbolizes the way in which Hagar shares the obstinate, arrogant disposition of Jason Currie, and even his attitudes to life. Pride is the besetting sin of both of them, which makes them of ten strangely un feeling. The idea of

those unmoving eyes recurs when Hagar's son John is killed and she says: "The night my son died I was transformed to stone and never wept at all".

8.7 CENTRALCHARACTEROF THE NOVEL 'HAGAR SHIPLEY':

Margaret Laurence herself wrote, "I wrote about Hagarasone individual old woman who certainly came out of my own back ground. But I was astonished when a number of other Canadians wrote to me or said to me that this was their grandmother. And I didn't know that it was going to turn out to be everybody's grandmother." Readers identified Hagar Shipley as the type of the arrogant old woman fighting against age and death.

Hagar Shipley is sustained by her pride and she is made monstrous by her pride. She is ninety years old when her voice is heard for the first time, and she bitterly describes herself as grossly fat, ugly and clumsy. Her body has grown as grotesque as her unforgiving spirit. She is by turns agonizingly bitter, snarling and sarcastic or weak, vulnerable and weeping. Her son Marvin and daughter-in-law Doris, themselves in their sixties, have to bear with her hour by hour and day by day. They have to bear her stubborn, intractable temper and her massive, unmanageable body. She is humiliated hourly and daily by being so vulnerable, and yet she is impeccably un yielding to them in their honest efforts. She is unhappy for her age, her weaknesses, and for the failures in her life. Yet, in the unbending pride of her spirit there lies an enormous strength. She journeys through memory to recall her life, face its failures and admit her betrayals, and she makes one last desperate bid for escape from the chains of illness and age. She comes to her final hospital bed, but she also comes to her moment of truth and liberation, the recognition of the force that worked her own life and her love for others: "Pride was my wilderness, and the demon that led me there was fear. I was alone, never anything else, and never free..."

Hagar's pride is a factor of her background, both ancestral and historical. Her father Jason Currie was a relentlessly proud man. The little western Canadian town, Manawaka, was built by Jason Currie and other Scottish immigrants like him and was made secure by the pride of its builders. Manawaka was also potentially a prison for its people who were ruthlessly restricted by its propriety.

Readers are never allowed to look directly into the minds of Jason Currie or Bram Shipley in The Stone Angel. They are seen only through Hagar's eyes, heard through her ears. Readers know about them what Hagar chooses to let them know. She often describes their appearances and eccentricities and sheds some light on their special ways of speaking. Hagar does not turn either her father or her husband into mere puppets in her memory or her imagination. Yet, she always shows them as her foils, the others by whom, in her great egotism, she defines herself. She never has an unreservedly good word to say about any of them. In her vision of life, everybody else is aminor figure. Consequently, the novel has no real dialogue. The characters never truly converse. They exchange statements that are embedded in the great sprawling on continuum of Hagar's memory, and their encounters are stylized in recollection. Everything readers know about them is secondary, filtered through the principal character's thoughts.

Hagar's prejudices and her resentments stand out for all to see, and readers are on guard all the time for the bias that sooner or later emerges in all her statements. Her fear and suspicion of the world color her relationships with everyone. Whatever she says is based on her memory and people like Hagar remember the distant past with great vividness.

In all works of fiction that are based on remembering the past, the readers must regard memory itself as the first creator of fiction. But whatever that past may really have been, it has made Hagar into what she is, the woman whose voice is brilliantly introduced in the first pages of the novel. It is this voice that sings throughout the novel till she goes through her last rite. As Hagar is laid to rest Mr. Troy, the minister, sings: "All people that on earth do dwell." and readers realize that throughout her life Hagar has not recognized the needforjoy.Itcanonlybehopedthatinthelastmomentofherlifehermindhadbeenenlightenedandher heart opened up.

Her role as a woman novelist at that time was also crucial. She built on the pioneering achievements of earlier writers like Sarah Jeannette Duncan and Ethel Wilson to shift the literary point of view from a dominatingly male one to the activity and significance of women in Canada.

8.8 TECHNICAL WORDS/ KEY WORDS:

1. Bric-a-brac: assorted small decorative items
2. Cauterized**:** burned to stop bleeding, such as in a medical procedure
3. Churlish: rude in a mean-spirited and surly way
4. Daft: confused, stupid, or deranged
5. Embalmed: prepared for burial, typically by replacing the blood with a special fluid to halt decomposition
6. Fastidious: very attentive to and concerned about accuracy and detail
7. Frizzled: uncontrollably curled and tangled
8. Harking: alerting or calling in an attempt to guide
9. Incongruous: not in harmony or keeping with the surroundings or other aspects of something
10. Leer: to overtly look at, ogle, or gaze upon disrespectfully
11. Life: as happily; as gladly
12. Noggin: one-quarter of an Imperial pint (about half an Imperial cup), or two "glasses." An archaic term of measurement. Also used as a slang term for somebody's head.
13. Pompous: with excessive pride and dignity
14. Portly: of large size; overweight
15. Primly: daintily, carefully, and with decorum
16. Rampant: walking or running wildly or in an out-of-control manner
17. Stalemate: a situation in which neither person can obtain an advantage (from chess)
18. Uncouth: coarse and uncultured
19. Unendowed: not having been give
20. Velveteen: a plush cloth similar to velvet, but far less expensive, often used in children's clothing or toys

8.9 SELF- ASSESSMENT QUESTIONS :

1. What does the stone angel symbolize in Margaret Laurence's The Stone Angel?
2. Sketch the character of 'Hagar Shipley'?
3. What is the main theme of the novel 'The Stone Angel'?
4. What is the function of The Stone Angel in the novel?
5. What is pride in The Stone Angel?
6. What is self- alienation in The Stone Angel?

8.10 SUGGESTED READINGS :

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Dr. K. Narasimha Rao

LESSON - 9

JEAN RHYS
(CARIBBEAN NOVELIST)

AIMS AND OBJECTIVES:

The aim of the lesson is that students should acquire knowledge about Jean Rhys life and her works. The main objective of the lesson is that students should understand Jean Rhys is a West Indian writer; Rhys seeks to uncover an alternate truth, exposing the limits of a literary canon that assumes a shared white heritage in its audience.

STRUCTURE:

9.1 INTRODUCTION :

Jean Rhys, CBE (August 24, 1890 - May 14, 1979), born Ella Gwendolen Rees Williams, was a Caribbean novelist who wrote in the mid twentieth century. Her first four novels were published during the 1920s and 1930s, but it was not until the publication of *Wide Sargasso Sea* in 1966, that she emerged as a significant literary figure. At the age of 76, her "prequel" to Charlotte Brontë's Jane Eyre won a prestigious WH Smith Literary Award in 1967, and the Heinemann Award.

Rhys's Creole heritage, her experiences as a white Creole woman, both in the Caribbean and in England, influenced her life and writing. Her fiction was autobiographical in nature, often dealing with the theme of a helpless female, an outsider, who is victimized by her dependence on an older man for support and protection.

Rhys was born in Roseau, Dominica, to her father Rhys Williams, a doctor of Welsh descent, and her mother, Minna Lockhart, a third-generation Dominican Creole whose family had owned a plantation that was burned down after the 1830 Emancipation Act. She later adopted her father’s name as her own surname. Growing up in Dominica, an island of the Lesser Antilles, Rhys was heavily influenced by her mother’s Creole cultural background, and would later manifest this in her writing. She was particularly intrigued by black culture and the colonial aspects of life in the islands. She associated black life with colour and vigor, while she characterized whiteness as often hollow and barren.

In 1907, after completing her schooling at a Catholic school in Roseau, Rhys left the islands for England. There she felt suddenly confronted by the foreign culture and quickly identified with blacks there. While living with her aunt, Clarice Rhys Williams, she briefly attended Perse School in Cambridge before going to the Trees School (now the Royal

Academy of Dramatic Arts), but had to discontinue her studies after one term because her father died.

When her father died, Rhys was forced to abandon her studies. Instead of returning to the Caribbean, as her mother wished, she joined a touring musical company as a chorus girl and ghostwrote a book about furniture. She also received a small allowance from a former lover, Lancelot Grey Hugh Smith. During World War I, she served as a volunteer worker in soldiers' canteen. In 1918, she worked in a pension office.

Her traveling experiences were adapted in her novel, *Voyage in the Dark* (1934). During this period, Rhys lived in near poverty, while familiarizing herself with modern art and literature, and acquiring the alcoholism that would persist throughout the rest of her life. Her experience of living in a patriarchal society and feelings of displacement during this period would form some of the most important themes in her work. Working among the many similarly young, poor, passive, and uneducated women around her at this time, Rhys adopted the plight of females as her cause, which she would represent in her writing.

In 1919, she went to Holland, where she met and married Jean Lenglet, a French-Dutch journalist and songwriter, whose novel, Barred, Rhys later translated from the French. Lenglet served in the French Foreign Legion in Africa, fought on the Western Front, served in the Deuxieme Bureau, and travelled on secret diplomatic missions for the French. She lived with him in 1920-22, in Vienna and Budapest, then in Paris, and after 1927, mainly in England. The couple had two children together, a son that died in its infancy in 1919, and a daughter, Maryvonne, born in 1922. The family returned to Paris shortly after Maryvonne's birth.

Rhys was able to fashion a literary career after meeting Ford Madox Ford in Paris, an English novelist, poet, critic, and editor, who was always a champion of new literature and literary experimentation. During the same time, Lenglet's financial woes led him to make illegal transactions, and he was convicted and sent to prison. Left to support herself and her daughter, Rhys published a collection of stories in *The Left Bank* (1927), with editorial help from Ford, who became her mentor and her lover. Her first novel Postures, was a fictional account of her affair with Ford. Lenglet was eventually released from prison in the early 1930s, and they were divorced in 1933.

Rhys became acquainted with Leslie Tilden Smith and soon started a relationship. Smith, a literary agent, was able to introduce Rhys to many figures in literary circles, but because she was shy and somewhat reclusive, she remained on the periphery of these circles. In 1934, Smith and Rhys were married. Their years together were highlighted by the couple's visit to Rhys's native Dominica. Though she had developed such a fondness for her origins, she found that she had idealized her memory of the land and the life of its people. Her efforts to write while there were not fruitful. She returned to London, and never again visited the island. As the war broke out in Europe, Rhys was unable to visit Maryvonne, who lived with her father in the Netherlands, but maintained correspondence with her through friends in Portugal.

From 1939 to 1957, Rhys dropped from public attention. At the onset of the war, Smith enlisted with the Air Force and was stationed at Norfolk, but Rhys spent most of her time in London. Smith died in October 1945, after the end of the war. It was at Smith's funeral that Rhys met his cousin, Max Hamer. Two years later, Rhys and Hamer married and

moved to Beckenham, Kent. Hamer, a solicitor, spent much of their marriage in jail. He died in 1966.Rhys died in the Royan Devon and Exeter Hospital on May 14, 1979.

9.2 SUMMARY:

Jean Rhys was a British writer born and raised on the Caribbean Island of Dominica. Her most notable novel is *Wide Sargasso Sea* (1966), which was written as a prequel to *Jane Eyre* (1847) by Charlotte Bronte. Rhys' interesting life and upbringing gave her a unique perspective that informed her writing. She is now considered one of the greatest British novelists and was appointed a CBE (Commander of the Order of the British Empire) in 1978 for her contributions to literature.

Jean Rhys was born Ella Gwendolyn Rees Williams on 24 August 1890 on the Caribbean Island of Dominica to a Welsh father and a Creole mother of Scottish descent. Whether Rhys had mixed-race ancestry is unclear, but she was still referred to as Creole.

At the age of sixteen, in 1907, Rhys was sent to England, where she attended school and attempted to start a career as an actress. During her time in Britain, she was often mocked for her foreign accent and struggled to fit in at school and in her career. Rhys later worked as a chorus girl. In 1910, she began a tumultuous affair with wealthy stockbroker Lancelot Grey Hugh Smith, which, when ended, left Rhys heartbroken. In her despair, Rhys took her hand at writing, keeping diaries and notebooks recording her emotional state during this time: this greatly informed her later writing.

In 1919, she moved around Europe after meeting and marrying Frenchman Jean Lenglet, the first of her three husbands. By 1923, Lenglet was arrested for illegal activities leaving Rhys to seek refuge in Paris. During her time in Paris, Rhys came under the patronage of English writer Ford Madox Ford who published some of her short stories in the magazine The Transatlantic Review. She received much support from Ford, with whom she later began an affair.

By the end of her extensive literary career, Rhys had published five novels and seven short story collections. In 1960, she retreated from public life, living in rural England until her death on 14 May 1979.

Jean Rhys’s fiction features disjointed, hybrid, and fractured female characters that seem to lack any type of agency, but are champions of survival. Without discounting Rhys’s seminal contribution to Caribbean women’s literature (largely through *Wide Sargasso Sea*), her oeuvre demands a deeper engagement. Rhys’s female protagonists refuse to comply with networks of power outside of their control. Their movement signals an implicit critique of unjust hegemonic structures (patriarchal and colonial) and foreshadows recent developments in postcolonial feminist studies

Jean Rhys: short stories

Her first short story collection, titled *The Left Bank and Other Stories*, was published in 1927 with an introduction by Ford: it originally held the subtitle 'sketches and studies of present-day Bohemian Paris'. The collection was critically well-received and was a promising start to Rhys' burgeoning literary career.

Rhys' career ended too with the publication of short story collections. Tigers are Better-Looking, published in 1968, and Sleep it Off, published in 1976, were Rhys' last publications before her death. Though they received critical acclaim, Rhys did not care much for these collections, calling them 'no good magazine stories'.

Jean Rhys: novels:

In 1928, Rhys' first novel, *Quartet*, was published, which found its inspiration in her real life. At this time, Rhys was living with Ford and his mistress, Stella Bowen, which proved difficult and at times abusive, as noted in Rhys' own accounts. The novel follows stranded Marya Zelli as she finds herself struggling after her husband is jailed in Paris. Quartet was also well-received and in 1981 was adapted into a film.
During the next ten years, Rhys published three more novels, *After Leaving Mr Mackenzie* (1931), *Voyage in the Dark* (1934) and *Good Morning, Midnight* (1939), which all follow similarly alienated female protagonists. The novels all explore themes of isolation, dependence and domination.

After Leaving Mr Mackenzie, published in 1931, can be considered a spiritual sequel to Quartet, with its protagonist Julia Martin acting as a more frenzied version of *Quartet*'s Marya Zelli. Julia's relationship unravels, and she spends her time aimlessly wandering the streets of Paris and periodically inhabiting cheap hotel rooms and cafés.

Rhys' next novel, *Voyage in the Dark* (1934), shows these similar feelings of alienation. Rhys draws further parallels with her own life in the narrator's journey from the West Indies to England. The narrator, Anna Morgan, becomes a chorus girl and later begins an affair with a wealthy older man. Similarly, to Rhys herself, Anna feels rootless and lost in England.

Three years later, in 1939, Rhys' fourth novel *Good Morning, Midnight* was published. This novel is often thought of as a continuation of her first two novels, portraying another woman, Sasha Jensen, traversing the streets of Paris in an aimless haze after the end of a relationship. In Good Morning, Midnight, Rhys mostly uses stream-of-consciousness narration to depict the protagonist's mental state as she excessively drinks, takes sleeping pills and frequents different cafés, hotel rooms and bars in Paris.

After the publication of Good Morning, Midnight, Rhys disappeared from public life, retreating to rural England where she spent the wartime years. Writing proved difficult for Rhys as it was marked by depression, paranoia and overwhelming feelings of loss: readers alike found her work too depressing during the grim years of World War II (WW-II). She did not publish another novel until 1966 but continued to write in private.

In 1950, after the war, Rhys was contacted for permission to broadcast an adaptation of Good Morning, Midnight for BBC Radio. Though it was not until 1957 that the adaptation eventually made it to air, this proved vital to the reinvigoration of Rhys' literary career. She caught the attention of various literary agents who purchased the rights to her next novel.

Rhys final novel, perhaps her most well-known, Wide Sargasso Sea, was published in 1966. It serves as a prequel to Charlotte Bronte's *Jane Eyre* (1847), lending a perspective to Antoinette Cosway, Mr Rochester's mad wife, whom he locks in the attic. Like many of Rhys' other protagonists, Antoinette shares characteristics with Rhys herself. She, too, is a Creole woman transplanted to England who struggles with feelings of loss and powerlessness. The novel returns to themes of dependence, alienation and psychological deterioration. Wide Sargasso Sea was a critical success, winning the W.H. Smith Literary Award in 1976 when Rhys was 86 years old.

Jean Rhys was one of the most important writers of the 20th century. Her exploration of feelings of loss, alienation and psychological detriment sets her apart from other authors of the time and even among modern writers.

Rhys' writing provides an insight into the female psyche in a time when the literary field was dominated by men, exposing thoughts and feelings that remain uniquely female. In portraying these struggles, Rhys' work removes the stigma around what was seen as 'female hysteria'. Instead, she gives perspective to women who have had harrowing experiences that involve loss, domination and transplantation, often at the hands of men in a patriarchal society.

Rhys's writing often centres on the lives of women transplanted from their roots and left to die at the whims of unfamiliar societies, an obvious echo of her own life. Her style is often noted for its distinctive blend of modernist techniques and West Indian sensibilities.
The publication of postures, later published as Quartet, immediately showcased Rhys' primary thematic concern that of the socially-trapped woman. Though her writing in Postures did not demonstrate the polish of her later work, it introduced her ubiquitous heroine, beautiful, thoughtful, and often the subject of oppression. Following Postures was After Leaving Mr. Mackenzie, a novel about human relationships. Rhys demonstrated an improvement over Postures in narrative composition, and additional focus on the male consciousness.

For her next novel, Voyage in the Dark, Rhys borrowed heavily from her experiences traveling with a musical troupe. The female protagonist, like Rhys, experiences a longing for the climate and colour of the Caribbean. It introduces in Rhys's work the motif of the exotic islands, which play a more prominent role in later work, with Wide Sargasso Sea. While critical reception of Voyage in the Dark was good, Rhys was often cited for the dark quality of her narratives.

With *Good Morning, Midnight* (1939), Rhys continued to present the idea of the interior female consciousness, in contrast with her other contemporary modernist writers, who seemed heavily influenced by the worldly and political issues during that time.

After her marriage to Hamer, Rhys became increasingly reclusive, living alone in her primitive Devon cottage at Cheriton FitzPaine, drinking heavily but still writing. Because of her lengthy absence from publication, her devoted readers believed she may have died. Not until 1949, when actress Selma Vaz Dias printed an ad in the New Statesman to try to find Rhys, did she resume her work. When she responded to Dias' ad, she learned that Dias had obtained a dramatic adaptation of her novel Good Morning, Midnight. Dias went on to perform the adaptation at the Anglo-French Centre in November 1949, and it was later produced for BBC's Third Programme in 1957. The newfound attention to her novels prompted Rhys to end her hiatus.

In 1957, Diana Athill of Andre Deutsch's publishing house helped return Rhys's work to a wider audience after her writing had fallen out of favour and out of print. Athill was a key player in generating Rhys's resurgence. Two short stories, "Till September Petronella" (1960) and "Let Them Call It Jazz" (1962) were published in London Magazine. Athill was responsible for choosing to publish Wide Sargasso Sea as a novel in October 1966, when Rhys was 76.

Wide Sargasso Sea goes deep in exploring male-female relationships, but it stands alone as Rhys's most famous work. The novel is imagined as a prelude to Charlotte Bronte's Jane Eyre, exploring the early years of the marriage between Rochester and the madwoman in the attic here, named Antoinette.
Rhys published three more books, Tigers Are *Better-Looking* (1968), *Sleep It Off, Lady* (1976), and the autobiographical *My Day* (1975). She died before she could complete her autobiography. The unfinished work was published posthumously as *Smile Please* (1979).

The success of Wide Sargasso Sea brought Rhys an unprecedented level of popularity. After receiving the WH Smith Literary Award and the Heinemann Award for Wide Sargasso Sea, the bulk of her earlier work was republished, giving her greater exposure and critical acclaim. In 1978, Rhys was made a Commander of the British Empire.

Playwright Polly Teale brought the story of Rhys's life to the stage, in After Mrs. Rochester. The play was first produced at the Lyric Theatre in Hammersmith, London, in 2003.Her collected papers and ephemera are housed in the University of Tulsa's McFarlin Library, Department of Special Collections and University Archives. The University of the West Indies held the Jean Rhys Conference and Festival on Dominica, June 10-13, 2004.The American Library Association's Radcliffe Publishing Course Top 100 Novels of the twentieth century lists *Wide Sargasso Sea* as number 81.

Rhys's writing often centers on the lives of women transplanted from their roots and left to die at the whims of unfamiliar societies—an obvious echo of her own life. Her style is often noted for its distinctive blend of modernist techniques and West Indian sensibilities.

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With *Good Morning, Midnight* (1939), Rhys continued to present the idea of the interior female consciousness, in contrast with her other contemporary modernist writers, who seemed heavily influenced by the worldly and political issues during that time.

In the 1940s, Rhys all but disappeared from public view, eventually being traced to Landboat Bungalows, Cheriton Fitzpaine, in Devon. She had spent these years writing the stories collected in *Tigers are Better-Looking* and perfecting her most famous work, *Wide Sargasso Sea*. She made a sensational reappearance into the public eye when *Wide Sargasso Sea* was published in 1966, and when it won both the Royal Society of Literature Prize and the prestigious WH Smith Literary Award.

She has been married three times, first, after World War I, to a Dutch *chansonnier* who wrote songs and sang them in such Paris spots as Le Lapin Agile. He deserted her after ten years of traveling about Europe, mostly to Vienna and Paris, and she divorced him. Her second husband, an editor at the publishing firm of Hamish Hamilton, died at the end of the last war. Her third husband, a retired naval officer, died just after the couple moved to the small cottage in Devon where she now lives.

After her marriage to Hamer, Rhys became increasingly reclusive, living alone in her primitive Devon cottage at *Cheriton FitzPaine,* drinking heavily but still writing. Because of her lengthy absence from publication, her devoted readers believed she may have died. Not until 1949, when actress Selma Vaz Dias printed an ad in the *New Statesman* to try to find Rhys, did she resume her work. When she responded to Dias' ad, she learned that Dias had obtained a dramatic adaptation of her novel *Good Morning, Midnight*. Dias went on to perform the adaptation at the Anglo-French Center in November 1949, and it was later produced for BBC's *Third Programme* in 1957. The newfound attention to her novels prompted Rhys to end her hiatus.

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Again, like Rhys's previous novels, *Wide Sargasso Sea* goes deep in exploring male-female relationships, but it stands alone as Rhys's most famous work. The novel is imagined as a prelude to Charlotte Bronte's *Jane Eyre,* exploring the early years of the marriage between Rochester and the madwoman in the attic—here, named Antoinette.

Rhys published three more books, *Tigers Are Better-Looking* (1968), *Sleep It Off, Lady* (1976), and the autobiographical *My Day* (1975). She died before she could complete her autobiography. The unfinished work was published posthumously as *Smile Please* (1979).

The alienation from a place is also significant in the novels; however, the analysis shows more differences. Each of the three novels is set in a different place, thus thealienation from a place is naturally more complex. The most different is Sasha´s alienation,which seems to be not that strongly alienated from Paris or any other place. The city is depictedoccasionally as oppressive because of its connection with Sasha’s past; however, some places are portrayed as beautiful and pleasant. Paris thus causes only minor alienation. Rhys´s affection for Paris and French culture could cause that this geography was not as alienating as England in her fiction. The other novels, on the other hand, illustrate strong andobvious alienation from a place. Anna´s one is caused by the difference of England that is very oppressive for her.

Especially London and the rooms she lives in are the most alienating settings of the novel. Importantly, Rhys uses motifs of cold, darkness and repetitiveness, which considerably strengthen the atmosphere of Anna´s alienation from the place.

In addition, Anna uses juxtapositions of the West Indies that are always idealized to highlight the difference between the two places. The character, on the other hand, prefers rural areas,which are not that alienating. Antoinette is influenced by the motifs of coldness and darkness as well, however, not in such an extent. The motif of darkness is connected rather with the alienation from the Afro-Caribbean society. Moreover, the protagonist is very melancholic and sad after the sunset and it is caused by her fears from the childhood trauma, not from the place. Though alienated from England, Antoinette´s estrangement is crucially different because she is not even aware of being at England. As she is locked in the attic, the aspect of the urban and rural environment and its influence on alienation cannot be seen, therefore it occurs only in *Voyage in the Dark*. Despite the difference, both women are longing for their bygone homeland and they temporarily escape the oppressive place by vivid flashbacks full of colours and scents. However, it is not possible to return to the country physically for both. What is evidently significant about the women´s alienation is that Antoinette once owned a house and identified with it; however, it was easily destroyed by Rochester, thus she lost part of her identity. Anna and Sasha, in contrast, do not own any house or flat and this supports their alienation because most of these rented rooms are antagonistic to them. Interestingly, in *Wide Sargasso Sea* alienation of Rochester is portrayed as well. He is, similarly as the women, unable to adapt to the environment and is alienated from the exoticplace. Rhys, therefore, shows how men can be alienated and how the foreign country influences the alienation. Moreover, the magic of the place causes the rise of his savage lust, thus he gains a position of the coloniser. By his antagonism, he is gradually alienating fromboth the place and his wife, this alienation is therefore closely connected. In contrast with women, Rochester could escape his alienation from the place; this proves the general powerof men in Rhys´s novels.

Rhys´s postcolonial view is closely connected with the depiction of alienation from the place. The heroines´ alienation from the place can be a reflection of Rhys´s own alienation. It is known that she hated England since her early age. The West Indies and England are diametrically different in the environment and the writer uses the depiction of the difference quite often. According to Staley “she was physically overwhelmed by the English climate, which nearly killed her the first winter. The drastic climatic change becomes a constant metaphor in her work to dramatize the parallel, chilling psychological effects of England.” What seems to be a key fact about her life is that she often lived in rented rooms and she used this rather negative experience in her novels. Rhys, in general, experienced several periods of alienation during her life and that is why she described the feelings of her protagonists and the overall atmosphere of the loneliness perfectly.

The last analyzed type of alienation in the three novels was alienation from self; however, it was clearly depicted only in *Wide Sargasso Sea*. Sasha, on the other hand, has only a minor loss of self during the final stream of consciousness. Antoinette loses her identity gradually and for a longer period. She lives utterly without her identity for several years in the attic. The alienation of self is also connected with her insanity – this portrayal fits with the theory of alienation by Nancy Grey Díaz. The protagonist is longing for the self, having doubts who she is or how does she look like. This type of alienation and the other types of her alienation are, however, defeated in the conclusion of the novel.

The analysis revealed that the novels depicted the protagonists´ strong alienation from

society and it was demonstrated that it is the most significant type of alienation in Rhys´s fiction. All three protagonists were alienated from the society; this is, thus, the greatest resemblance of the novels. The theoretical part showed that this type of alienation is also eminent in the modernist literary canon, thus, similarities with other writers would be probably seen as well. Central to the Rhys´s theme is also the double type of alienation depicted in two of the analysed novels (*Voyage in the dark, WSS*).Moreover, it was indicated that this alienation bothered the writer herself, the inspiration is therefore derived from her life experience. Female protagonists were especially alienated due to patriarchal power caused by male characters; moreover, their relationships with other women were also not possible or decayed. The alienation from a place appeared to be prominent in the novels as well; however, the analysis showed more complexity and differences. The most similar was the alienation of Anna and Antoinette, who underwent therelocation from their beloved West Indies and longed for their place of origin. They, therefore, lost their former identity. Sasha, in contrast, did not suffer by alienation from a place in such a way. However, the setting of the novel was alienating because of its partial oppression. To continue with the third type of alienation, it was noticeable that alienation from the self was developed only in *Wide Sargasso Sea* and was connected with the insanityof the character.

It can be summarized that the portrayal of alienation in Rhys´s novels had a lot of common traces. Most of the similarities were seen in alienation from society, some were also depicted by alienation form a place. However, the minor type of alienation was the last one, portrayed only in *Wide Sargasso Sea*, thus also quite significant differences could be seen.

Though the time span of publishing *Wide Sargasso Sea* showed the differences in the setting and the style of the novel, the main theme of Rhys remained relatively similar. However, the last aspect to point out is that there is one significant difference that can strike the readers. According to the interpretation, the alienation was a prevailingly inescapable condition, showing the terrible condition that tends to repeat again and again. However, the resolution of *Wide Sargasso Sea* for me and some critics is a very different from the previous novels because of Antoinette´s escape. The writer thus provides the very positive ending in the last novel. The character was suddenly strong enough to defy her oppressors and frees her by the liberating death. The thesis, however, cannot provide a reason for such ending; Rhys basically could have perceived Bronte's ending for Bertha as positive.

The initial consideration, which was provided in the introduction, was partially correct. The novels of Rhys certainly illustrated the similar portrayal of alienation and the style of depicting is mostly analogous. However, the types of character were not always the same because Rhys´s last greater novel *Wide Sargasso Sea* introduced the character of a different temperament. Even though her difference did not protect her from alienation, which, on the other hand, seemed to be even stronger because of alienation from the self is included, it cannot be ignored that Antoinette was the only one character who escaped her alienation at the end. Furthermore, the final reflection proved that the main factors of influence were taken from the writer´s life events and some similarities with her novel were found, the assumption about this was therefore proven correct. The portrayal of alienation from society and a place was directly inspired by the writer´s unique life experience, which added remarkable value of her fiction. The main inspiration was, for instance, caused by Rhys´s repetitive disappointment of her relationships with men. She therefore always createda male character who was oppressive or causing even deeper alienation. It was not, on the other hand, seen what was the writer´s inspiration for the portrayal of alienation from self. In general, because of her vivid experience, the writer was able to depict the alienation in a very

complex way, as analysis showed the novels were provided with various motifs supporting the dark atmosphere of alienation.

With various motifs supporting the dark atmosphere of alienation. Notably, Rhys' Wide Sargasso Sea also appears among the top 24 crowd-sourced books in the NGC Bocas Lit Fest's 100 Caribbean Books that Made Us campaign, one of the highlights of the festival's 10th year with its title sponsor, to be celebrated in 2021. Of 16 Caribbean authors whose books were most frequently mentioned, Rhys ranks highest of the four women, emerging in this top tier of Caribbean writing that has helped shape generations of readers and writers.

Together, US writer, translator and academic Lauren Elkin; UK novelist and journalist Linda Grant; and TT poet and book blogger Shivanee Ramlochan discuss the impact of Rhys on Caribbean literature and across the globe, with moderator Shahidha Bari.

Citing Rhys as her writing "hero," Grant describes her as "a novelist of yearning, rage and desire, whose unadorned prose hits the solar plexus." The Trinidadian Ramlochan "thinks often of Jean Rhys' Antoinette, carrying her arsonist's candle through the empty, cold halls of her oppressor's mansion, ready to raze it." For Elkin, Rhys' work has been undervalued "for decades," her "reliance on her life as inspiration for her fiction used to minimise her artistic achievement."

9.3 TECHNICAL WORDS/ KEY WORDS:

- **Caribbean:** A region consisting of the Caribbean Sea, its islands (including the West Indies), and surrounding coasts.
- **Patriarchal:** Relating to or denoting a system of society or government controlled by men.
- **Stream of Consciousness:** A literary style in which a character's thoughts, feelings, and reactions, are depicted in a continuous flow uninterrupted by objective description or conventional dialogue.
- **Deterioration:** the process of becoming progressively worse.
- **Alienation:** A state or experience of being alienated.
- **Ubiquitous:** Omnipresent

9.4 SELF- ASSESSMENT QUESTIONS:

1. What are the important works of Jean Rhys?
2. Is Jean Rhys a feminist? Explain.
3. Write an essay on Jean Rhys?
4. What is the summary of Voyage in the Dark by Jean Rhys?
5. How was Jean Rhys religious? Discuss.

9.5 SUGGESTED READINGS:

- Angier, Carole. 1990. Jean Rhys: Life and Work. Boston: Little, Brown.
- Davidson, Arnold E. 1985. Jean Rhys. New York: F. Ungar Pub. Co.
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Dr. K. Narasimha Rao

LESSON - 10

WIDE SARGASSO SEA

Jean Rhys

AIMS AND OBJECTIVES:

The aim of the lesson is to explain the character of Bertha Mason in Charlotte Bronte's Jane Eyre. Rhys wanted to explore the reasons why Bertha Mason went mad. In doing so, Rhys fills her story with conflict. The objective of the lesson is to explore the reasons why Bertha Mason went mad. The lesson Wide Sargasso Sea explores the power of relationships between men and women and discusses the themes of race, Caribbean history, and assimilation.

STRUCTURE:

10.1 INTRODUCTION :

Wide Sargasso Sea is a 1966 novel by Dominican-British author Jean Rhys. The novel serves as a postcolonial and feminist prequel to Charlotte Brone's novel *Jane Eyre* (1847), describing the background to Mr. Rochester's marriage from the point-of-view of his wife Antoinette Cosway, a Creole heiress.Sargassum is a brown alga that forms a unique and highly productive floating ecosystem on the surface of the open ocean. The Sargasso Sea is a vast patch of ocean named for a genus of free-floating seaweed called Sargassum.

Wide Sargasso Sea emerged as part of postcolonial literature where, both a national and a regional consciousness try to assert difference from the imperial center. Such literature subverts the imperial privilege of the "center" in order to give voice to that "periphery" which has been silent for so long.

Wide Sargasso Sea is a 1966 novel by Dominican-British author Jean Rhys. The novel serves as a postcolonial and feminist prequel to Charlotte Brontë's novel *Jane Eyre* (1847), describing the background to Mr. Rochester's marriage from the point-of-view of his wife Antoinette Cosway, a Creole heiress. Antoinette Cosway is Rhys's version of Brontë's "madwoman in the attic". Antoinette's story is told from the time of her youth in Jamaica, to her unhappy marriage to an English gentleman, Mr. Rochester, who renames her Bertha, declares her mad, takes her to England, and isolates her from the rest of the world in his mansion. *Wide Sargasso Sea* explores the power of relationships between men and women and discusses the themes of race, Caribbean history, and assimilation as Antoinette is caught in a white, patriarchal society in which she fully belongs neither to Europe nor to Jamaica.

Rhys lived in obscurity after her previous work, *Good Morning, Midnight*, was published in 1939. She had published other novels between these works, but *Wide Sargasso Sea* caused a revival of interest in Rhys and her work and was her most commercially successful novel.

In 2022, it was included on the "Big Jubilee Read" list of 70 books by Commonwealth authors, selected to celebrate the Platinum Jubilee of Elizabeth II.

10.2 CHARACTERS IN THE NOVEL:

- **Antoinette Cosway :** Based on the insane woman in the attic from Charlotte Brontë's novel Jane Eyre, Antoinette Cosway is a young Creole girl. Antoinette grew up lonely, with a distant mother and no friends. She shows the early signs of her family's fragile mental state, which become increasingly worse after she is forced to marry Rochester.
- **Rochester :** Rochester is not explicitly named, but through context clues, it is apparent that Antoinette's young husband is Mr. Rochester from Jane Eyre. Rochester is the youngest son of an English gentleman and travelled to Jamaica to find financial independence. He marries Antoinette for a large sum of money, but never connects with her.
- **Christophine :** Antoinette's surrogate mother and faithful servant, Christophine, practices Caribbean black magic called obeah. Christophine uses the magic when Antoinette asks her to make a love potion for Rochester and later in the novel to help Antoinette regain her sanity.
- **Anette :** Antoinette's mother, Anette, is young, beautiful, and isolated. She marries Mr. Mason after her first husband dies. Her mental state collapses after her family manor burns down. Mr. Mason abandons her with a Black couple who mistreat her until her death.
- **Mr. Mason :** Antoinette's stepfather and a wealthy Englishman, Mr. Mason, comes to the Caribbean to make money and marries Anette for her beauty. He essentially abandons Anette and Antoinette after the fire. He decides to marry Antoinette to an Englishman when she is 17.
- **Richard Mason :** The son of Mr. Mason, Richard, negotiates Antoinette's marriage with Rochester, offering him £30,000 to marry her. When Richard visits Antoinette in England, she attacks him with a knife.
- **Daniel Cosway :** Antoinette's illegitimate half-brother, Daniel, is jealous of Antoinette and attempts to blackmail her to get money. He is the one who tells Rochester about the family's issues with emotional stability.
- **Wide Sargasso Sea Setting :** The novel is set sometime in the late 1830s and 1840s after the British Slave Emancipation Act was passed in 1833. This freed all enslaved persons in the British empire, but it also compensated former enslavers for their "loss" (at least in theory: the Cosway family was ruined because they, like many others, never received payment from the government).

Each of the three parts of *Wide Sargasso Sea* has its own physical setting. The first part is set in Antoinette's childhood home in Coulibri, near Spanish Town, Jamaica. Jamaica, at the time, was a British colony, and the country was undergoing major social and political changes. This escalated tensions between formerly enslaved persons and the enslavers. The servants in the Cosway household are hostile to Antoinette because of her family's history of

enslaving people. Although they work for Antoinette's family, racial tensions and violence are apparent.

Part two is set in Granbois in Dominica, where the Cosways have an estate outside of Massacre. The Caribs, an indigenous Caribbean people, were largely located in Dominica at this time. Hostilities between the Caribs, British, and French were high as the latter two battled for control of the island. This setting is again underscored by hostility and otherness.
The final setting is Rochester's estate in England. Like Rochester himself, the house is never explicitly named, but readers of Jane Eyre can assume it is Thornfield Hall. Because Antoinette is locked in the attic, readers aren't given a visual description of England. The vague setting Antoinette is able to provide in her erratic state is dark, haunting, and suffocating.

10.3 SUMMARY:

The novel is broken up into three parts: the first details Antoinette's childhood in Jamaica, the second is about her unhappy marriage to an English gentleman and the decline of her mental state, and the third focuses on her imprisonment in Mr. Rochester's attic in England.

- **Part One :** The novel starts by explaining Antoinette Cosway's background. She is the white daughter of former enslavers. Her father is dead, and her mother's mental health steadily declined. Their estate is in financial shambles, and the formerly enslaved people light the house on fire. After the fire, Antoinette becomes dangerously ill for weeks. She finds out her brother died in the fire, her mother has gone completely mad, and her stepfather, Mr. Mason, spends his time traveling and rarely comes home. Antoinette enrolls in a convent school, but Mr. Mason decides he will marry her to an English gentleman when she is 17.
- **Part Two :** The novel's next section alternates between Antoinette and her husband's point of view. The two marry and honeymoon in Granbois at an estate that once belonged to Antoinette's mother. Rochester, who is unnamed in the novel, is hesitant about the marriage from the beginning, and only agrees to it because Mr. Mason's son, Richard, offered him a large sum of money.

Antoinette's illegitimate brother sends a letter to Rochester, warning him of Antoinette's insanity and asking for money to keep quiet. Rochester is uncomfortable around the servants and his wife, and searches for signs of her insanity. After the two argue, Antoinette has Christophine, one of the servants, make her a love potion. Rochester becomes ill after he takes it and believes Antoinette has poisoned him. One of the servant girls cares for Rochester as he is ill, and Antoinette hears the two having sex in the morning. His betrayal adds further strain to Antoinette's already deteriorating mental health. Rochester repeatedly calls her "Bertha," and Antoinette hysterically yells at him to stop. She fights back against him and bites his arm. Using her actions to justify her "insanity," Rochester decides to take her away to England.

- **Part Three :** The final section of the book is once more told solely from Antoinette's point of view. She is now imprisoned on the third floor of Rochester's home in England. A servant named Grace Poole watches as Antoinette is kept hidden in the attic. She has become a victim to her mental state, no longer remembering time, place, or events. She is violent and erratic and stabs her brother when he comes to visit. Her

only hope is a recurring dream of flames burning down the house and her escaping to freedom. The novel ends as she escapes her prison, holding a candle.

10.4 THE MAJOR THEMES AND SYMBOLS OF THE NOVEL:

Oppression and Entrapment:

Oppression is a central theme in the novel, starting with the Cosway's former enslaved people and ending with Antoinette's entrapment in Rochester's house. Wide Sargasso Sea examines the world of the West Indies from a postcolonial standpoint. Essentially, Europeans claimed control of the islands and enslaved the indigenous peoples in order to profit off their natural landscape. In Jane Eyre, Bertha's Jamaica is presented as an exotic, savage place, but Rhys reminds readers it was, in fact, the Europeans who treated the native people cruelly and inhumanely. In the context of the colonial West Indies, Rochester comes to Jamaica with the intention of playing into the system of domination and oppression so he can make a profit.

Already coming from a position of power, Rochester's relationship with Antoinette, a Creole, is even more unbalanced. As a woman in this time, she has little agency in her own life, and as a woman with mixed race background, she has even less. Richard Mason sells Antoinette and enables Rochester to do whatever he wants with her. She is oppressed in her marriage: emotionally abused and manipulated until she can no longer trust her own mind. Rochester uses her mental instability in order to oppress her further and traps her in a country where she has no support and an attic where she has no escape.

Isolation and Otherness:

Antoinette felt isolated as a child because she was always viewed as Other. With her Creole background, she was ostracized by white Europeans and Black Jamaicans. Her mother's fragile mental state meant she had little connection with her family, leaving her emotionally isolated until her marriage to Rochester. From the beginning, Rochester views their relationship as more of a business deal than a marriage. He uses Antoinette's otherness as justification for treating her cruelly. Her isolation and otherness work to distance her from herself, leading to her mental collapse. Eventually, Rochester takes Antoinette back to his home in England, where he cements her isolation and status as Other by locking her in the attic alone.

Postcolonialism:

Since the late 20th century, critics have considered Wide Sargasso Sea as a postcolonial response to Jane Eyre. Rhys uses multiple voices (Antoinette's, her husband's, and Grace Poole's) to tell the story, and intertwines her novel's plot with that of Jane Eyre. In addition, Rhys makes a postcolonial argument when she ties Antoinette's husband's eventual rejection of Antoinette to her Creole heritage (a rejection shown to be critical to Antoinette's descent into madness). The novel is also considered a feminist work, as it deals with unequal power between men and women, particularly in marriage.

Slavery and ethnicity

Antoinette and her family were planters who owned slaves until the passage of the Slavery Abolition Act, which resulted in the family losing their wealth. They are pejoratively called "white nigger" or "white cockroach" by the island's Black inhabitants

because of their poverty and are openly despised, harassed, and assaulted. The villagers, inadvertently or not, kill Antoinette's brother, setting fire to the home and seem poised to murder the rest of the family if not for the apparition of an ill omen - their dying green parrot. Meanwhile, Rochester looks down on Antoinette because of her status as a Creole. Scholar Lee Erwin describes this paradox through the scene in which Antoinette's childhood home Coulibri is burned down and she runs to Tia, a black girl her own age, to "be like her". Tia attacks Antoinette, throwing a rock at her head. Antoinette then says she sees Tia "as if I saw myself. Like in a looking glass". Erwin argues that "even as she claims to be seeing "herself," she is simultaneously seeing "the other", that which only defines the self by its separation from it, in this case literally by means of a cut. History here, in the person of a former slave's daughter, is figured as refusing Antoinette", the daughter of a slave owner.

In the novel, Rhys also explores the legacy of slavery and the slave trade, focusing on how abolition dramatically affected the status of Antoinette's family as planters in colonial Jamaica. Scholar Trevor Hope has noted that the "triumphant conflagration of Thorn field Hall in Wide Sargasso Sea may at one level mark a vengeful attack upon the earlier textual structure". The destruction of Thorn field Hall occurs in both novels; however, Rhys epitomizes the fire as a liberating experience for Antoinette. Hope has suggested that the novel "takes residence inside the textual domicile of empire in order to bring about its disintegration or even, indeed, its conflagration".

The Complexity of Racial Identity :

Subtleties of race and the intricacies of Jamaica's social hierarchy play an important role in the development of the novel's main themes. Whites born in England are distinguished from the white Creoles, descendants of Europeans who have lived in the West Indies for one or more generations. Further complicating the social structure is the population of formerly enslaved Black people who maintain their own kinds of stratification. Christophine, for instance, stands apart from the Jamaican servants because she is originally from the French Caribbean island of Martinique. Furthermore, there is a large mixed-race population, as white slave owners throughout the Caribbean and the Americas were notorious for raping and impregnating female slaves. Sandi and Daniel Cosway, two of Alexander Cosway's illegitimate children, both occupy this middle ground between Black and white societies.

Interaction between these racial groups is often antagonistic. Antoinette and her mother, however, do not share the purely racist views of other whites on the island. Both women recognize their dependence on the Black servants who care for them, feeling a respect that often borders on fear and resentment. In this manner, power structures based on race always appear to be on the brink of reversal.

The Link between Womanhood, Enslavement, and Madness :

Womanhood intertwines with issues of enslavement and madness in Rhys's novel. Ideals of proper feminine deportment are presented to Antoinette when she is a girl at the convent school. Two of the other Creole girls, Miss Germaine and Helene de Plana, embody the feminine virtues that Antoinette is to learn and emulate: namely, beauty, chastity and mild, even-tempered manners. Mother St. Justine's praises of the "poised" and "imperturbable" sisters suggest an ideal of womanhood that is at odds with Antoinette's own hot and fiery nature. Indeed, it is Antoinette's passion that contributes to her melancholy and implied madness.

Rhys also explores her female characters' legal and financial dependence on the men around them. After the death of her first husband, Antoinette's mother sees her second marriage as an opportunity to escape from her life at Coulibri and regain status among her peers. For the men in the novel, marriage increases their wealth by granting them access to their wives' inheritance. In both cases, womanhood is synonymous with a kind of childlike dependence on the nearest man. Indeed, it is this dependence that precipitates the demise of both Antoinette and Annette.

Both women marry white Englishmen in the hopes of assuaging their fears as vulnerable outsiders, but the men betray and abandon them.

Madness :

Madness in *Wide Sargasso Sea* is intricately linked with images of heat, fire, and female sexuality. Madness is Antoinette's inheritance: her father was mad, according to his bastard son Daniel, as was her mother, Annette. Antoinette's upbringing and environment exacerbate her inherited condition, as she feels rejected and displaced, with no one to love her. She becomes paranoid and solitary, prone to vivid dreams and violent outbursts. It is significant that women like Antoinette and her mother are the most susceptible to madness, pushed as they are into childlike servitude and feminine docility. Their madness consigns them to live invisible, shameful lives. The predominance of insanity in the novel forces us to question whose recollections are trustworthy. The fragmented memory of a madwoman like Antoinette opens up the possibility for alternate stories and imagined realities.

Disease and Decline :

In the Caribbean portrayed in the novel, an atmosphere of sickness reflects the perverse and unnatural subjugation of blacks by whites and of women by men. Repression explodes into fevers, fits, and madness, so that the body says what the mouth cannot. Both Antoinette and Rochester suffer near-fatal fevers, as if to mark their feelings of persecution and fear of the outside world.

Images of disease, rot, and illness also suggest the moral and financial decline of Antoinette's family. Disease works as a kind of moral retribution, in that the Cosway family, after generations of abuse, inherits a legacy of alcoholism, madness, and deformity (the young boy Pierre is degenerate). Antoinette naïvely believes her family's cure lies abroad, in England. On the night of the fire, she leans over the crib of her sleeping brother to assure him that, once Mr. Mason takes them to England, he will "be cured, made like other people." However, England offers no cure, as Antoinette herself further deteriorates when she is there.

Character of Antoinette :

The character of Antoinette derives from Charlotte Brontë's poignant and powerful depiction of a deranged Creole outcast in her gothic novel *Jane Eyre*. Rhys creates a prehistory for Bronte's character, tracing her development from a young solitary girl in Jamaica to a love-depraved lunatic in an English garret. By fleshing out Brontë's one-dimensional madwoman, Rhys enables us to sympathize with the mental and emotional decline of a human being. Antoinette is a far cry from the conventional female heroines of nineteenth- and even twentieth-century novels, who are often more rational and self-restrained (as is Jane Eyre herself). In Antoinette, by contrast, we see the potential dangers of a wild imagination and an acute sensitivity. Her restlessness and instability seem to stem, in some part, from her inability to belong to any particular community. As a white Creole, she

straddles the European world of her ancestors and the Caribbean culture into which she is born. Left mainly to her own devices as a child, Antoinette turns inward, finding there a world that can be both peaceful and terrifying. In the first part of the novel we witness the development of a delicate child, one who finds refuge in the closed, isolated life of the convent. Her arranged marriage distresses her, and she tries to call it off, feeling instinctively that she will be hurt.

Indeed, the marriage is a mismatch of culture and custom. She and her English husband, Mr. Rochester, fail to relate to one another; and her past deeds, specifically her childhood relationship with a half-caste brother, sullies her husband's view of her. An exile within her own family, a "white cockroach" to her disdainful servants, and an oddity in the eyes of her own husband, Antoinette cannot find a peaceful place for herself. Going far beyond the pitying stance taken by Bronte, Rhys humanizes "Bertha's" tragic condition, inviting the reader to explore Antoinette's terror and anguish.

Character of Christophine :

As a surrogate mother, Christophine introduces Antoinette to the Black culture of the Caribbean and instills in her a sensitivity to nature and belief in the practices of *obeah*. Significantly, it is Christophine's voice that opens the novel, as she explains Annette's exclusion from Spanish Town society; Christophine is the voice of authority, the one who explains the world to Antoinette and explains Antoinette to the readers. With her words gliding from a French patois to a Jamaican dialect and back into English, her command of language corresponds with the power of her words and her ability to invoke magic. She seems omniscient, intimately linked with the natural and tropical world and attuned to animal and human behavior.

Christophine, much like Antoinette and her mother, is an outsider. Coming from Martinique, she dresses and speaks differently from the Jamaican Black people. She is a servant, but, unlike the other Black servants who live at Coulibri, she remains loyal to the Cosway women when the family's fortunes dwindle—an alliance at which the other servants sneer. Like Antoinette and her mother, Christophine becomes the subject of cruel household gossip, although she still commands some household respect because of her knowledge of magic.

A wedding present from the old Mr. Cosway to Annette, Christophine is a commodified woman, but is still fiercely self-willed. She provides a contrast to Annette in that she exercises complete independence from men and implicitly distrusts their motives. When Mr. Rochester arrives at Granbois, he immediately senses Christophine's contempt, and he associates her with all that is perverse and foreign about his new Caribbean home and his indecipherable Creole wife. A threat to Rochester's English privilege and male authority, Christophine calmly monitors his attempts to assert dominance. She instructs Antoinette that "woman must have spunks to live in this wicked world." Christophine adopts an increasingly assertive role in protecting Antoinette when Rochester begins to challenge his wife's sanity. Ultimately, Christophine advises Antoinette to leave her increasingly cruel husband, citing her own independence as an example to emulate. Having had three children by three different fathers, Christophine remains unmarried, saying "I thank my God. I keep my money. I don't give it to no worthless man." Christophine's final confrontation with Rochester establishes her as Antoinette's more lucid spokeswoman.

Character of Mr. Rochester :

Mr. Rochester, Antoinette's young husband, narrates more than a third of the novel, telling, in his own words, the story of Antoinette's mental downfall. His arrival in Jamaica and his arranged marriage to Antoinette is prefigured in the first part of the novel by the appearance of Mr. Mason, another English aristocrat seeking his fortune through a Creole heiress. However, unlike Mason, Rochester remains nameless throughout the novel, referred to only as "that man" or "my husband." In a novel in which naming is so important, Rochester's anonymity underscores the implied authority of his account. He is the nameless creator and, as a white man, his authority and privilege allow him to confer identity on others. For instance, he decides to rename his wife, calling her "Bertha" in an attempt to distance her from her lunatic mother, whose full name was Antoinette. Later, he takes away Antoinette's voice along with her name, refusing to listen to her side of the story. As he continues to fragment her identity, he creates the new name of "Marionetta," a cruel joke that reflects Antoinette's doll-like pliability. He ultimately refashions Antoinette into a raving madwoman and treats her as a ghost. Having totally rejected his Creole wife and her native customs, Rochester exaggerates his own cool, logical, and distinctly English rationale; he asserts his total English control over the Caribbean landscape and people.

Rochester's narration in Part Two reveals that he and his estranged wife are actually more similar than dissimilar. Both characters are essentially orphans, abandoned by their family members to fend for themselves. As the youngest son, Rochester legally inherits nothing from his father, who already favors the older child. Antoinette, who was persistently neglected by her mother in favor of her brother, Pierre, receives an inheritance that is tainted, at best. She is left with the burdens of a divided cultural identity, the hatred of the blacks, the contempt of the whites, and the responsibility of a dilapidated estate. Both Rochester and Antoinette struggle for some sense of place and identity, and enter the arranged marriage with apprehension and anxiety. Rhys creates further parallels between her two antagonists in their bouts with fever and their twinned experiences with dreamed or actual forests.

Symbols :

Birds :

Coco, Annette’s pet parrot, enacts Antoinette’s own doom. With his wings clipped by Mr. Mason (notably, an Englishman) the bird is shackled and maimed, mirroring Antoinette’s own flightless dependency. As Antoinette recalls, “[Coco] made an effort to fly down but his clipped wings failed him and he fell screeching. He was all on fire.” This passage presages the apocalyptic dream that ends the novel, including Antoinette’s fiery fall from the attic. As omens and warnings, birds invite Antoinette to invest meaning and significance in the natural world. When she sees a cock crowing alongside Christophine’s house, Antoinette thinks, “That is for betrayal, but who is the traitor?” As with the parrot, the appearance of the cock portends danger.

Forests and Trees :

Antoinette’s recurring forest dream introduces a cool, dark, unknown landscape that contrasts sharply with Jamaica’s colorful brightness. A nightmare that is also a premonition, the dream takes place among “tall dark trees” that lead to an enclosed stone garden. Following a sinister and faceless man, Antoinette finds herself in a foreign place that portends her future captivity in England. Another forest omen resides in the name of the honeymoon estate, Granbois, which translates into “great forest.” Like Antoinette’s dream, this name foretells her move to the cold forests of England. It is here at Granbois that her husband loses himself in the woods, stumbling upon the haunting ruins of a stone house.

Rochester's eerie experience in the forest echoes his wife's dream; in fact, it provides the second half of her nightmarish prediction. In the forest, he seems to be gazing upon the consequences of his own actions: a ruined house in the woods, a clear image of his English estate that will be burned and abandoned.

The Garden :

Antoinette compares the garden at Coulibri Estate to the biblical Garden of Eden, with its luxurious excess and lost innocence. In her own words, the garden has "gone wild," assaulting the senses with its brilliant colors, pungent odors, and tangling overgrowth. The flowers look vaguely sinister; Antoinette describes one orchid as being "snaky looking," recalling the biblical fall and man's decline into greed and sensuality.

The decadent Creole lifestyle as portrayed in the novel which predicated upon exploitation, wealth, and ease, find its natural counterpart in the fallen garden.

10.5 TECHNICAL WORDS/ KEY WORDS:

- Frangipani(noun): a small tropical tree that produces fragrant, often white and yellow flowers; also known as plumeria
- Patois(noun): in Jamaica, an English-based creole language; more broadly, a regional dialect (especially one that is nonstandard and associated with the lower classes)
- Quavered(past tense verb):trembled, often with emotion
- Calabash(noun):a gourd, especially one that's been hollowed out for use as a vessel
- Austerity: Sternnrss or soverity of manner or attitude
- Coquettish: Flirtatious
- Creole: A person of mixed European and black descent, especially in Caribbean.
- Ephemeral: Short-lived
- Exotic: Intriguingly unusual or different
- Furtive: Attempting to avoid notice or attention
- Inscrutable: Impossible to understand or interpret
- Languid: Displaying
- Pensive: Engaged in deep or serious thought
- Petulant: Childishly sulky or bad-tempered
- Piquant: Having a pleasantly sharp taste
- Querulous: Complaining in a petulant or whining manner
- Sardonic: Grimly mocking or cynical
- Squalid: Extremely dirty and unpleasant, especially as a result of poverty or neglect
- Taciturn: Reserved or uncommunicative in speech; saying little
- Uncanny: Strange or mysterious, especially in an unsettling way
- Vexed: Annoyed, frustrated, or worried
- Vivacious: Lively and animated

10.6 SELF- ASSESSMENT QUESTIONS:

1. Compare and contrast Antoinette and Rochester's religious and spiritual beliefs.
2. Consider the role of parent-child relationships in *Wide Sargasso Sea*. Discuss.
3. How do we account for the fact that Antoinette seems on the verge of madness after she has gone to Christophine for help?
4. Why does Christophine turn Antoinette on to liquor?

5. What significant historical event has just taken place when the novel *Wide Sargasso Sea* begins?
6. Discuss the power relationship between men and women as portrayed by Jean Rhys' in the novel *Wide Sargasso Sea*?
7. What does fire symbolize in Jean Rhys' Wide Sargasso Sea?

10.7 SUGGESTED READINGS:

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Dr. K. Narasimha Rao

LESSON - 11

NADINE GORDIMER
(SOUTH AFRICAN WOMAN WRITER)

AIMS AND OBJECTIVES:

The main focus of the lesson is that students should know about Nadine Gardimer and her style of writing. Students would be able to understand the devastating effects of apartheid on the lives of South African. The main objective of the lesson is that students would acquire knowledge on South African woman writer who received Noble prize in literature.

STRUCTURE :

11.1 INTRODUCTION :

Gordimer was born in Springs, an East Rand mining town outside Johannesburg in the Transvaal region of South Africa, in 1923. Springs served as the setting of her first novel, *The Lying Days* (1953). Her father was a jeweler from Latvia and her mother was of British descent. Growing up, Gordimer was often sequestered indoors because her mother feared she had a weak heart. She spent some time in convent school where, she admits in an autobiographical essay "A Bolter and the Invincible Summer" (1963), she was a habitual truant.

In response to her confinement, Gordimer began writing at the age of nine. Her first published story was "The Quest for Seen Gold," which appeared in June of 1937 in the *Johannesburg Sunday Express.* Fortunately, she maintains, the publication of her work did not lead to the smothering that one sees with those considered "gifted." Instead she was left to her own devices and, thus, began a long career of writing about life in South Africa.

Her short stories were continually published in magazines until her first book came out in 1952. It was a collection of short stories titled *The Soft Voice of the Serpent* (1952). Already, her technique was evident. Her writing had clarity, little emotion, and great control.

Gordimer lived through the system of Apartheid and fought to bring about its end. She was a member of the African National Congress which was an illegal party until the 1980s, and she chose to stay in South Africa when many other writers and political dissidents left for

school or safety in Europe and America. However, she was not a prominent dissident like Ruth First but she was a voice of protest. "I remain," she said, "a writer, not a public

Speaker: nothing I say here will be as true as my fiction." Still, many of her books were banned in South Africa from 1958 until 1991.

A prolific writer, Gordimer has written many essays on politics, censorship, writing, and other writers. Much of this work parallels her fictional work and taken together she has painted a damning picture of apartheid. She was a founding member of the Congress of South African Writers. She has won numerous awards for her writing, including the Booker prize, the Modern Literature Association Award, and the Bennett Award. Many universities have honored her with degrees and the French government gave her the decoration of Officer de l'Ordre des Arts et des Letters. In 1991, she was awarded the Nobel Prize for Literature. Currently, she lives in South Africa, is the Vice President of PEN (a worldwide organization of writers), a member of the Congress of South African Writers, and she continues to write. On 20thNovember 2015, Google celebrated her 92nd birthday with a Google Doodle

11.2 SUMMARY:

Nadine Gordimer was a South African writer, political activist, and recipient of the 1991 Nobel Prize in Literature. She was recognized as a woman "who through her magnificent epic writing has (in the words of Alfred Nobel) been of very great benefit to humanity". Gordimer's writing dealt with moral and racial issues, particularly apartheid in South Africa. Under that regime, works such as *Burger's Daughter and July's People* were banned. She was active in the anti-apartheid movement, joining the African National Congress during the days when the organization was banned. She was also active in HIV/AIDS causes.

Nadine Gordimer's works include novels, short stories, and essays. During the 1960s and 1970s Gordimer wrote a number of novels set against the backdrop of the emerging resistance movement against apartheid, while the liberated South Africa provides the backdrop for her later works, written in the 1990s. The stories of individuals are always at the center of her narratives, in relation to external limitations and frameworks. As a whole, Gordimer's literary works create rich imagery of South Africa's historical development.

Her first novel, *The Lying Days* (1953), was based largely on her own life and set in her home town of Springs. In the novel, the heroine has to free herself from her mining background prejudices, she learns from the intellectuals she meets and eventually she deals with her guilt with regard to the racial hatred that she witnesses.

In 1974, her novel, *The Conservationist*, was joint winner of the Booker Prize for Fiction. Her 1979 novel, Burger's Daughter, was written during the aftermath of the Soweto uprising, and was banned, along with other books she had written. Although many of Gordimer's books were banned by the Apartheid regime in South Africa, they were widely read around the world and served almost as a testament over the years of the changing responses to Apartheid in South Africa. She never considered going into exile but in the 1960s and 1970's she lectured at universities in the United States of America (USA) for short periods.

Gordimer won the James Tait Black Memorial prize for A Guest of Honour in 1971 and the Booker (now the Man Booker prize) for The Conservationist in 1974.'Learning to write sent me falling, falling through the surface of the South African way of life,' Gordimer has said.

In the 1980s Gordimer published the short story collections, *A Soldier's Embrace* (1980); *Something Out There* (1984); *and Jump and Other Stories* (1991) in the early 1990s. In 1990, she also published her novel, *My son's story*. She was involved in grassroots political-literary organization, being a founder member and patron of the Congress of South African Writers (COSAW) for several years, as well as a frequent speaker at gatherings of the United Democratic Front. Internationally, she was openly an African National Congress (ANC) supporter even when it was banned in South Africa, yet she disdained to go into exile.

Her works were serially banned by the Apartheid regime, from July's People onwards, but that only made her more famous. After the Nobel prize, and after Apartheid ended and a new era began, Gordimer's sentences began to lose some of their Proustian length and twisting nuance and to become, instead, fractured and note-like. To some readers, later works such as *The Pickup* (2001) seemed the efforts of a novelist no longer able to connect the disparate strands of the worlds she observed.

A fine descriptive writer, thoughtful and sensitive, Gordimer was noted for the vivid precision of her writing about the complicated personal and social relationships in her environment: the interplay between races, racial conflict, and the pain inflicted by South Africa's unjust apartheid laws. In December 1989, she testified in mitigation for eleven United Democratic Front leaders and Vaal Civic Association activists. She was one of the founding members Congress of South African Writers (Cosaw) and was on the Transvaal regional executive for many years. Cosaw's members were mainly Black and were generally regarded as writers highly 'committed' to the Black cause. Nadine was also a prominent member of the Anti-Censorship Action Group and won the CNA Literary Award four times, the last time in 1991.

Also in 1991, one of the highlights in Gordimer's career came when she was awarded the Nobel Prize for Literature. She was the first South African to win the award and the first women to win in 25 years. The academy had reportedly passed over the then 67-year-old Gordimer several times. "I had been a possible candidate for so long that I had given up hope," Gordimer said in New York City, where she was on a lecture tour to promote her new short story collection, 'Jump and Other Stories'. On her trip to Sweden in December 1991 to collect the prize she called for continued economic sanctions against South Africa.

Gordimer travelled extensively and in addition to her fictional stories, she had written non-fiction on South African subjects and made television documentaries, collaborating with her son Hugo Cassirer on the television film Choosing Justice: Allan Boesak. She was responsible for the script of the 1989 BBC film, Frontiers, and for four of the seven screenplays for a television drama based on her own short stories, entitled The Gordimer Stories 1981-82.

After the first democratic elections in South Africa in 1994, Gordimer continued to write about affects of Apartheid and about life in post Apartheid South Africa. *The House Gun* (1998) explores, through a murder trial, the complexities of violence-ridden post-apartheid South Africa. *The Pickup* (2001)' is set in South Africa and Saudi Arabia, and its theme is the tragedy of forced emigration. *Loot*(2003), is a collection of ten short stories widely varied in theme and place and her latest novel is Beethoven Was *One-Sixteenth Black* (2007).

Gordimer's books and short stories have been published in forty languages. She has been awarded fifteen honorary degrees from universities in the USA, Belgium, South Africa, and

from York, Oxford and Cambridge Universities in the United Kingdom. She was made a Commandeur de l'Ordre des Arts et des Lettres (France). She was Vice President of International PEN and a Fellow of the Royal Society of Literature. In 2007, Gordimer was awarded the Chevalier de la Légion d'Honneur (France).

During the *Rivonia Trial,* 1963, Gordimer worked on biographical sketches of former President Nelson Mandela and his co-accused to send overseas in order to publicise the trial. She edited Mandela's famous *I am prepared to die* speech, from the dock,

In his autobiography, Mandela wrote of his time in prison: "I tried to read books about South Africa or by South African writers. I read all the unbanned novels of Nadine Gordimer and learned a great deal about the white liberal sensibility."

Speaking in the President's Budget Debate in South Africa's Senate on 18 June 1996 on the role culture plays in nation building, Mandela said, "We think of Nadine Gordimer, who won international acclaim as our first winner of the Nobel Prize for literature, and whose writing was enriched by the cultural kaleidoscope of our country."

Gordimer was a founding member of the Congress of South African Writers (COSAW). In 1988 Gordimer caused a stir when, giving evidence in mitigation of sentence at the Delmas treason trial of United Democratic Front (UDF) leaders, she told the judge she regarded Nelson Mandela and Oliver Tambo as her leaders. She announced in 1990 that she had joined the African National Congress (ANC), and called for the continuation of economic sanctions against South Africa until it became a multiracial democracy. She was one of the first people Nelson Mandela chose to meet when he was released from Robben Island prison in 1990.

In 2005, she had a major fall out with her biographer, Ronald Suresh Roberts, the author of a biography, No Cold Kitchen, on her whom she later repudiated as her official biographer. Gordimer married art dealer Reinhold Cassirer in 1954; he died in 2001. Gordimer is survived by her two children, Hugo and Oriane Ophelia.Nadine Gordimer died in her sleep in her Johannesburg home on 13 July 2014.

Novels :

- *The Lying Days* (1953)
- *A World of Strangers* (1958)
- *Occasion for Loving* (1963)
- *The Late Bourgeois World* (1966)
- *A Guest of Honour* (1970)
- *The Conservationist* (1974) – joint winner of the Booker prize in 1974
- *Burger's Daughter* (1979)
- *July's People* (1981)
- *A Sport of Nature* (1987)
- *My Son's Story* (1990)
- *None to Accompany Me* (1994)
- *The House Gun* (1998)
- *The Pickup* (2001)
- *Get a Life* (2005)
- *No Time Like the Present* (2012)

Plays :

- *The First Circle,* in *Six One-act Plays by South African Authors* (1949)

Short fiction :

Collections :

- *Face to Face* (1949)
- *The Soft Voice of the Serpent* (1952)
- *Six Feet of the Country* (1956)
- *Which New Era Would That Be?* (1956)
- *Friday's Footprint* (1960)
- *Not for Publication* (1965)
- *Livingstone's Companions* (1970)
- *Selected Stories* (1975)
- *Some Monday for Sure (1976)*
- *No Place Like: Selected Stories* (1978)
- *A Soldier's Embrace* (1980)
- *Town and Country Lovers* (1982), published by Sylvester & Orphanos
- *Something Out There* (1984)
- *Correspondence Course and other Stories* (1984)
- *The Moment Before the Gun Went Off* (1988)
- *Once Upon a Time* (1989)
- *Crimes of Conscience* (1991)
- *Jump: And Other Stories* (1991)
- *Why Haven't You Written: Selected Stories 1950-1972* (1992)
- *Something for the Time Being 1950-1972* (1992)
- *Loot and Other Stories* (2003)
- *Beethoven Was One-Sixteenth Black* (2007)
- "A Beneficiary" (2007)
- *Life Times: Stories* (2011)

Essays, reporting and other contributions :

- *What Happened to Burger's Daughter or How South African Censorship Works* (1980)
- *The Essential Gesture: Writing, Politics and Places* (1988)
- *The Black Interpreters* (1973)
- *Writing and Being: The Charles Eliot Norton Lectures* (1995)
- *Living in Hope and History* (1999)
- *Gordimer, Nadine (16 December 2013). "Nelson Mandela". The Talk of the Town. Postscript. The New Yorker. Vol. 89, no. 41. pp. 24, 26.*

Edited works :

- *Telling Tales* (2004)
- *Telling Times: Writing and Living, 1950–2008* (2010)

Other:

- *The Gordimer Stories* (1981–82) – adaptations of seven short stories; she wrote screenplays for four of them
- *On the Mines* (1973)

- *Lifetimes Under Apartheid* (1986)
- *Choosing for Justice: Allan Boesak* (1983) (documentary with Hugo Cassirer)
- *Berlin and Johannesburg: The Wall and the Colour Bar* (documentary with Hugo Cassirer)

Throughout her career, South African writer and Nobel laureate Nadine Gordimer has detailed the corrosive effects of life in the racially segregated state. Gordimer has steered a difficult middle path between the conflicting claims of conservative white readers who resented her relentless analyses of white privilege, and those of other readers—both white and black, and often committed to social change—who regarded as trivial or indulgent her insistence that art should not become propaganda.

Nadine Gordimer, the daughter of Jewish immigrants, was born in Springs, a mining town forty miles outside Johannesburg, in Transvaal, South Africa, on November 20, 1923. A shop-owning family, the Gordimers was part of the white, English-speaking middle class.

The Apartheid Era:

Gordimer's early work focuses on the intrusion of external reality into the comfortable existence of South Africa's middle-class white society. *The Lying Days* (1953) portrays a sheltered Afrikaner woman who gains political consciousness through her affair with a social worker. Despite autobiographical elements, this novel shows Gordimer's gift for creating individual truths that reflect more general, public truths.

A World of Strangers was published in 1958 at the height of the liberal movement in South Africa, during which time intellectuals and artists of all colors strove to resist the increasingly restrictive codes of official apart-heid. The novel, banned by the South African government, relates a British writer's attempts to unite his white intellectual companions with several black Africans whom he has recently befriended.

The liberalism of the 1950s ended violently with the Sharpeville massacre in 1960, when white police shot down sixty-nine blacks protesting laws that forbade non-whites from traveling freely in South Africa. The violence resulted in the declaration of a state of emergency and the subsequent arrest and detention without trial of many political figures. From that point, a police state was established, which silenced organized political opposition and drove into exile many black intellectuals.

In her early work Gordimer depicts the ambiguity and compromises of white liberalism; in her writing published between 1960 and 1994 she analyzes its failure to produce any meaningful political changes in South Africa. *The novella The Late Bourgeois World* (1966), for example, reconstructs events leading to the suicide of a white political activist who had betrayed his compatriots in exchange for leniency. *A Guest of Honour* (1970) is also the story of white liberal disillusionment.

The apartheid regime appeared to be permanently established in 1974 when *The Conservationist* appeared. It focuses on a wealthy white industrialist’s struggle to come to terms with his guilt and sense of displacement as he grows increasingly threatened by the presence of poor black squatters on his estate. The novel marked an important departure for Gordimer: it was the first of her books to hint positively at an ultimate return of South Africa to black majority control.

Burger's Daughter, banned briefly on publication in 1979, details the efforts of Rosa Burger, the daughter of a martyred leader of the South African Communist Party, to pursue an apolitical existence. Gordimer put further pressure on the idea that white liberalism in itself was of any use in South Africa with *July's People* (1981). The book centers on a liberal white family forced to depend on the providence of a black man who was previously their servant. Through this reversal of roles, the novel reveals deep-rooted feelings of prejudice and racial supremacy in even the most open-minded individuals.

Gordimer felt deeply the need for South African white minority to become active in the cause of justice. She joined the African National Congress (ANC) while it was still an illegal organization because she felt it represented the best hope for the country. She even harbored ANC leaders in her home to protect them from government persecution. In 1986, Gordimer testified on behalf of nearly two dozen antiapartheid activists on trial for treason. She spoke out openly and often against apartheid, and participated in antiapartheid demonstrations within South Africa.

Post-Apartheid Work:

Antiapartheid activist Nelson Mandela was released from prison in 1990. Gordimer won the Nobel Prize in Literature in 1991. In 1994 the ANC won the first democratic election in the country. As apartheid ended and South African blacks were granted political power, critics scanned Gordimer's fiction to see how her focus would change. Her novel *None to Accompany Me* (1994) looks at the fortunes of two families—one black, one white—as they move into the post-apartheid era. She examines the problems of those negotiating the change and returning from exile or underground.

Gordimer's *The House Gun* (1998) is set in the new South Africa. The new regime, unquestionably in power, is nevertheless beset with the chronic problem of random violence and crime in a society casting off a recognition of civil authority together with the authoritarian trappings of the former era. Gordimer's interest in *The House Gun* is not so much on the present but on the legacy of the past and how that past has produced the violent contemporary climate.

Recently, Gordimer has turned her attention to another scourge in South African society: the spread of HIV/AIDS. She has been an active fund-raiser for AIDS treatment in South Africa. Gordimer continues to live and write in South Africa.

11.3 NADINE GORDIMER'S LITERARY CONTRIBUTION:

Gordimer was originally only one of a series of novelists working in South Africa after World War II. "Some of the writers, like [Alan] Paton, turned to nonfiction or political work; even more, most notably [Peter] Abrahams and Dan Jacobson, expatriated," explains John Cooke in *The Novels of Nadine Gordimer: Private Lives/ Public Landscapes*. "By the early sixties Gordimer was almost the only member of the postwar group to continue producing fiction from within the country. That she should be the survivor was not altogether surprising, for she was in essential ways more a product of South Africa than her contemporaries. She attended university at home, not in England as colonial writers so regularly have; she did not travel abroad until she was thirty."

Before Gordimer, the most famous white South African novelist of English language literature: Alan Paton, author of the 1948 best seller *Cry, the Beloved Country*, a

moving protest novel about race relations in South Africa. Before Paton, however, white South African Olive Schreiner gained some short-term attention for her *The Story of an African Farm* (1883). Schreiner's work fell into obscurity for decades until it was recovered by critics in the 1980s. Aside from Gordimer, the white South African author of greatest prominence today is J.M. Coetzee, winner of the 2003 Nobel Prize in Literature. Coetzee, author of such works as *Waiting for the Barbarians* (1980), *The Life and Times of Michael K* (1983), and *Disgrace* (1999) focused much of his writing on the complicated social issues facing his racially divided country.

The white population of South Africa comes from both British and Dutch descent, and the descendants of the early Dutch settlers speak a language called Afrikaans. Two prominent writers of Afrikaans literature include André Brink (1935–) and Breyten Breytenbach(1939–) Both were active opponents to the apartheid regime; Breytenbach spent seven years in prison in South Africa for treason as a result of his activities, an experience recounted in his English-language work *The True Confessions of an Albino Terrorist* (1983). Writer Athol Fugard, though of Afrikaner descent, writes in English to reach a wider audience. The author of numerous plays and novels, his most famous works includes *Blood Knot* (1962) and *Master Harold ... and the Boys* (1982).

Black South African writers of the apartheid era faced imprisonment for open criticism of the government, which obviously dampened output by members of those generations, and many fled the country. Peter Abrahams, for example, left South Africa at the age of twenty in 1939. His novel *Mine Boy* (1946) brought him to critical attention. Alex La Guma stayed in South Africa for much of his adult life, writing such protest novels as 1962's *A Walk in the Night* before leaving the country for good in 1966. Since the end of apartheid, South Africa has experienced a small renaissance in literature by black South Africans.

Much of Gordimer's fiction focuses upon white middle-class lives. It frequently depicts what Maxwell Geismar describes as “a terrified white consciousness in the midst of a mysterious and ominous sea of black humanity.” But the enduring subject of her writing has been “the consequences of apart-heid on the daily lives of men and women, the distortions it produces in relationships among both blacks and whites,” says critic Michiko Kakutani. Much criticism of Gordimer has focused on her position as a white writer in a predominantly black African country. Many have questioned her ability to fully understand the reality of black South African life, or even her moral right to “speak” for black Africans. Christopher Heywood defends Gordimer's vision, seeing her as part of the Western tradition: “The adoption of a point of view approximating to that of the submerged majority in southern Africa calls for no superhuman effort, since there is abundant evidence and experience, and a tradition of writing stemming from the American writer W.E.B. DuBois, and from the English writers such as E.D. Morel and D.H. Lawrence, upon which it can be based.” He notes that her white status allows solutions that affect South Africans differently, depending on their race: “Gordimer's view [is] that the colour-bar can be best repudiated and destroyed from within ….”

11.4 NADINE’S LITERARY AND HISTORICAL CONTEMPORARIES:

Gordimer's famous contemporaries are Naguib Mahfouz (1911–2006): Egyptian novelist, screenwriter, and playwright who explored existentialism and modernized Arabic literature; awarded the Nobel Prize for Literature in 1988.Nelson Mandela (1918–): Former president of South Africa and 1993 recipient of the Nobel Peace Prize; under apartheid, he

spent twenty-seven years as a political prisoner.Chinua Achebe (1930–): Nigerian novelist, poet, and critic who incorporates oral Igbo traditions into his work.J. M. Coetzee (1940–): South African novelist, essayist, and translator; awarded the Nobel Prize for Literature in 2003. Aung San Suu Kyi (1945–): elected prime minister of Burma (Myanmar) in 1990 but placed under house arrest by the ruling military; awarded the Nobel Peace Prize in 1991.

Other critics have argued that Gordimer successfully aligned herself politically with other first-class "third-world" writers such as Egyptian Naguib Mahfouz, Nigerian Chinua Achebe, and Israeli Amos Oz. "Her attention is turned on writers whose work seems most engaged in the questions that have absorbed her for much of her life," critic Diana Jean Schemo writes, "how justice, wealth, power and freedom are parceled out in a society, and the repercussions for its people."

"For the past 40 years," Anne Whitehouse writes, "Gordimer's fiction has reflected and illuminated her country's troubled history and the passions of individuals with integrity and detachment. None to Accompany Me is a sustaining achievement, proving Gordimer once again a lucid witness to her country's transformation and a formidable interpreter of the inner self."

11.5 NADINE'S WORKS IN CRITICAL CONTEXT:

Declared "the literary voice and conscience of her society" by Maxwell Geismar, Gordimer has been praised for her incisive examination of complex human tensions generated by apartheid.

According to scholars like John Cooke and Stephen Clingman, Gordimer's fiction tells of vast social change through the everyday experiences of individuals. Her fiction abounds with the most closely observed detail, and most critics agree that her insights have been as finely perceptive as her observations.

The volatile racial tensions in South Africa have affected the reception of Gordimer's literature throughout her career. Many critics have attempted to categorize Gordimer as a political writer, though she makes no attempt to promote specific political views in her fiction. A few critics maintain that downplaying the politics of her stories evades her political responsibility.

Because Gordimer has chosen to write about the small moments in people's lives, her writing receives almost a universal warm welcome today, in contrast with the 1950s and 1960s, when such "small moments" were sometimes criticized as both didactic and apolitical. Today, in light of the trend toward minimalism in fiction, "small moments" are almost universally acknowledged to be suitable topics for literature.

Several short stories in *Six Feet of the Country* (1956) and *Friday's Footprint and Other Stories* (1960) display the influence of Guy de Maupassant, Honore de Balzac, and Gustave Flaubert in their objectivity, realism, and satiric edge. Gordimer herself has cited Marcel Proust, Anton Chekhov, and Fyodor Dostoyevsky as major influences.

***A Guest of Honour* :**

A Guest of Honour (1970), for which Gordimer received the James Tait Black Memorial Prize, is regarded by many critics as her finest work. John Cooke says that a certain

duality appears for the first time in Gordimer's work in this novel: “she at once observes her world from without and envisions it from within.”

***Burger's Daughter* :**

Burger's Daughter (1979) examines white ambivalence about apartheid in the person of Rosa, who can no longer sustain the antiapartheid cause of her imprisoned Afrikaner father after his death. This work, like several others before it, was banned in South Africa, but the ban was quickly removed due to the critical attention the novel had attracted in the West. Judith Chettle noted that it was one of the books that “gained Gordimer an international audience,” but added: “Gordimer astutely described the liberal politics of white and mostly English-speaking South Africa. She was much less incisive in dealing with those Afrikaners supporting the regime and was least successful in describing the blacks.”

***July's People* :**

July's People (1981) focuses on a liberal white family forced to depend on the providence of a black man who was previously their servant. Through this reversal of roles, the novel reveals deep-rooted feelings of prejudice and racial supremacy in even the most open-minded individuals. Anne Tyler commented: “*July's People* demonstrates with breathtaking clarity the tensions and complex interdependencies between whites and blacks in South Africa. It is so flawlessly written that every one of its events seems chillingly, ominously possible.”

Gordimer's insight, integrity, and compassion inspire critical admiration among many. “She has mapped out the social, political and emotional geography of that troubled land with extraordinary passion and precision,” commented Michiko Kakutani of the *New York Times*, observing in a later essay that “taken chronologically, her work not only reflects her own evolving political consciousness and maturation as an artist, an early lyricism has given way to an increased preoccupation with ideas and social issues but it also charts changes in South Africa's social climate.”

He wrote that Gordimer "moves outward to the complexities of the global community, where people seek refuge from poverty and hopelessness by going to more prosperous countries. She juxtaposes Abdul's desperate desire to escape economic chaos with Julie's desire for stability and a loving family." An *Entertainment Weekly* reviewer commented: "Gordimer, deploying the finest kind of irony and attuned to the tiniest gestures, spins an eloquent tale about the ways in which romance ratifies self-image."

Technically, Nadine Gordimer experiments heavily with point of view, narrative perspective, unexplained incidents, switches between internal monologue and third person narrative (rather like Virginia Woolf) and a heavy use of ‘as if’ prose where narrator-author boundaries become very blurred.

None to Accompany Me:

None to Accompany Me reveals the life of Vera Stark, a lawyer who heads a foundation that during apartheid works to minimize the removal of blacks to crowded, inferior land and after apartheid works to reclaim for them the land they have lost. With some reluctance, Vera leaves the foundation temporarily to join the commission that is drafting a new constitution for South Africa. The novel emphasizes how all aspects of her personal life (her home, children, and husband) become secondary to her work. True to her name, Vera Stark whittles all excess from her life, striving to find her true center through social responsibility.

The Pickup:

Gordimer's thirteenth novel, *The Pickup*, focuses on the issues of immigration and discrimination. Like her 2005 novel Get a Life, *The Pickup* begins in South Africa but moves to other settings, suggesting that the problems faced by individuals in South Africa are of global concern. *The Pickup* opens with reminders of South Africa's apartheid past: Julie Summers has separated herself from her privileged parents' lifestyle. She rents a small cottage apartment, the type inhabited by black workers during apartheid. She begins a relationship with Abdu, a mechanic who works on her car. She soon learns that Abdu is an alias, a name used to shield him from government officials; Ibrahim ibn Musa is an illegal immigrant, a man who has overstayed his permit.

Through the couple's struggle to find a life together, Gordimer reveals that doors that are automatically open to Julie, a white South African, are closed tight to Ibrahim, an Arab immigrant. His university degree in economics provides no practical help, as Ibrahim comes from a country (which remains unnamed) of no prestige, a country rampant with poverty and corruption. Julie wants to abandon what Ibrahim wishes to acquire. Julie's experience in South Africa has taught her that wealth and success are sometimes based on the exploitation of a population; to Ibrahim, wealth and success are a means to live free, to have choices in life.

Forced out of South Africa, Ibrahim marries Julie and takes her to his home village, where they are welcomed by his extended Muslim family. Ibrahim continues his applications to emigrate to some country where he can improve his life; Julie, his opposite in so many ways, surprisingly finds fulfillment in the village. Through meaningful work and the support of a family she respects, she finds a sense of her place in the universe. Something, she could not have achieved while working in public relations in Johannesburg.

Get a Life :

son. Paul Bannerman is quarantined at his parents' house for a few weeks after having radioactive iodine treatment to combat thyroid cancer. Adrian and Lyndsay Bannerman care for him to protect Paul's wife and young son from possible contamination. Paul's brush with early death and his enforced time in near solitude lead the adults to reevaluate their lives. Paul, a member of an independent research team, spends time thinking about his work as an ecologist and about his marriage to Berenice, a successful advertising executive who at times promotes companies that threaten the South African environment. One of Paul's current concerns, ironically, is to stop the construction of a nuclear reactor.

When Paul returns to his family and research, he has changed internally, but not outwardly. His parents change their lives radically: Adrian, a retired businessman, spends time visiting archaeology sites, an avocation he had let lie dormant as he devoted himself to providing for his family; Lyndsay, a civil rights lawyer, adopts a young orphan who was born HIV-positive. The novel ends optimistically, with projects that Paul's research team viewed as dangerous halted and with a new child born healthy to Berenice and Paul. A haunting suggestion remains, however, that while the child is fine and the projects are halted for now, the future comes with no guarantees.

From her first, somewhat autobiographical novel, *The Lying Days*, Gordimer has probed moral and political questions with honesty and unfailing courage, never being dogmatic or predetermining outcomes, allowing vividly imagined characters and communities' lives of their own. Her work does more than shed light on the predicament of

South Africa; it deals in depth with the problems of individual identity, commitment and obligation, and justice. Gordimer is a novelist who clearly has a place in the great tradition of George Eliot, Fyodor Dostoevski, Joseph Conrad, and Thomas Mann.

The House Gun:

In *The House Gun*, Claudia and Harald Lindgard, privileged South Africans who neither supported nor demonstrated against apartheid, are thrust out of their private lives into the public sphere. Their twenty-seven year- old son Duncan has killed a man. The parents keep their pledge, made to Duncan in childhood, that no matter the difficulty, he can always come to them for support. Reconciling themselves to his action is no easy matter, however, and dealing with that truth causes them to question their own attitudes about justice. Suddenly, whether South Africa's new constitution outlaws capital punishment is a vital personal issue.

Duncan's is a personal, not a political, crime, but the novel connects his crime to the violence the country has known and still knows. Both the easy access to a gun and the climate of violence in which Duncan grew up play a part in an appeal for a lenient sentence. Even though the novel makes no overt mention of the country's Truth and Reconciliation Commission, after facing the truth, the Lindgards must search for reconciliation just as all South Africans are doing the same under the new democracy. Time must determine whether any of the three Lindgards become reconciled to the brutal truth of the murder.

Critics noted that Gordimer herself has frequently called her fiction more truthful than her nonfiction, and agreed that, as a reviewer in *Publishers Weekly* claimed, the pieces found in *Living in Hope and History* "shouldn't be expected to attain the nuance and depth of Gordimer's best fiction, but some of them are devastating."

11.6 TECHNICAL WORDS/ KEY WORDS :

1. **Truant**:a pupil who stays away from school without leave or explanation.
2. **Dissidents:** Persons who oppose official policy, especially that of an authoritarian state.
3. **NAC:**African National Congress
4. **COSAW**: Congress of South African Writers
5. **Dogmatic**:Inclined to lay down principles as undeniably true.
6. **Astutely**:Accurately assessing situations or people; perceptively.

11.7 SELF ASSESSMENT QUESTIONS :

1. Write an essay on the life and works of Nadine Gardimer?
2. Write a detailed analysis of tone in Gardimer's novels?
3. Write a brief note of Gardimer's literary and historical contemporaries?

11.8 SUGGESTED READINGS :

1. Clingman, Stephen. *The Novels of Nadine Gordimer: History from the Inside*. Amherst: University of Massachusetts Press, 1992.
2. Gordimer, Nadine (1990). Bazin, Nancy Topping; Seymour, Marilyn Dallman (eds.). *Conversations with Nadine Gordimer*. Jackson: University Press of Mississippi.

LESSON-12

JULY'S PEOPLE

NADINE GORDIMER

AIMS AND OBJECTIVES:

The main aim the lesson is that Students would be able to understand apartheid era in the novel '*July's People.* The main objective of the lesson is that students should acquire the knowledge of black liberation and South Africa where apartheid is ended through a civil war. Students would be able to know her anti-Apartheid novel *July's People* (1981) is a powerful example of resistance writing and continues even now to unsettle easy assumptions about issues of power, race, gender and identity.

STRUCTURE:

12.1 INTRODUCTION :

Nadine Gordimer was a South African author and activist of the apartheid era. Nadine Gordimer was born in 1923 in the small mining town of Springs outside Johannesburg, South Africa, during the time of **apartheid**, which was racial segregation mandated by law in South Africa. From an early age she saw black people marginalized and treated poorly by the whites, and watched as the rights of the blacks were continually eroded while those of the whites grew stronger and stronger. She witnessed discrimination personally as a young girl when her family home was raided by the police, who took letters and diaries from a servant's room.

In light of the uprisings of the 1970s, Nadine Gordimer presented a very bleak and cynical prophecy to white and black South Africa. That prophecy suggested no solution to problematic race relations but foresaw an inevitable overthrow of the apartheid system of the Afrikaner Nationalists. With the declaration of independence by the neighboring nations of Angola, Mozambique, and Zimbabwe, the demise of white rule in South Africa was anticipated.

July's People takes place during a future revolution in South Africa. Amid such chaos, traditional roles are overturned and new ones must be forged. In that sense, the novel exists

in Antonio Gramsci's (the source of the novel's epigraph) interregnum—between the explosion of the old but before the birth of the new.

July's People captures the mood of a South Africa expecting revolutionary violence just like that experienced by neighboring countries. Instead of writing about a revolution, however, the novel assumes such an event will happen and imagines what affect it might have on a liberal white family. In this case, the family decides to accept their servant's offer of refuge and flee to his village. There, with all the awkwardness of Friday nursing Robinson Crusoe, they hope to wait out the war. Gradually, all the family's accoutrements of civilization are given up, stolen, or proven to be completely useless. Simultaneously, the power relations of society are revealed as hollow. However, there is hope in that self-awareness and in the children's immersion in village life as a possible route to the construction of a new South Africa.

12.2 HISTORICAL CONTEXT OF *JULY'S PEOPLE:*

Apartheid, which means "apartness" or "separateness" in Afrikaans, was a system of racial oppression enforced in South Africa that began with the all-white National Party's rise to power in 1948. The National Party campaigned on an election platform that promised to protect white employment and advance white domination in a culture where post-war economic development and Black urbanization had incited racial animosity. The National Party's rise to power created a system of legislation that enforced existing segregation policies and expanded segregation to extend to most aspects of daily life. The Population Registration Act of 1950 established three categories to classify all South African residents according to race: Bantu (Black Africans), Coloured (mixed race), and white. The government later added a fourth category, Asian, to encompass Indian and Pakistani residents. Under apartheid, contact between white and non-white South Africans became severely limited. The passage of subsequent Land Acts awarded exclusive land rights to the country's white minority. The passage of "Pass laws" required all non-white South Africans to carry specific documents that authorized their presence in areas restricted to white citizens only. The government created separate public spaces for white and non-white South Africans, and non-white citizens were barred from participating in national government. Marriage and sexual relations between Black and white South Africans were prohibited. Apartheid received regular resistance over the years, and many anti-apartheid activists received lengthy prison terms or were executed. Nelson Mandela, who helped found Umkhonto we Sizwe ("Spear of the Nation"), the ANC's military wing, was imprisoned from 1963 to 1990. Apartheid-era legislation was gradually phased out beginning in the late 1980s. In 1989, Pieter Botha was forced to resign as State President of South Africa. Botha was replaced by F.W. de Klerk, whose administration saw the 1994 passage of a new constitution, which enfranchised Black and other non-white citizens.

July's People was first banned under apartheid. In 2001, it was temporarily banned from schools in Guateng Province, South Africa. Critics argued that the book's language was "not acceptable" and "does not encourage good grammatical practices." They also claimed that "the story comes across as being deeply racist, superior and patronising." These accusations are ironic, given the book's anti-racist themes and Gordimer's extensive history of fighting for racial equality in South Africa.

In 1991, Gordimer received the Nobel Prize for literature, making her the first South African person to win the award.

12.3 MAJOR CHARACTERS IN THE NOVEL :

1. **Maureen Hetherington Smales :** The main protagonist of *July's People*, Maureen is married to Bam Smales, a white, affluent South African architect. The couple has three children: Victor, Gina, and Royce.
2. **Bam Smales :** Bam Smales is Maureen Smales's husband and one of the book's central protagonists. He is an affluent, white South African architect.
3. **July :** July is a Black man who has worked as a house servant for the Smales family, who are affluent, white South Africans, for 15 years. When a Black uprising overthrows apartheid rule in South Africa
4. **Martha :** The wife of July, Martha is a simple character. She represents the agrarian traditional figure that is resigned to her role. For her, "The sun rises, the moon sets; the money must come, the man must go." She does not react to the white people in her mother's house too much nor does she relate to Maureen.
5. **July's mother :** July's mother is an elderly woman who lives in the village with the rest of **July**'s extended family. She agrees to give up her hut to house the Smales family when violent riots force them to flee their home in Johannesburg.
6. **Daniel :** July's friend Daniel shows him how to drive the bakkie as well as fix it. He befriends the white family. Bam shows him how to shoot and Daniel accompanies the family to the chief.
7. **The Chief :** The chief has authority over settlements in July's region. After word spreads that July is housing a white family in his village, the chief orders the Smales family to see him.
8. **Ellen :** While July lives with the Smales, he has a mistress named Ellen. She is from Botswana and is an office cleaner. The money she earns in the city is sent to pay for her son's high school education in Soweto.
9. **Lydia :** In a flashback, Maureen returns to her young love for a family servant named Lydia. She recalls with joy the many afternoons that she would "bump" into Lydia on the way home from school.
10. **Gina Smales :** Gina is the Smaleses' young daughter. Like her siblings, Gina adapts to the culture of July's rural village and doesn't seem to miss her family's old life in Johannesburg all that much.
11. **The Shift Boss :** "The shift boss" is the title Maureen uses to refer to her father, a wealthy mining boss who exploited and underpaid his Black workers. Maureen reflects shamefully on her privileged upbringing throughout the book
12. **The man with the red box :** The man with the red box is something of a wandering beggar and the rural region's equivalent of "travelling entertainment." He travels to villages throughout the area with a red box containing a record player and amplifier to project music. When the man wanders into **July**'s village toward the end of the book, the community comes together for a celebration called "*gumba-gumba*," which involves music, drinking, and dancing.

Minor Characters :

13. **Victor Smales :** Victor is the older of the Smaleses' two young sons. He's frequently rowdy and mischievous. For instance, he manages to sneak his electric race car toy onto the bakkie before the Smaleses flee their suburban home. Like his siblings, Victor readily adapts to life in July's rural village.
14. **Royce Smales :** Royce is the younger of the Smaleses' two young sons. Like his siblings, Royce readily adapts to life in July's rural village.

15. **The Photographer :** When Maureen was a child growing up in a mining town, a photographer took a photograph of Maureen and Lydia, an older Black woman who Maureen's family employed as a servant, as Maureen walked home from school. In the photograph, Lydia carries Maureen's backpack balanced atop her head.
16. **Nyiko :** Nyiko is a young village girl who becomes friends with Gina. The ease with which the girls become close friends underscores how easily the Smales children adapt to life in July's village compared to Maureen and Bam.
17. **The Chief's Headman :** Daniel refers to the chief's assistant as his "headman." The headman walks with a "formal" gait and wears a mismatched suit. The Smaleses meet him when they go to the chief to ask for permission to stay in July's village.
18. **Nora/Nomvula :** Nora/Nomvula was the Smaleses' cook-nanny who ran away sometime before the Smaleses fled Johannesburg for July's rural village.
19. **Bamford Smales :** Descended from Boers (Dutch colonists), Bam has the privilege of the white South African in an Apartheid state. He is an architect for Caprano& Partners and husband to Maureen. He likes to boast of being a judge at conferences and of his professional abilities, like speaking French.
20. **Tsatsawani :** July's mother gives up her hut for the Smales. She is apprehensive of the white people's presence in the village and resents being unable to replace the roof of her hut. She represents old age, as well as the natural rhythm of the village and its agricultural focus.

Important Characters in the Novel

The Chief

The chief, as befits his position, is the only character who attempts to make sense of the greater picture. He has no weapons and no wealth. He asks Bam for his gun; however, Bam is shocked that the chief would kill the "good guys"—the people of Mandela and Sobukwe—for the white government. But at least the chief wants to do something even if alone and armed with one gun. He would prefer action to hiding out and waiting to be taken over again. What Bam does not want to understand is that the chief and his people have their own history which has little in common with the urban African National Congress.

Daniel

July's friend Daniel shows him how to drive the bakkie as well as fix it. He befriends the white family. Bam shows him how to shoot and Daniel accompanies the family to the chief. He disappears at the same time that Bam's gun goes missing. It is assumed he has taken the gun and gone off to join the revolutionary army.

Ellen

While July lives with the Smales, he has a mistress named Ellen. She is from Botswana and is an office cleaner. The money she earns in the city is sent to pay for her son's high school education in Soweto. While ironing July's clothes with Maureen's iron, she sometimes chats with Maureen. "[O]nce [she] had put a hand under her breasts with the gesture with which women declare themselves in conscious control of their female destiny … I'm sterilized at the clinic."

July

July recalls the character of Friday in the eighteenth-century novel by Daniel Defoe, *RobinsonCrusoe*. Benevolent masters named both characters for calendar measurements and both were trusted with their masters' lives. July appears to be "their servant, their host," but the revolution has disrupted traditional roles. He remains the white family's savior, but as time goes on they become his people. He represents all the myths and stereo-types of the black servant, but he also uses those same myths to his advantage.

Determined to remain their servant as long as he is paid, July seeks to become the master of the family. It is a revolution of roles rather than the herald of a new society. July accomplishes his objective by sequestering them and confining them to their role as his master. As such, they depend on him for everything. He also makes sure that Maureen is unable to establish relations with the other women and, therefore, she cannot fully integrate to society. Lastly, July slowly appropriates the tokens of civilization they have managed to bring with them, the most important being the bakkie.

Lydia

In a flashback, Maureen returns to her young love for a family servant named Lydia. She recalls with joy the many afternoons that she would "bump" into Lydia on the way home from school. Customarily, Lydia would take Maureen's burden onto her head with the shopping and they would go home. The relationship is one of master and servant. However, in Maureen's memory it is also that of young girl in love with an older female. From this context she is able to say that the photo, taken by the journalist to depict apartheid as a white girl next to a "black woman with the girl's school case on her head," shows a context of "affection and ignorance." The memory of Lydia reveals Maureen's blindness to her own empowered status.

Martha

The wife of July, Martha is a simple character. She represents the agrarian traditional figure that is resigned to her role. For her, "The sun rises, the moon sets; the money must come, the man must go." She does not react to the white people in her mother's house too much nor does she relate to Maureen. The women met and "something might have come of it. But not much."

Bamford Smales

Descended from Boers (Dutch colonists), Bam has the privilege of the white South African in an Apartheid state. He is an architect for Caprano & Partners and husband to Maureen. He likes to boast of being a judge at conferences and of his professional abilities, like speaking French. He also name-drops. Being middle class, he hunts for sport and bought himself the yellow bakkie as a hunting vehicle. He sees himself as strong, masculine, and in control of his life. He does not mind exchanging suburban leisure for laboring on improvements about the village. In his mind this gives him an importance, but in reality he is a secondary character to his employers and to his wife. Politically, Bam is a pacifist who empathizes with the blacks. Personally, the situation utterly emasculates him; his former servant controls the bakkie and calls the shots. He admits that he feels like "a boy with a pea-shooter." His final abdication as white man occurs when his gun is stolen. Without his gun he

is of no use to the chief, he holds no symbolic power, and he is unable to uphold his economic place of provider and, therefore, has no sexual claim on Maureen.

12.4 SUMMARY :

July's People is a 1981 novel by the South African writer Nadine Gordimer. It is set in a near-future version of South Africa where apartheid is ended through a civil war. Gordimer wrote the book before the end of apartheid as her prediction of how it would end. The book was banned in South Africa after its publication, and later under the post-apartheid government.

July's People is one of the ten novels written by Nadine Gordimer. It tells the story of a white family rescued by their black servant during an uprising against apartheid in Johannesburg. July, the black servant, brings the Smaleses, the white family, into their village.Nadine Gordimeris well-known South African author.

July's People, published in the 1981, is set in an imminent South African future in which riots have broken out across the country and evolved into an all out black liberation revolution.

In *July's People*, Nadine Gordimer depicts the lives of a liberal, white South African family, the Smales, forced to flee to the native village of their black servant, July. Gordimer sets her novel during a fictional civil war in which black South Africans violently overturn the system of apartheid. In order to escape the violence in Johannesburg, the Smales must accept July's charity and live a life that makes them all confront their assumptions about one another.

The novel opens the morning after an exhausting three-day trip through bush country to reach the village. July brings tea for Maureen and Bamford Smales and breakfast for their children, Victor, Gina, and Royce. After experiencing disorientation from the trip, Maureen asks her husband about their vehicle, a small truck called a bakkie. He tells her that July has hidden it.

The Smales find themselves dependent on July, and July's family questions their presence in the village. He explains their situation, telling his mother and wife, Martha, about the violence in the country. They cannot, however, fully believe his account given their past experience with white dominance.

To do something other than listen constantly for news on his radio, Bam Smales builds a water tank for the village. Maureen tries to read a novel, since July will not let her work, but discovers that no fiction can compete with her current situation. She then recalls her girlhood days and remembers walking home from school with her family's black servant, Lydia, who carried Maureen's school case on her head. One day, a photographer took their picture. Years later, Maureen saw the picture in a *Life* photograph book and for the first time questioned why Lydia was carrying her books.

One night, after Bam unsuccessfully tries socializing with the villagers, Bam and Maureen are startled by July's departure as a passenger in the bakkie. Anxious over losing the vehicle, they argue, blaming each other for their situation. Later, while standing nude in the rain, Maureen sees the bakkie return. She falls asleep that night without telling Bam about the vehicle.

When July comes to their hut the next day, Bam greets him with the inappropriate authority of their former relationship. Apparently ignoring Bam's tone, July tells them he went to the shops for supplies. Though they could, they do not ask him for the keys to the bakkie. July begins to learn how to drive. When the they ask him what he will do if caught driving the vehicle, he says he will say he owns it.

Later, Maureen returns the bakkie's keys to July. Knowing that she does not want him to keep the keys, he makes her recall his former status as her "boy" when he kept the keys to her house. He also recalls the distrust he sensed from her at the time. Stung by his words, Maureen tries to defend her treatment of him and says their former relationship has ended, that he is no longer a servant. He then shocks her by asking if she is going to pay him this month. He offers the car keys back to her, saying he worked for her for fifteen years because his family needed him to. She then retaliates by mentioning Ellen, his mistress in Johannesburg. Though feeling a hollow victory, Maureen knows July will never forgive her this transgression. He keeps the car keys.

Bam kills two baby wart-hogs with his small shotgun. During the hunt, he offers to let his black hunting companion, Daniel, shoot the gun sometime. Bam gives the larger wart-hog to the villagers and keeps the smaller (and more tender) one. Everyone joyfully feasts on the meat, an intoxicating delicacy, and Bam and Maureen make love for the first time since their journey.

The scene shifts to July and his family eating the meat and talking about the Smales. July discounts Martha's worries that the white family will bring trouble. Martha recalls the times without July when he, like most men with families, worked in the city. Like the seasons, the long absences of their husbands have become an expected part of black women's lives.

Gina and her friend, Nyiko, play with newborn kittens, and Maureen scolds them. Later, after they listen for news on the radio, Bam asks Maureen if she found a home for the kittens. She reveals that she has drowned them in a bucket of water.

Maureen tries working with the women in the fields, digging up leaves and roots. Afterward, she goes to see July, who is working on the bakkie. July does not want to hear about the killing on the news and hopes everything "will come back all right." Maureen asks, dumbfounded, if he really wants a return to the ways things were. July asks if hunger compels her to search for spinach with the women; she replies that she goes to pass the time. As always, she feels that the workplace language they speak hinders their ability to communicate.

When July says she should not work with the women, she asks if he fears she will tell his wife about Ellen. He angrily asserts that she can only tell Martha that he has always been a good servant. Maureen, frightened, realizes that the dignity she thought she had always conferred upon him was actually humiliating to him. He informs her that he and the Smales have been summoned to the chief's village. Though July has authority in his village, they still must ask the chief's permission to stay. Maureen struggles with her new subservience to July.

The Smales visit the chief the next morning, afraid that the chief will force them out. The chief asks them why they have come to his nation and asks about events in Johannesburg. He cannot believe that the white government is powerless and that whites are running from blacks. He says that the black revolutionaries are not from his nation and that the whites, who

would never let him own a gun, will give him guns to aid in the struggle against the black attackers. He tells Bam to bring his gun and teach him how to shoot it.

Outraged by this suggestion, Bam asks if the chief really intends to kill other blacks, saying that the entire black nation is the chief's nation. After further discussion, the chief allows them to stay with Mwawate (July) and says that he will visit them to learn how to shoot Bam's gun.

On the return trip, July explains that the chief talks instead of acts. Furthermore, the chief, who never fought the whites, is too poor and defenseless to fight other blacks. Upon their return to their hut, Maureen and Bam speak in the phrases they had used in their former life, and these phrases cannot adequately describe their current predicament. Bam begins criticizing July's new confidence and his criticisms of the chief. Maureen says that July was talking about himself, that he will not fight for anyone and is risking his life by having the family there. Maureen suggests that they leave, making Bam confront what they both know: they have nowhere to go and no means by which to get there.

With the women, Maureen clumsily cuts grass for the huts. After the cutting, July criticizes Martha for placing the grass bundles in front of the Bam and Maureen's house, where their children will ruin it. They discuss July's past and his times in the city over the last fifteen years. Rejecting July's contention that his family will move to the city once the fighting ends, Martha suggests that he stay in the village. According to Daniel, they will no longer face white restrictions, and, with his city experience, July can run his own shop.

A man brings a battery-operated amplifier to the village and provides them with a night's entertainment, during which many villagers drink heavily. The Smales do not partake in the drinking but return to their hut, where they find their gun missing.

With no police to help him, Bam is impotent in the face of the theft. Maureen feels humiliated for Bam. She leaves to find July, who is by the bakkie. They realize that only Daniel was absent from the party, and Maureen says July must get the gun from him. Daniel, however, has left. After July asserts that the Smales always make trouble for him, Maureen accuses July of stealing small items from her in Johannesburg. Angered, he speaks to her in his own language, and "She understood although she knew no word. But for himself to be intelligent, honest, dignified for her was nothing; his measure as a man was taken elsewhere and by others," his own people. July then informs her that Daniel has joined the revolution. She tells July that he abandoned Ellen and only wants the bakkie so he can feel important, but that, too, will become useless when his gas money runs out.

After Gina goes to play with Nyiko and Bam goes with Victor and Royce to fish, a helicopter with unidentifiable markings flies over the village. Maureen fervently chases the helicopter, and the novel ends with her still running toward it and its unknown occupants, who could be either "saviours or murderers."

12.5 THEMES IN *JULY'S PEOPLE* :

Salvation :

The experience of being saved is arguably the most defining aspect of the Smales family's experience through the novel. The narrative opens with the flashback to the dramatic act of being saved, as they're transported six hundred miles across the country in the bakkie. The entire proceeding experience is at July's home become an extended experience of

salvation. As long as they are in hiding, they are being saved. The notable irony of this comes from the resentment and anguish they feel for their salvation.

Power :

The nature of power is explored in the novel most strikingly through the intimate dynamic between July and the Smales family, particularly Maureen. For the fifteen years that he worked for the family, they had the power over him that any boss has over their employee. While they felt themselves to be liberal and progressive, entirely trusting and forgiving of him, they nonetheless always maintained the power to give him orders or take his job away. His livelihood depended on them. As the roles are reversed and they come to depend on him, even more thoroughly than he ever depended on them, the nature of power is illuminated.
Power is not in itself a negative or positive force; it depends on how it's wielded. July turns out to be as benevolent with them as they were with him, but this does not make them equal. Maureen and July become aware of this connection between their dependency and his power and this awareness forms a rift between them, making it impossible for either to trust the other as a simple friend.

Primitivism :

Much of the narrative is constituted by the Smales family's adaptation to primitive life. Comparisons are drawn between the life in July's family settlement and the modern life in the city where the Smales had many rooms, cupboards for glasses that they only used for guests, a swimming pool, and a master bedroom where the kids didn't go. Though they adapt substantially to living all in one room, walking with bare feet, washing in the river, cooking over a fire, and though they often seem comfortable in these circumstances, they cannot let go of their desire for their modern life. The kids, however, never complain, as though primitive life comes easy to them.

Racial Hierarchy:

As with other reversals of order in the novel, the arbitrary nature of racial hierarchy is brought to light when the black people ascend to power in South Africa and the whites are at their mercy. Gordimer easily illustrates the emptiness of racial hierarchy, in which there is nothing inevitable or natural to white power. The place that white people hold in South Africa is shown to be established through violence alone.

Propinquity:

The experience of living in very close quarters is a defining feature of the characters' experience in the novel. The propinquity transforms Maureen and Bam's relationship, bringing an end to any romantic intimacy between them and causing them to see each other as strange partners, almost siblings. The experience of closeness is reflected in the narrative's language, as the point of view bleeds from one character to the other, almost as though each is reading the other's thoughts. Within the novel, this intense psychological propinquity often leads to tension that breaks out in the form of argument. Not only does the new closeness affect the relationship of Bam and Maureen, it also affects that of Maureen and July.

Liberal Hypocrisy :

The Smales couple pride themselves on their liberalism and anti-apartheid politics. Their liberalism is challenged on many fronts, however, when July saves their lives and they come to depend on him for their survival. Not only is the nature of the previous imbalance of their relationship called into question by the new circumstance, but the depth of their ideological position is also challenged. To what extent does the liberal couple actually want to see an overthrow of the order that kept them in a position of power and to what extent do

they actually support black liberation? As they desperately scan the radio for news that will help them out of their situation—namely news of a white victory—they come off as nothing less than apartheid supporters and their liberal ideals are undermined.

Black Liberation :

Written before the end of apartheid, *July's People* is a projection of the overthrow of the regime of official segregation that defined South Africa during Gordimer's life at the time. The violence that engulfs the country in the novel at once feels like a warning to the white oppressors of Gordimer's audience. With the widespread killing of all white people, the novel also presents a critical challenge to the fantasy of violent revolution.

12.6 SYMBOLS IN *JULY'S PEOPLE :*

The Bakkie

Bam's yellow bakkie (pickup truck) symbolizes the shifting power dynamics in the Smales family's relationship with **July**. It also symbolizes the cultural displacement the Smales experience during their time in July's village. Almost immediately upon their arrival at July's village, the Smaleses begin to resent how the ongoing civil war and their new status as refugees render them beholden to July. If the Smaleses leave July's village, they risk being apprehended and killed by rebel forces. These circumstances force the Smaleses to rely on July to bring them the food and supplies they need to survive. However, the family struggles to adapt to their new subservience to July. **Maureen**, in particular, grows resentful of July's new authority and begins to question his loyalty to her family.

July's control of the bakkie is one of the significant points of conflict between July and the Smaleses. Even though Maureen and Bam know they can't safely leave July's village, the loss of agency they feel when July assumes control of the bakkie's keys and operates the vehicle without their permission symbolically reaffirms all that the Smales have lost. If the bakkie symbolizes freedom—the freedom of mobility, choice, and agency over one's own destiny—then July's newly assumed control over the vehicle symbolizes the shift in power dynamics that has occurred due to the change in cultural surroundings and the social and political landscape of the war-torn nation. In this new, post-apartheid social order, the Smaleses' race and class no longer grant them the privilege that had formerly allowed them to purchase the bakkie. This is why Maureen and Bam are so bothered by July taking off in the bakkie without their permission: it reaffirms their new status at the bottom of the racial hierarchy and July's rise to the top. This is a tough pill for Maureen and Bam to swallow, since it forces the outwardly progressive couple to confront their new powerlessness and a latent racial prejudice they didn't know they had.

The Radio

The radio symbolizes the Smaleses' white liberal hypocrisy. It also symbolizes the cultural displacement they experience when the country's ongoing civil war forces them to abandon their old life in Johannesburg for **July**'s rural village. The Smaleses constantly tune in to the radio to receive news updates about the conflict in Johannesburg. While the

Smaleses take pride in their progressive, anti-apartheid politics, their fixation with the news reveals a contradiction between their progressive politics and their desire for a political situation that favors their race and social status. Presumably, the Smaleses are listening to the radio with the hope that a news broadcast will announce the defeat of the Black rebel fighters, an end of the civil war, and a return to the apartheid-era social order that existed before the conflict began. In other words, the Smaleses long for the reinstatement of an oppressive regime that they have long condemned. This contradiction between the Smaleses' theoretical political views and their practical hopes for the future illustrates the limitations of white liberalism. While the Smaleses support equality ideologically, their constant radio monitoring suggests that they are not entirely willing to embrace a new social order that robs them of the many privileges they used to enjoy. They might support racial equality and oppose apartheid—but only so long as these social changes don't negatively impact their quality of life. As the couple obsessively tunes in to the radio to listen for news of an end to the fighting and a return to the status quo, they find it increasingly hard to ignore the fact that their desire to return to their old life directly contradicts their supposedly progressive, anti-apartheid views. **Maureen** and **Bam** claim to support Black liberation, yet they also desire the privileges that Black oppression affords them.

Bam's Shotgun

The gun symbolizes the Smaleses' loss of freedom and agency. It also symbolizes the hypocrisy that underlies the Smaleses' liberalism. Bam's shotgun is one of the few items from the Smales family's old life in Johannesburg that they manage to take with them as they hurriedly flee the violent atmosphere of the city for the safety of **July**'s rural village. Bam didn't use his shotgun for much in his former life—only to shoot game-birds. While a more powerful type of gun might summon forth ideas of authority and protection, Bam's shotgun is little more than a symbol of the nostalgia he feels for the freedom, privilege, and ease that he and his family enjoyed in their former life in Johannesburg. He doesn't bring the gun to protect himself and his family against enemy forces—Bam's gun is woefully ill-equipped for such a task. Instead, he brings the gun to remember the life he left behind: a life made possible by the oppressive system of apartheid that Bam claims to condemn. Bringing the gun as a memento of his former apartheid-era life reflects Bam's hypocrisy. His decision to pack and meticulously covet a weapon that is useless aside from its sentimental value reveals how desperately, if unwittingly, Bam clings to a social order that disenfranchised Black South African people like July while affording white people like Bam and his family the freedom of leisure. When Bam returns to his hut to discover that the gun is missing, he doesn't grieve his lost ability to protect his family—he grieves the loss of the former, more unrestrained way of life he left behind.

12.7 TECHNICAL WORDS/ KEY WORDS :

1. **Aparthied:** Apartheid was a system of institutionalized racial segregation that existed in South Africa and South West Africa from 1948 to the early 1990s.
2. **Confront:** To come face to face with (someone) with hostile or argumentative intent.

3. **Encumbered:** Restrict (someone or something) in such a way that free action or movement is difficult.
4. **Dismay:** Concern and distress caused by something.
5. **Simultaneous:** When two things occur at the same time.
6. **Summon:** To order someone to be present.
7. **Deduce:** To come to a conclusion about something/someone.
8. **Linger:** To stay in a place longer than necessary because of a reluctance to leave.
9. **Alias:** Used to indicate that a named person is also known or more familiar under another specified name.
10. **Amiable:** To be friendly.
11. **Ally:** A friend or supporter.
12. **Bakkie:** The nickname of the "back road" vehicle that the Smales family brings to July's land.
13. **Jakkalsbessie:** An Afrikaans word for a type of gelatinous fruit that grows on trees in South Africa.
14. **Doek:** A square of cloth worn mainly by South African women to cover their head, especially to indicate married status.
15. **Paraffin:** A flammable whitish solid distilled from petroleum, used in candles, cosmetics, and sealants.
16. **Dropsical:** A condition characterized by an excess of watery fluid collecting in the cavities or tissues of the body.
17. **Non Sequitur:** A conclusion or statement that does not logically follow from the previous statement.
18. **Dictum:** A formal pronouncement from an authoritative source.
19. **Insignia:** A badge or distinguished mark.
20. **Taciturn:** Reserved or uncommunicative in speech.
21. **Desiccated:** Having all moisture removed.

12.8 SELF ASSESSMENT QUESTIONS :

1. Sketch the character of “July” in the novel *July’s People*.
2. Discuss the character of “Maureen Smales”.
3. What is the main theme of the novel *July’s People*?
4. Write an essay on Black liberation in the novel *July’s people*?
5. Discuss *July's People* in the context of apartheid South Africa in the early 1980's.

12.9 SUGGESTED READINGS:

1. Gordimer, Nadine. (1981). *July’s People*. New York: The Viking Press.
2. Clingman, S. (1992). *The Novels of Nadine Gordimer: History from the Inside*. Amherst: University of Massachusetts Press.
3. Erritouni, A. (2006). *Apartheid Inequality and Postapartheid Utopia in Nadine Gordimer’s July’s People:Research in African Literature.*

Dr. K. Narasimha Rao

LESSON - 13

DOUGLAS STEWART

AIMS AND OBJECTIVES:

The aim of the lesson is to throw light on the Writer Douglas Alexander Stewart, a major twentieth century Australian poet, as well as short story writer, essayist and literary editor. The objective of the lesson is that to know his literary contribution to Australian literature and New Zealand literature. The objective of the lesson is that students should acquaint Dougles Stewart's literary contribution.

STRUCTURE:

13.1 INTRODUCTION :

Douglas Stewart is regarded as a major contributor to the development of the literature of Australia and New Zealand. Highly versatile and prolific, he wrote poetry, plays, short stories, biographies, criticism, and memoirs. Stewart is best known for his nature poems, which often emphasize the fragility of human life in the context of the Australian landscape. Frequently cited as his most significant work, Sun Orchids and Other Poems (1952) contain meditative poems focusing on specific aspects of the natural.

Ned Kelly is a 1942 radio play by Douglas Stewart about the outlaw Ned Kelly. It was later adapted into a stage play. The play was first produced as a radio play on the ABC, 21 June 1942.

13.2 SUMMARY :

A new and very talented generation of writers and artists began to emerge at the outset of World War II. Literary magazines including *Southerly* and *Meanjin*, both concerned with promoting Australian writing (and both still extant) established themselves and the interest of the international reading public in Australian writing grew. Although factual and descriptive writing remained prominent, Australian writers became increasingly speculative and searching. The "Ern Malley" hoax in which the poets James McAuley and Harold Stewart, writing as a deceased mechanic-salesman-poet, parodied what they saw as the meaninglessness of experimental verse, was an indication of the demand for new standards. Similarly Patrick White, a Nobel Prize winner (1973) and the most important and influential of the modern Australian novelists, was drawn to Australian themes and the Australian landscape, but he was profoundly dismissive of the dun-coloured journalism, as he thought it, of Australian fiction. White's imaginative reach, ambitious themes, and elaborate imagery showed him surpassing nationalistic limitations. His major novels, *The Tree of Man* (1955), *Voss* (1957), and *Riders in the Chariot* (1961), had an epic scope. His short stories and plays and his later novels explored more completely the ambiguity of character and the troubling question of belief. White not only demonstrated the richness of the

Australian experience for imaginative writing ("your country is of great subtlety") but drew the attention of the world to it.
Martin Boyd had won the first Gold Medal from the Australian Literature Society as early as 1928, but his career belonged mainly to the postwar period. His particular interest was in tracing the influence of the past upon the present, most often through novels of family histories. These novels—particularly *Lucinda Brayford* (1946) and the Langton quartet, beginning with *The Cardboard Crown* (1952) were chronicles too of the decline of the genteel and aristocratic tradition. Christina Stead, who also had begun writing before the war, did not win recognition until the 1960s, with the reissue of *The Man Who Loved Children* (1940). Her novels explored the relation between personality and environment and particularly the theme of exploitation. A younger writer, Randolph Stow, had an early success with *To the Islands* (1958), a novel that was poetic in texture and structure and that intertwined aspects of European and Aboriginal culture and belief.

The practice of descriptive verse continued in the postwar period, but the new generation of poets also sought a new symbolic reading of Australia. They turned increasingly to the meditative lyric. In such poems as "The Death of the Bird" and "Moschus Moschiferus," A.D. Hope developed a reputation for witty, satiric, and allusive verse delivered in the clear middle style of John Dryden. Rather richer and more emotionally charged were the lyrics of Judith Wright (*Collected Poems 1942–1970* [1971]); sometimes she attempted abstruse concepts, lodged in images of the natural world. Douglas Stewart (*Collected Poems 1936–1967* [1967]) was another who drew his inspiration directly from the natural world, perceiving in it fragments of the moral design of the universe. James McAuley, always a meditative poet, achieved both grace and humanity in the moving clarity of his later verse (for example, in *Music Late at Night* [1976]). And David Campbell (*Collected Poems* -1989) combined an intelligent love for poetry with a passion for the land, the language of the traditional lyric with the speech rhythms of the Australian vernacular. His poetry too was mainly a kind of meditative lyric. Rosemary Dobson (*Collected Poems* -1991) was another of this generation of fine poets. Although Vivian Smith (*New Selected Poems* -1995) does not quite fit with this group, he continued the practice of meditative lyric and so may be mentioned here. Gwen Harwood developed a thoughtful kind of poetry, varied at times by clever, satiric verses, as in her *Collected Poems* (1991).

Plays had been written in Australia well back into the colonial period, but the drama was not distinguished and was of only local interest. Among the first notable plays were two radio plays by Douglas Stewart, *Ned Kelly* (published 1943) and *The Fire on the Snow* (performed 1941), both of which showed the symbolic possibilities in historic figures. In 1955 Ray Lawler won local and international acclaim for *Summer of the Seventeenth Doll*, a play naturalistic in character and idiom and universal in theme yet peculiarly Australian in its attitudes. Its success began something of a revival in Australian drama; it was followed by Alan Seymour's *The One Day of the Year* (1961) and Patrick White's *Four Plays* (published 1965).

In nonfictional prose there were numerous histories and biographies in this period. In the early 1960s occurred one of those curious convergences that mark literary history. A number of writers began publishing works of an autobiographical kind in which the emphasis lay elsewhere than on the self. Judith Wright's *The Generations of Men* (1959) is a family history, just as Mary Durack's *Kings in Grass Castles* (1959) is the story of her ancestors as well as a social history. Martin Boyd's *Day of My Delight* (1965) defines his family in its historical and moral context, while Hal Porter's *The Watcher on the Cast-Iron*

Balcony (1963) is a résumé of post-Edwardian Australia as seen in a country town (an audacious but convincing variant on the bush orientation of traditional writing) and is patterned as a biography of his mother.

At about the same time began another productive phase of writing for children, and by the end of the 1960s both Patricia Wrightson and Ivan Southall had won major awards for their work. Wrightson's novels of the 1960s and '70s were particularly interesting in their use of Aboriginal figures and motifs, as in *Behind the Wind* (1981). In 1986 she was awarded the international Hans Christian Andersen Award for lifetime achievement in children's literature.
Hal Porter had already begun to establish himself as one of the more interesting short-story writers. His manner was arch, his perception ironic, his taste somewhat melodramatic. But his eye for detail was exact and his powers of recollection extraordinary. All these characteristics can be observed in the volumes *The Cats of Venice* (1965) and *Fredo Fuss Love Life* (1974). His insistence that he wrote only of what was fact, apart from impressing the reader that the world is a very strange place, put him completely at odds with the following generation of short-story writers as, for example, Frank Moorhouse, Michael Wilding, and Peter Carey. These writers, provocative and scandalous in the manner of the 1970s, broke free from all restraints and explored the many possibilities of fantasy, sexual, science fiction, gothic. Allowing for the liberalism of their values, their stories in fact display an almost moral preoccupation with social and political attitudes. They are each highly alert to the ironic possibilities of personal encounters. In the 1980s Carey extended his range and began writing novels, still exploiting fantasy and, as much postmodernist fiction does, the interpolation of stories within stories. He won the Booker Prize in 1988 with *Oscar and Lucinda* (1988).

Thomas Keneally commenced his prolific output in the late 1960s and attracted widespread notice with *The Chant of Jimmie Blacksmith* (1972). Nearly all his novels explore the intersection of history and the individual life and contemplate just what kind of effect the insignificant individual can have on events of some moment. When *Schindler's Ark* (1982), which is centrally about just this situation, won the Booker Prize in 1982, it caused something of a sensation for being as much a work of fact as of fiction. Keneally was a gifted storyteller, and his fiction appealed to both the serious and the popular audience. Several of his novels were made into films or plays.

Thea Astley was another highly successful novelist, droll and amusing, yet she wrote about serious issues. She developed a love-hate relation to many of her characters and subjects, but underlying her narrative is a warm humanity and a delight in accurate imagery and surprising turns of phrase. In *Beachmasters* (1985), one of her most accomplished novels, she re-creates the cultural tensions in a South Pacific island with aspirations to independence from joint English and French control. Randolph Stow had similarly written a sensitive and sympathetic novel of intercultural relations in the Trobriand Islands in *Visitants* (1979). Astley's later novels, *Drylands: A Book for the World's Last Reader* (1999), for example; were increasingly concerned with the dominant, two-pronged problem in late 20th-century Australia: not only how to effect reconciliation between Aboriginal peoples and European Australians but also how to reconcile white Australians to the dark side of their own past.

With *An Imaginary Life* (1978), David Malouf, already a promising poet, emerged as a major novelist. Nominally a story about Ovid in exile, the novel is really about the transforming power of the imagination. Malouf's writing is spare, delicate, and meticulous. Like many

writers of the time, he thought carefully about language and the signs by which meaning is conveyed. He also reflected on the way in which place might influence perception; this interest lies behind his use of Queensland as a setting as, for example, in *Remembering Babylon* (1993). C.J. Koch developed a similar interest in regional writing, using the exotic possibilities of Asia to provide a mythic reading of political events in *The Year of Living Dangerously* (1978) and *Highways to a War* (1995) and the shadowy otherness of Tasmania in *The Doubleman* (1985) and *Out of Ireland* (1999). Likewise, Shirley Hazzard wrote with great seriousness of purpose in her modern tragedy *The Transit of Venus* (1980), an ironic love story devised to contemplate how strangely things come about. Like so much of Australian fiction, it looks for patterns of meaning that might indicate some kind of proportion in destiny.

The 1980s also witnessed the emergence of a number of accomplished women writers Janette Turner Hospital, Kate Grenville, Helen Garner, Glenda Adams, Barbara Hanrahan, and Elizabeth Jolley and the first three of these continued to be prominent voices in the 1990s. In all her work Grenville treads a precarious line between darkness and superb comedy, from the extraordinary *Lilian's Story* (1985) and its sequel, *Dark Places* (1994), to her clearly understated novel *The Idea of Perfection* (1999). Garner's work includes *The Children's Bach* (1984) and *True Stories: Selected Non-Fiction* (1996), which draws upon fact as well as fiction. Hospital's *Collected Stories 1970–1995* appeared in 1995. Jolley's enigmatic fiction includes *Miss Peabody's Inheritance* (1983) and *The Well* (1986). Among male writers, Brian Castro, Robert Drewe, David Foster, and Tim Winton similarly emerged as significant writers. Of these Winton and Foster are particularly notable for their volumes *Cloudstreet* (1991) and *The Glade Within the Grove* (1996), respectively.

The two leading poets of the 1980s were Les Murray, allusive and humane, concerned to find what evidence he could in the secular world of spiritual realities and to demonstrate the importance of poetry in ordinary life (a representative volume of his work is *Dog Fox Field* [1990]), and Bruce Dawe, who evinced the Australian voice in his contemporary, journalistic poetry appearing in, for example, *Sometimes Gladness* (1978). Robert Gray continued the tradition of spare, almost imagistic lyric verse in such volumes of his as *Piano* (1988) and *Certain Things* (1993). Robert Adamson and John Tranter wrote more experimental verse, as is evinced, respectively, in *The Clean Dark* (1989) and *The Floor of Heaven* (1992).

David Williamson developed a kind of journalistic drama. He had a good ear for Australian idiom and a good eye for Australian social and cultural attitudes, including prejudice. His plays were topical, particularly in terms of current political interests, yet they also tapped much that was enduring and deep-seated in the collective identity. Two of his critically acclaimed plays are *Travelling North* (1980) and *Dead White Males* (1995). Other playwrights who came into prominence were Jack Hibberd, Alex Buzo, Peter Kenna, Louis Nowra, Steve J. Spears, and Michael Gow. Nowra's *Così* (1992) was successfully adapted for film.

In nonfictional prose, the autobiographical mode continued. Patrick White's *Flaws in the Glass* (1981) was of particular interest. Malouf and Koch both wrote a volume of essays, and these too were interesting for the light they shed upon the writers as well as being fine examples of the essay form. Travel writing continued to be published; one of the most interesting examples was Robyn Davidson's *Tracks* (1982), an account of her trek across Australia with her camels. It is a shaped narrative, tracing her increasing awareness of

the meaning and experience of the desert and leading toward self-discovery. Like the imaginative writers, she looked for a pattern of significance in her experience. A.B. Facey, recounting his life experience in *A Fortunate Life* (1981), accepted what life had offered, not with bitterness but with gratitude. Robert Dessaix in *Night Letters: A Journey Through Switzerland and Italy* (1996) wrote a series of highly cultivated reflections on the poignancy of life, art, and, ultimately, death. Drusilla Modjeska similarly interwove history and personal story, as in *Stravinsky's Lunch* (1999).

In each of these modes of writing, Aboriginal people also began to make their presence known. Oodgeroo Noonuccal (Kath Walker) published her first volume of poetry, *We Are Going*, in 1964. Mudrooroo Narogin (Colin Johnson, whose Aboriginal identity, however, was questioned) published his first novel, *Wild Cat Falling*, in 1965. Jack Davis wrote several acclaimed plays. Sally Morgan's autobiography, *My Place* (1987), is a moving account of her discovery of her identity and family history. It is also social and cultural history. And Kim Scott, with his novel *Benang* (1999), became the first Aboriginal writer to win the prestigious Miles Franklin Award. By the example of these and other Aboriginal writers, Aboriginal people have asserted their claim to the imaginative territory of Australia; a claim especially significant in the last decade of the 20th century as Australians attempted to affect a process of mutual understanding and reconciliation.

Writing in Australia evolved through a number of phases. It began with mapping the difference and distinctiveness of a new society establishing itself in the antipodes and at a large imaginative distance from the rest of the world. Then it concentrated on finding and articulating its own cultural voice. This writing was characterized by unusual colloquialisms and figures of speech, ironic understatement, and laconic rhythms; it concentrated on representing even asserting a nationalist sentiment. Beyond that phase, Australian writing became more sophisticated, discovering the universal in its own local symbolism. Until the mid-20th century, Australians had written as though their work was that of a more or less homogeneous society. In the closing decades of the 20th century, however, the country's literature began the discovery of differences within itself: regional, cultural, and ethnic.

Douglas Stewart AO OBE (6 May 1913 – 14 February 1985) was a major twentieth century Australian poet, as well as short story writer, essayist and literary editor. He published 13 collections of poetry, 5 verse plays, including the well-known Fire on the Snow, many short stories and critical essays, and biographies of Norman Lindsay and Kenneth Slessor. He also edited several poetry anthologies.

His greatest contribution to Australian literature came from his 20 years as literary editor of The Bulletin, his 10 years as a publishing editor with Angus & Robertson, and his lifetime support of Australian writers. Geoffrey Serle, literary critic, has described Stewart as "the greatest all-rounder of modern Australian literature".
Douglas Stewart was born in Eltham, Taranaki Province, New Zealand, to an Australian-born lawyer father. He attended primary school in his home town, and a high school thirty miles away, before studying at the University of Wellington. He began studying law there, but soon changed courses to major in writing and journalism.

As a young boy, Stewart fell in love with the New Zealand countryside. He roamed its valleys, rivers and mountains, often camping out and frequently indulging his love of fishing. This appreciation of the wonders of nature was to last throughout his lifetime, so that in 1938,

when he moved to Australia, it is understandable that he also fell in love with the unique Australian bush. This he sought to capture in his poetry.

Stewart claims he decided to become a writer at the age of 8 years old when he attended private school for the first time. At 12 he obtained a scholarship to go to a prestigious boarding school where he started to compose his first poems. He sent them to local magazines but was ignored until Cecil Mann, editor of The Bulletin, saw some and published a few in their sister paper The Australian Women's Mirror.

Although he spent some time at university studying law, Stewart was not a committed student and didn't pass his exams. He moved back to Taranaki Province where he worked as a journalist whilst his poetry was beginning to get more coverage. He published several in The Bulletin. Stewart then moved to Australia where he found a job working on The Star in Melbourne. He published his first collection of poetry in 1936, a book called *Green Lions*.

This was followed by his second collection, *The White Cry*, a few years later whilst he was staying in London. It proved to be the last of his traveling as he returned to Sydney, where he would remain the rest of his days, to begin working on The Bulletin. Stewart quickly took charge of the paper's literary section called The Red Page and would edit it for the next 20 years.

With a steady job and the rise of war across the world, this proved to be Stewart's most productive time for writing. It included his work *Elegy for an Airman* in 1940 and *Sonnets to the Unknown Soldier* a year later. As the war drew to a close, Stewart married Margaret Cohen and had a child with her. He published three more collections in the next few years including *The Fire on the Snow* and became well respected as an editor.

His verse play about outlaw *Ned Kelly* would become one of the most well-known stage plays of the 40s and 50s and, in 1960, he was honored with an OBE for his literary efforts. Stewart left The Bulletin and began a career as literary adviser and editor for a publishing company, starting his association with many of Australia's burgeoning poets and writers. His last book of poetry came out in 1962 and was called *Rutherford and Other Poems* but he produced a number of anthologies over the ensuing years.

Whilst there were no more new collections he did publish poems in various literary journals and he moved to writing short stories that appeared in anthologies and a number of literary criticisms that further cemented his reputation. He continued to contribute to Australia's literary landscape until well into later life. Stewart died in 1985 at the age of 71 and was buried in French's Forest Cemetery.

Stewart lived in Australia in 1933 for a short time, working as a free-lance journalist. He then returned to New Zealand where he continued to work as a journalist, becoming editor of the Stratford Evening Post. In 1937, he travelled to England, employed as a pantry man on the "Doric Star". Once in England, however, he was unable to find work as a journalist, and so he worked for a short time as a barman at the "Churchill Arms" in Knightsbridge. He also met writers Edmund Blunden and John Cowper Powys He returned to Australia in 1938 and took up a position with The Bulletin.

He attempted to enlist in the A.I.F. near the beginning of the war, but was rejected on medical grounds and so volunteered to serve as an air raid warden instead.

He married the painter Margaret Coen in 1945, and they had a daughter, Meg. They lived in a flat in the city of Sydney until 1953 when they moved to St Ives in the northern suburbs. It was still rural countryside then, and close to the natural beauty of Ku-ring-gai Chase. That year he won a UNESCO travelling scholarship to Europe and so the family of three spent eight months on the Continent in 1954.

Stewart and Coen maintained close friendships with several contemporary artists and literati including Norman Lindsay, Kenneth Slessor, Nancy Keesing, David Campbell, Rosemary Dobson and her publisher husband Alec Bolton, and publisher Beatrice Davis.In addition to his literary pursuits, Stewart was a keen fisherman and often went trout fishing with his friend, the poet David Campbell. He died in 1985, and was buried at Frenchs Forest Cemetery.

Stewart wrote his first poetry at fourteen years of age, while he still lived in New Zealand. He began initially because of the need to produce a poem for his school magazine, but his love for reading and writing poetry developed rapidly. He read widely, including Shakespeare, Wordsworth, Milton and Coleridge, enjoying their ability to compact powerful description into language, and to convey emotion through sound, rhythm and word selection. As he read, he worked on his own writing. His father was a subscriber to The Bulletin from Australia and the young Stewart regularly sent poems to that magazine, the vast majority of which were rejected. However, he had the thrill of seeing some of his poems published in a companion magazine, The Australian Women's Mirror, as well as newspapers and magazines in New Zealand. This encouraged him to continue.

After his university studies, Stewart worked as a journalist in New Zealand in the early 1930s. In 1936, he published his first volume of poems, Green Lions, before moving permanently to Australia in 1938 to become Assistant Literary Editor of The Bulletin. Two years later he was appointed Literary Editor of its "Red Page", and he retained this position for the next twenty years. He left in 1961, after a change in ownership, and joined the Australian publisher, Angus & Robertson, where he worked until 1972.He was also a member of the advisory board of the Commonwealth Literary Fund from 1955–70.

The years working for The Bulletin were highly productive, both in terms of personal output and for his contribution to Australia's literary life. Goodwin writes that he "had a profound influence on the publishing of Australian poetry in the 1940s and early 1950s". Goodwin goes on to write that "More eclectic than he is often given credit for, he did have a distaste for rhetoric and declamation and a preference for the Audenesque air of jaunty reasonableness" and that "he was sceptical about large religious affirmation". The Bulletin, along with Meanjin and Southerly were significant magazines for promoting the poetic achievement of writers and for establishing a cultural milieu in which younger poets could refine their skills. During his editorship The Bulletin published such poets as Judith Wright, Francis Webb, David Campbell, Rosemary Dobson, Chris Wallace-Crabbe, Randolph Stow and Vivian Smith. While working with The Bulletin, Stewart published six volumes of his own poems, co-edited two books of Australian poetry, and produced a number of verse-plays and a volume of short stories. He also contributed to the script for the award-winning Australian documentary, The Back of Beyond (1954).

Stewart, like Campbell, Wright and many poets of his time, drew much of his inspiration from nature, and is best known for his "meditative nature poems". His last book was a diary about the garden at his home in St. Ives.

As well as writing poetry, Stewart also made a significant contribution in the area of radio and verse drama. The Fire on the Snow, his verse play dramatizing Scott's tragic Antarctic journey, was written at night, sometimes all night, while he worked for The Bulletin magazine. It was performed on ABC radio in 1941 to great success, and started a new interest in writing verse plays. It was broadcast on the BBC in England, and was translated into Icelandic and German.

In the same year he completed his next verse play, Ned Kelly, which won an open ABC competition in 1941, and in 1942 he won again with The Golden Lover, which was a romantic comedy, a change from the previous two heroic tragedies. Ned Kelly, written for theatre, was first performed on radio in 1942. However, in 1943 it was performed in the theatre by the Sydney University Dramatic Society, and later that year was also performed in Melbourne.

David Campbell's first poem, Harry Pearce, was published in The Bulletin in 1942, but he and Stewart did not meet until the last year of the war. The two poets maintained a correspondence over a long period, from 1946–1979. The main subject of their correspondence was poetry, though they also covered "fellow authors, fishing, nature and the land". They discussed fellow Australian writers such as Judith Wright, R. D. Fitzgerald and Francis Webb; past writers such as Shakespeare, Wordsworth and W. B. Yeats; and also contemporary British and American writers such as Dylan Thomas, whom they both praised and criticised, and T. S. Eliot, whose later plays they did not like. In other words, their correspondence conveys their "exploration and understanding of poetry", particularly on the part of Stewart, who was "one of Australia's finest critics".

Much of his writing took nature and the natural world as its subject matter. Sometimes, such as in his work of the 1950s, he focused "intensely on the natural world, choosing small creatures and details close to the earth to exemplify larger themes." Examples are "Frogs" from his 1952 Sun Orchids, and "The Fungus". Other works, though, "are more simply impressionistic imagery, and less thematically burdened". An example is "Brindabella" from his Collected Poems 1936–1967. Although nature was his main subject, he, like David Campbell and Vance Palmer, "did not write polemics about conservation. This became the concern of their immediate successors – Judith Wright, Mark O'Connor and John Blight".

He received a number of awards in recognition of his achievements, including :

1960: Officer of the Order of the British Empire (OBE)
1967: Sydney Myer Award for the best volume of poetry of the year
1967: Grace Leven Prize for Poetry for Collected Poems 1936–1967
1968: Britannica-Australia Award in the humanities
1979: Officer of the Order of Australia (AO)

Verse play:

- *The Fire on the Snow* (first produced 1941, published 1944)
- *Ned Kelly* (first performed 1942)
- *The Golden Lover* (first performed 1943, and published with The Fire on the Snow 1944)
- *Shipwreck* (1947)

Other works:

- ‘A Girl with Red Hair’ (1944, short story collection)

- ‘The Flesh and the Spirit’ (1948, criticism)
- ‘The Seven Rivers’ (1966, essay collection)
- ‘The Broad Stream’ (1975, criticism)
- ‘Norman Lindsay: A Personal Memoir’ (1975)
- ‘A Man of Sydney’ (on Kenneth Slessor) (1977)
- ‘Writers of The Bulletin" (1977)
- ‘Springtime in Taranaki: An Autobiography of Youth’ (1983)
- Douglas Stewart's *Garden of Friends* (1987, published posthumously)

Stewart’s first book of poems, *Green Lions*, had been published in New Zealand in 1936; his second, *The White Cry*, in England in 1939. Many of the poems had previously appeared in the *Bulletin*. They showed an extraordinary versatility with rhythm and rhyme, and from the outset, Stewart’s characteristic placing of individual life and consciousness as a heroic, fragile, and sometimes alien element within the drama of the natural world. This dramatic tendency culminated in his radio play *The Fire on the Snow*, about Captain Robert Scott’s ill-fated expedition to the South Pole, which was first broadcast on Australian Broadcasting Commission radio in June 1941, though it owed its gestation to the preceding New Zealand years. The play was highly acclaimed and frequently performed. Its heroic perspective, 'a man must learn/ To endure agony, to endure and endure again/ Until agony itself is beaten out into joy' provided dramatic expression both to the oppressive spirit of the times, dominated by war, and to the power of radio as the medium for the spoken word.

There were similar forces at work in Stewart’s second play, *Ned Kelly*, broadcast in 1942, but here human defiance was located within a social context: the Kelly gang’s hold-up in the town of Jerilderie, the previous murder of three policemen at Stringybark Creek and the attempted destruction of a train at Glenrowan. The play made much of Australia as a breeding and testing ground for the heroic impulse, while also confronting its destructive consequences. It too proved extremely popular, and was widely set in high school curricula over the following decades.

Stewart’s subsequent radio plays, *The Golden Lover* (1944) and *Shipwreck* (1947), did not achieve this level of acclaim, though the shift in registers to romantic comedy and lyricism in the former, and then to the horrors inflicted and suffered by the survivors of the *Batavia* in the latter was a good indication of Stewart’s versatility and range. His writing opened up long and chilling perspectives effortlessly, but it could be light and satirical and relaxed in its virtuosity too. In its evocations of New Zealand *The Golden Lover* also testified to the persistent atavism in Stewart’s writing, the constant return to the landscapes of his youth. *Glencoe* (1947), the cycle of ballads that commemorated the massacre of the MacIans by the Campbells in 1691, went much further back, to the landscapes of his Scottish ancestors. Stewart said he suspected that one of those ancestors might have had a hand in the ballads, just as he would later write of Ernest (Baron) Rutherford, the heroic 'sea-farer of science' who was also a New Zealand native, 'Hands not his own, like a mist, came creeping through/ His own at their work and made what he was making'.

Between 1940 and 1967 Stewart published seven collections of verse. The most important of these was *Sun Orchids* (1952), where he presented the finely focused lyric poems that would become his most important individual contribution to Australian poetry. In these his habitual perspective was reversed: the large forces of nature were pushed into the background, and the attention was held by the small or transient element, orchid or bird or centipede which Stewart captured in a moment of concentrated energy and poise. The poems portrayed with great sensitivity the interplay between delicacy and grandeur in the Australian

landscape, particularly the Blue Mountains, the ranges beyond them west of Sydney, and the high country of the Monaro. This was country that Stewart knew intimately, through his friendship with Norman Lindsay, and through his passion for trout fishing, recorded in *The Seven Rivers* (1966). The heroic stance was still there, but it was modulated by being seen from a modest or humble perspective, a modulation that is evident too in Stewart's later long poems, as in the collection *Rutherford* (1962), which took the scientist and the curious observer as its subjects rather than the explorer and the adventurer.

But it was as editor of the *Bulletin*'s 'Red Page' that Stewart's literary influence was most powerfully felt. Over a period of twenty years he published and encouraged some of the most important poets of his generation, particularly those who shared his fascination with the natural world and his commitment to vitality, form, vision and the reach for the universal such poets as David Campbell, Francis Webb, William Hart-Smith, R. D. FitzGerald, Judith Wright, John Blight, Roland Robinson and Rosemary Dobson.

Stewart's defining contribution to Australian literature continued after he joined Beatrice Davis as 'literary adviser' at Angus & Robertson Ltd in 1961. He published selected and collected volumes by significant contemporaries, including Wright, Campbell, A. D. Hope, Hugh McCrae and James McAuley, and oversaw the Australian Poets series, which made available in a paperback format important earlier poets like Henry Kendall, Christopher Brennan, Bernard O'Dowd, John Shaw Neilson and Dame Mary Gilmore. His output, in collaboration with Davis, also included important anthologies, designed to encourage writers and readers of Australian literature alike: the *Australian Poetry* and *Coast to Coast* collections—begun while he was at the *Bulletin*—two collections of bush ballads, *Modern Australian Verse* (1964), *The Wide Brown Land* (1971), *Australia Fair* (1983) and a collection of Australian short stories.

These editorial positions also empowered Stewart's role as a critic. As he noted in his 1975 collection of criticism, over a period of thirty years he had observed the 'broad stream' of Australian literature passing before him: the collection bore this phrase as its title. He had been part of that stream as a poet: his reviews and introductions displayed a judicious familiarity with their subjects, and were clearly written from within Australian literature, and not simply about it. After his retirement from publishing in 1973 he wrote two book-length 'appreciations', one of Norman Lindsay and another of Kenneth Slessor, both of whom had exercised a strong influence over his work. Earlier, in *The Seven Rivers*, he had offered a similarly affectionate portrait of David Campbell.

In his 1977 (Sir Richard) Boyer lectures Stewart went back to the *Bulletin* of J. F. Archibald and Alfred G. Stephens in recalling the more colourful writers associated with the magazine. He was very conscious of the tradition to which he had contributed as poet, editor and critic. In his memoir of Lindsay he wrote: '"Take away the *Bulletin*, and take away Angus and Robertson, and see what you'd have left", he [Lindsay] used to say when stressing the importance of those two institutions to the development of Australian literature'. Stewart, of course, had held commanding positions in both.

Stewart was a member (1955-70) of the advisory board of the Commonwealth Literary Fund. On 5 December 1945 at the Church of Our Lady of the Sacred Heart, Randwick, he had married with Catholic rites Margaret Agnes Coen, an artist. A convivial man, he delighted in conversation and humour. At their home at St Ives he and his wife created a beautiful garden. He was appointed OBE in 1960 and AO in 1979. Survived by his wife and their daughter, he died on 14 February 1985 at Hornsby and was buried

in Frenchs Forest cemetery. In 1987 his diaries of domestic life were published as *Douglas Stewart's Garden of Friends*.

13.3 TECHNICAL WORDS/ KEY WORDS:

1. **OBE:** Order of the British Empire
2. **Roamed:** Move about or travel aimlessly or unsystematically, especially over a wide area.
3. **Literary pursuits:** Of, relating to, concerned with, or characteristic of literature or scholarly writing.
4. **Declamation:** A rhetorical exercise or set speech
5. **Rhetoric:** The art of effective or persuasive speaking or writing, especially the exploitation of figures of speech and other compositional techniques.
6. **Milieu:** A person's social environment.

13.4 SELF- ASSESSMENT QUESTIONS :

1. Write an essay on Douglas Stewart's life and works?
2. Write an essay on Douglass Stewart's Literary contribution to literature?
3. Write an essay on Douglass Stewart as an Australian dramatist?

13.5 SUGGESTED READINGS:

1. Goodwin, Ken (1986) *A history of Australian literature* ("Macmilllan history of literature" series), Basingstoke, Macmillan.
2. Falkiner, Suzanne (1992) *Wilderness* (Series: Writers' Landscape), East Roseville, Simon and Schuster.
3. Persse, Jonathan (2006*) "Letters lifted into poetry" in National Library of Australia News,* XVII/2, November 2006, pp. 11–14.
4. Stewart, Douglas, *Papers of Douglas Stewart and the Stewart family,* 1911–1989: Biographical Note. Accessed 2007-08-15.
5. Stewart, Meg (1985) *Autobiography of my mother, Ringwood*, Penguin.
6. Wilde, W., Hooton, J. & Andrews, B (1994) *The Oxford Companion of Australian Literature* 2nd ed. South Melbourne, Oxford University Press.

Dr. K. Narasimha Rao

LESSON - 14

NED KELLY

Douglas Stewart

AIM AND OBJECTIVES:

The aim of the lesson is to deal with several points. The reader will acquire thorough knowledge on the post-colonial aspect of the writer Douglas Alexander Stewart, and his contribution to Australian Literature and in depth meaning of their work Ned Kelly.

It examines what makes Ned Kelly such an interesting, unique, and never-dying subject in Australia and across the world. The main objective of the lesson is to know about Ned Kelly, and his protective and hardworking nature.

STRUCTURE :

14.1 INTRODUCTION :

Douglas Stewart (1913 – 1985) was a major twentieth century Australian poet, as well as short story writer, essayist and literary editor. He published thirteen collections of poetry, five verse plays, including the well-known *Ned Kelly* (first performed in 1942), many short stories and critical essays, and biographies of Norman Lindsay and Kenneth Slessor. He also edited several poetry anthologies. Stewart's greatest contribution to Australian literature came from his twenty years as literary editor of The Bulletin, his ten years as a publishing editor with Angus & Robertson, and his lifetime support of Australian writers. Geoffrey Serle, literary critic, has described Stewart as 'the greatest all-rounder of modern Australian literature.'

Douglas Stewart's career as a poet extended across his lifetime's experience from 1926 to 1930 when he was a high school student in New Zealand, to his final work, Douglas Stewart's Garden of Friends. During two decades as literary editor of the Bulletin's Red Page (1940-1961), his role as editor, poet, playwright, prose writer, biographer, critical journalist and essayist covered an extensive range of diverse genres, the lines of continuity which were cumulative and which contributed to his total philosophy. Stewart resigned from the Bulletin when ownership changed hands, but he experimented with modernism in his own poetry and verse plays, although changing emphases in new philosophies such as modernism and postmodernism practiced by the 'Class of '68' and younger poets did not appeal to him or his perspectives about literature.

Stewart was awarded an OBE in 1961, and in 1968 he was awarded the Britannica Australia Award in the Humanities. He became Literary Editor at Angus and Robertson until 1970 when he retired. Vincent Buckley was appointed as the new literary editor of the Bulletin, but the Red Page remained, as in the time of Douglas Stewart, 'the real centre of new impulses. Consequently, even though Stewart was 'one of the most influential arbiters of

Australian literary taste, aiding the emergence of many voices in Australian writing and helping to educate an Australian audience to attend to its own cultural products', it has been necessary to restrict this thesis to focus on Stewart's poetry, ballads and verse plays. Close reading of his poetry and verse plays reveals the critical underpinnings of his later work in the earliest volumes of his poetry written in and about New Zealand. No such critical reading has so far been attempted, and this reading is intended to address a critical lack in the literature relating to Stewart's poetical output. Sometimes it is imperative that readers should consider the implications and connotations which challenge the readers' analytic skills; it is, therefore, my intention to recognize and comprehend what is unspoken in Stewart's work through silences in the poetry, images and symbolism, metaphysical references, and in connotations. Research reveals that there is a paucity of critical analysis of Stewart's work since 1985, despite the fact that he was literary editor of the Red Page, as well as a respected mentor and promoter of new poets' poems and other genres such as short stories.

During his early years, Stewart had been practicing with lyrics and ballads that anticipated in tone, imagery and technique, poems in the later collection *Sun Orchids and The Birds ville Track.* This was a way of establishing his own 'voice', which continues throughout his writing career to a conclusion in which the poem 'Bell Rock' is an extended metaphor representing Stewart's career and his total work.

14.2 CAST:

The play "Ned Kelly by Douglas Stewart" features several characters:

- **Ned Kelly:** The protagonist and leader of the Kelly gang. He is a notorious bushranger and outlaw who becomes the central figure of the play. Ned Kelly is determined, resourceful, and charismatic, leading his gang in various criminal activities.
- **Joebyne:** A member of the Kelly gang and a close associate of Ned Kelly. Joebyne is depicted as a loyal and ruthless individual who plays a significant role in the gang's activities, including robberies and acts of violence.
- **Living:** One of the clerks working at the bank in Jerilderie. He engages in banter with his colleague Mackin and becomes a target for Ned Kelly's threats and demands during the bank robbery.
- **Mackin:** Another clerk at the bank in Jerilderie. He joins in the banter with Living and participates in the initial mocking of Tarleton, the bank manager.
- **Tarleton:** The manager of the bank where the play begins. Living and Mackin criticize him for being lazy and unproductive, referring to him as "an old cow."
- **Roo Kelly:** Ned Kelly's lover and companion. She plays a supportive role in the gang's activities and confirms important information to Joebyne regarding Aaron becoming a police informant.
- **Aaron:** A friend of the Kelly gang who betrays them by becoming a police informant. His betrayal leads to his tragic death at the hands of Joebyne.
- **Thomas Curnow:** A hostage at the Glenrowan railway station. He pleads with the gang to let him leave, promising not to reveal anything. Curnow ultimately becomes a hero by informing the police about the gang's location, lead to their downfall.
- **Richard:** A police officer who is under the control of the Kelly gang. He is continuously drugged to keep him unconscious and unable to fulfill his duties. His captivity serves as an advantage for the gang until Thomas Curnow's intervention.
- **The Parson:** A character who reflects on his own life in Australia and expresses his concerns about the constant threat posed by outlaws like Ned Kelly.

- **Various Gang Members and Police Officers:** The play also features other members of the Kelly gang, as well as police officers who engage in a dramatic and intense gunfight with the gang during the climax of the play.

The play has four acts;
ACT- I
Jerilderie in the summer of 1879-80

Scene-1 Bank of New South Wales at Jerilderie.
Scene-2 Hotel Bar at Jerilderie. Interval - 10 minutes

ACT- II
The Winter of 1880
Scene- 1 The Hut of the Kelly's — in the mountains.
Scene- 2 Aaron Sherritt's Hut — also in the mountains; the same night.
Scene- 3 Railway Embankments outside Glenrowan. Interval - 10 minutes

ACT III
Glenrowan the next night.
Scene- 1 Bar of Glenrowan Hotel.
Scene- 2 The same, a couple of hours later.
Scene- 3 Outside Glenrowan Hotel; before dawn.

ACT IV
Death of Ned Kelly

14.3 SUMMARY OF NED KELLY:

Ned Kelly is a play produced as a radio play on the ABC, 21 June 1942 and then as a stage plays by the Sydney University Dramatic Society, 14 October 1942, in Melbourne and at the Metropolitan Theatre, Sydney in March 1947. The Canberra Repertory Society produced it at the Albert Hall in July 1952. Also produced professionally in a revised version by the Australian Elizabethan Theatre Trust, Sydney, 3 October 1956. Also produced in Auckland and Wellington, NZ, in 1953 and on BBC radio in 1955.

DOUGLAS STEWART, one of our leading writers in 1943 by means of his verse play NED KELLY published a most important contribution to Australian literature, and set forth in flesh and blood some of our real but almost legendary figures from the bush. He did his best to find out the facts and present them in his play, and he has put foward before some real people recognizable as thoroughly Australian. After being jailed at fourteen for stealing a horse, Ned Kelly and his family felt they received more than their fair share of police attention.

In 1878 the Victorian Government sent out police parties to round up the Kelly gang of four young scamps. One party was surprised by the gang, who killed three, while the fourth escaped by hiding in a wombat hole.

From that moment they were outlaws, with a price on their heads, destined to die in fight or by hanging. But the people of their own district stood by them, believing them to be the victims of police persecution.

Their cool daring in holding up a homestead near Euroa, robbing the bank there, and driving off with their loot, accompanied by the bank manager and his family as hostages in

his own spring cart, won the admiration of their friends, but roused the Government to fury. No efforts were spared to catch them, but with the help of their supporters they swaggered the country for almost two years. In the summer of 1879-80 they crossed the border into N.S.W. The play opens with the gang sticking up the bank at Jerilderie, and goes on to show their fortunes until Ned's capture at Glenrowan in the winter of the same year.

On June 28, 1880, the police in Glenrowan, Australia, believed they had finally caught Ned Kelly. While the infamous outlaw held several hostages, he was nonetheless trapped in a hotel that was now surrounded by armed authorities. Ned Kelly was no ordinary criminal, however and had one more trick up his sleeve. With the Kelly Gang officially outlawed for the murders of three police officers in 1878, their leader was well aware that they will face certain death. Since executions after hasty trials were just as likely as being gunned down outside, Kelly fashioned iron plowshares that he had stolen into a makeshift suit of armor and waited until dawn.

Forty officers awaited with guns drawn, but Kelly was a famous bushranger. He was well-versed in the art of evading police and vanishing into the Australian bush. With the early morning fog shrouding his movements, he left his peers Dan Kelly, Joseph Byrne, and Steve Hart besieged in the Glenrowan Inn and crept outside. Armed with only a pistol, he snuck into the woods to flank the police. A local paper reported that “many shots hit him, yet he always recovered himself, and tapping his breast laughed derisively, as he coolly returned their fire.” Those who survived thought Kelly was an apparition, the Bunyip bogeyman or the devil himself. The police eventually learned to shoot him in his unprotected legs, but not before Kelly blew the helmet off the commanding officer’s head. The story of Ned Kelly may be common knowledge to most Australians, but for those of us in the rest of the world, the tale of the so-called Australian Robin Hood is worth a campfire.

Ned Kelly Becomes an Outlaw:

Edward Kelly was born in June 1855 in Beveridge in what was then known as the Colony of Victoria.

He was the third of seven children, one of whom died an infant. His father John came to Australia the same manner as many others did back then, namely as a convicted prisoner sent to the remote continent as punishment. Born in Tipperary, Ireland, John Kelly had been sentenced to seven years in 1841 for stealing two pigs. He had arrived in the prison colony of Van Diemen’s Land the next year and served his time. After moving to the Port Phillip District of Victoria, he found work on the farm of James Quinn, and a wife in the man’s daughter. Ellen Quinn and John Kelly were married on Nov. 18, 1850, and became literal gold diggers who bought a plot of land in Beveridge to start a family. Unfortunately, John Kelly didn’t prosper. He would become a heavy drinker, and his family the target of police due to the patriarch’s past and their status as a selector family. These were select groups of people that had been chosen to inherit land as dictated by the British Crown. Unfortunately for the Kellys, most large tracts in Australia had already been claimed by then by squatters, or settlers who had reached the continent earlier and made large profits off of the properties they claimed. The conflict between these groups defined much of Australia’s social problems for the ensuing decades.

The Kelly family was primarily busied navigating John Kelly’s legal troubles, however. He was arrested in 1865 for stealing a calf, and the next year, given six months hard labor for unlawful possession of a bullock hide. Upon release, he tragically drank himself to death and died on Dec. 27, 1866. As the newfound breadwinner of the family, Ned Kelly

rapidly resorted to a life of crime in order to support them. His campaign of robberies and thefts would enrage law enforcement for years as Kelly consistently evaded justice.

The Kelly Gang Rises :

Widowed and indigent, Ellen Kelly moved her family to a hut at Eleven Mile Creek in northern Victoria where her father owned 25,000 acres. It didn't take long for them to be suspected of horse and cattle thefts, while the true trouble began in 1869 when 14-year-old Ned Kelly was arrested for assaulting a Chinese man. While the charges were dismissed after a 10-day stint in jail, Kelly found even worse trouble the following year. Sixteen years old, he became the accomplice of Harry Power, an already infamous bushranger under whose tutelage Kelly learned how to successfully flee from police and use the bush to his advantage. To Kelly's chagrin, being an accomplice of Power's landed him in jail for seven weeks, until the charge was once again dismissed. Seemingly accustomed to never seeing an accusation stick, he continued resorting to crime but was convicted of summary offenses in 1870 and sentenced to six months. He was given three years for possessing a stolen mare soon after. Discharged in 1874, he worked in timber until he joined his stepfather in horse theft in 1876. On April 15, 1877, however, Kelly was forced to go on the run as he and his brother Dan shot a trooper named Fitzpatrick who tried to arrest them for horse theft. The two of them retreated into the Wombat Ranges near Mansfield. While the brothers hid in the bush, the police searched for the outlaws but were unable to find them due to their superior knowledge of the region. When three officers succeed in locating them, one of them was shot by Kelly for reaching for his gun. The brothers took one officer hostage and happened upon two others who they killed for not surrendering. During the melee, their hostage grabbed the horse of a fallen comrade and was able to flee. While in the bush, the brothers were joined by two friends, Joe Byrne and Steve Hart, and formed the Kelly Gang. While they began robbing banks and even held up a police station, the law retaliated with an £8,000 bounty and arrested 23 of their friends and sympathizers without cause. This only compounded the attitude towards police, reinforcing their image as corrupt thugs who protected squatters and discriminated against the poor. This would be furthered by Kelly's 1879 "Jerilderie Letter," a 56-page document justifying his actions and identifying his struggle with that of the oppressed Irish Catholic and poor of Victoria. The letter made Kelly a folk hero, but he wouldn't earn his mythical status until his final showdown in June 1880.

Death of Ned Kelly:

Police managed to turn Joseph Byrne's friend Aaron Sherritt into an informant. Though the man managed to infiltrate the gang while they were on the run, Kelly shot him on June 27, 1880. The gang fled to Glenrowan two days later and forced railroad workers to destroy the tracks near the town to thwart police reinforcement. Anticipating a full-fledged assault, the gang took over the Glenrowan Inn and held its 62 inhabitants hostage. While their captives were allowed to drink and play games, one of them alerted the police who descended on the town and surrounded the hotel. Influenced by drink and desperation, Kelly built his make shift armor. In the early hours of June 28, 1880, he donned the suit and snuck behind enemy lines firing his pistol in a surprise attack. He moved calmly, dodging from tree to tree, as bullets deflected off of his armor plating. He wounded several officers until they hit him in the legs and groin and Ned Kelly lay prone, unable to move. Police then descended on the hotel to capture or kill the other Kelly Gang members despite the presence of hostages still in the building. During the crossfire, police shot numerous civilians, wounding several and killing two, one of whom was an eleven-year-old child. All other members of the Kelly Gang died. Ned Kelly stood trial on Oct. 19. Convicted of murder on Oct. 28, he was sentenced to

death by hanging. While being led to the gallows on Nov. 11, he reportedly said, “Such is life,” while other sources maintain he said, “Ah, well, I suppose it has come to this.”

Douglas Stewart's "Ned Kelly":

"Ned Kelly," a drama in blank verse, first written for the radio and now adapted for the stage,was presented at the Union Theatre, Melbourne University, on Saturday night. It was rare and unusual entertainment and an ambitious experiment which achieved a remarkable measure of success. The adapting of a work primarily written to be heard on the radio to a stage play to be seen by an audience poses many problems. Most of them were solved by the author, Douglas Stewart; the producer, Dolia Ribush, and Mr. Norman Lindsay, who designed the costumes and scenery. They are to be congratulated, for "Ned Kelly" is an event of first importance in the history of the Australian drama.

A QUESTION OF FINALITY:

The story of the Kelly gang, which every schoolboy knows, takes on a new value in Mr. Stewart's dramatic interpretation. He blends into the raw facts of history, which are followed with only minor changes, a brilliant creative insight into the minds and motives of the chief characters.

The development of the plot is at its best in its psychological aspects, reaching its high point in the gang's hideout in the ranges. There the growing sense of hopelessness and desperation,with the law relentlessly closing in, is revealed in the verbal clashes of Joe Byrne andSteve Hart and the anxious restlessness of Ned Kelly. With Ned's decision to fight it out—and the reluctant agreement of Joe Byrne—and the plotting of the Glenrowan hold-up, the playis, in one sense, finished. finished. Only the historical events have to beadded.

The shooting of the informer, Aaron Sherritt, is acted with intensity and powerful dramaticeffect, but the final scene in the Glenrowan Hotel leaves much to be desired. It is the final parting of the two friends and leaders, Ned Kelly and Joe Byrne.

Ned puts on the famous armour and walks out into the night in face of the police, who surround the hotel. Joe runs to the door, calling "Ned, come back!"—curtain.It lacked the finality and dramatic verve of a drama's ending. Even some smoke coming through the doors, the cracklingof fire in the hotel and a blastof musketry, immediately followingJoe Byrne's final line, maypossibly produce the right effect.

THE DRAMA OF THE SEVENTIES :

The delineation and differentiation of the four main characters are excellent, but the background of their outlawry is in adequate. It is this which robs the play of true greatness, as an Australian drama. The convict background of Kelly, his experiences as a child, the treatment of his sister and his mother, the harshness of the Australian environment "Australia burns the mind" a brilliant poetic passage” all these elements went to his making, but they were all aspects ofabroaderpicture,thesocialbackgroundofthe'seventies.DouglasStewart has failed to focus and integrate them in true historical perspective.

The Kellys were the children of a period of social turmoil, following the land struggles of the 'sixties. The squatters were confirmed in their vast holdings and the new immigrants of the gold era were men without land. During the seventies, these people crowded into the cities or tried to take out life in the bush. The law favored the men of

property, and the more spirited of the bush proletariat broke out and Ran foul of the law. The Kellys were products of this age of social adjustment. There are any number of passages in the play, Machin's opening speech in the Jerilderie bank (it was too long, by the way), in which this important aspect of the Kelly story could be developed. Without it, "Ned Kelly" misses the broad, essential drama of the Australian's even ties. A word of praise is due for the excellent performances of Lance Nicholls (Ned Kelly), William Juliff (Joe Byrne), Arthur Phillips (Rev. Gribble),

Tony Riddell (Aaron Sherritt), William Phillips (laving, -which should be pronounced to rhyme with thriving), Norman Flannery(Cox),Daphne Miller(Mrs. Fix this text Jones), and Joy Youlden (barmaid).

Ned Kelly is one of the most undervalued plays in the national repertoire. In part, this stems from its seemingly passé look as a verse drama, a genre which enjoyed a modest revival in the 1930s and 1940s. So its radical sensibility is easy to miss.
In 1997, I directed Ned Kelly in one of its few professional productions. Spruiking the show to audiences, I heard many times that people “already knew the story”. But when I asked what they knew, they were often at a loss to give even the basic facts. They felt they knew the Kelly story, but they did not.

This combination of belief the past is known, and actual ignorance of it, fuels Australia’s “history wars”. Stewart’s play thus falls into a historical black hole as well as a theatrical one.

A nation dismissive of its past dramatic forms is also dismissive of its past. Reclaiming Ned Kelly is therefore about more than its disinterment from the sarcophagus of neglected plays; it is an act of intellectual recovery whereby Australian history is made available as a dramatic resource, and drama is validated as a mode of historical inquiry.
Ned Kelly has a feature unusual in drama, but not uncommon in great poetry: the more you read it, the more disturbing it becomes.

Presented in four acts, at a time when three was the norm, the play is epic in scope. Its long speeches vary between descriptions of the vast emptiness of the bush and exhaustive examinations of the morality of the bushranger’s deeds.

Even today, these deeds prompt divided responses. For some Australians, the Kelly gang were cold-hearted killers, who deserved their bloody end. For others, they were victims of the historical injustice inherent in the convict settlement and its legacy of colonial repression and abuse.

The fact that Ned Kelly and his brother Dan were Irish by blood and background is also important, evoking the exploitation of Britain’s first colony, Ireland.

The language of the play is incomparable. Grand and sweeping, rather than stylish and urbane, it eschews realism for larger poetic effect. Stewart’s rhythms anticipate Patrick White’s in The Ham Funeral (1961), Season at Sarsaparilla (1962) and A Cheery Soul (1963). Like White’s, his view of humanity is discomforting, at times even chilling.

Though little is shown in Ned Kelly and much is said (in keeping with its origins as a radio play), violence drips from every page. This is not the reassuring redemptive violence of melodrama, where villains get their just deserts and heroes walk into an upbeat future. It is an unholy crush of hostility, brutality and slaughter that covers the action like an ash cloud.

In Stewart's vision, it is as if violence is stitched into the Australian national character. This is voiced directly by Reverend Gribble in speeches of turbulent, agonised power.

Act One is set in the country town of Jerilderie, where the gang hold up the bank and corral the population in the pub, threatening to shoot the bank manager until the preacher

Like the fall of the House of Atreus in Aeschylus's Oresteia, the end of the Kelly gang is foretold. A supernal doom haunts the play, not least because Ned and his fellow bushrangers know they are going to die.

This imparts a dense, almost unbearable claustrophobia to the action. Despite the gang roaming over miles of bush, the emotional terrain they occupy is cramped and ever-reducing. As they run out of time, they run out of space. Queensland dangles the promise of escape, but it is an illusion. The gang aren't going anywhere but the graveyard.

Irony, ambiguity and amorality create the play's compelling mood. All the characters, with the exception of Ned Kelly himself, behave in a self-interested way. It is as if moral judgement of the gang's actions were unimportant, something that changes depending on who is in charge or how many drinks have been downed.

Ned tries to act out of conviction. But he lives in a colonial society with little integrity, so his resolve to be a man of principle leaves him even more isolated than the murders he commits. The play ends with the famous image of Ned Kelly in his armour, fighting the police, an outcast because of his defiant attitude as much as his murderous deeds.

1942 was a signal year for Australian drama, and produced an extraordinary flowering of playwrights, including Dymphna Cusack (Morning Sacrifice), George Dann (Fountains Beyond), Max Afford (Lady in Danger), and Douglas Stewart (Ned Kelly). It must therefore take its place as one of fundamental change in Australian theatre.

The 1950s, which saw the premiere of Summer of the Seventeenth Doll, is often seen as the watershed decade. Yet the 1940s were decisive, in both enlarging the kinds of drama that playwrights wrote and the capacity of their plays to convey complex philosophical, political, social and psychological insights.

Not only did Australian drama grow in professional craft, so did the cultural imagination of the nation it addressed. Significantly, this new growth, Phillips would have said, new maturity, occurred not at a time of collective confidence, but when Australia was at its most vulnerable, troubled and alone.

That the challenging experience of war should give rise to a consolidation of our national drama is a profound indication that it is more than an exercise in confirmation bias, echoing views and values we already hold. Drama is a powerful engine of collective discovery that, in 1942, achieved new heights of expression, when the country's circumstances were at their worst.

14.4 GIST OF *NED KELLY :*

The play *Ned Kelly* opens in a bank at Jerilderie on the morning of February 11, 1879, a Monday. Two clerks, Living and Mackin, engage in friendly banter, teasing each other about their mistakes at work. They also criticize Tarleton, the bank manager, for his laziness, referring to him as "an old cow."

Joebyne, a member of the Kelly gang, enters the bank disguised as a police officer. He demands that the clerks hand over the money they have on hand. Joebyne taunts them and mockingly calls Living an "Inkpot." Ned Kelly follows Joebyne into the bank and asks for Tarleton, the manager. However, the clerks refuse to reveal Tarleton's whereabouts. Kelly offers to give Living a gift for his girlfriend, and Joebyne offers him a memento, a clock, for remembrance. When Living remains uncooperative, Kelly threatens him, warning that he will face death if he continues to deny knowledge of Tarleton's location. Tarleton himself arrives at the bank.

Kelly and his gang forcibly obtain the key and gather all the money and items they desire. The manager warns them that they will soon be caught by the police. Kelly confidently responds that it is impossible since they have Richard, a police officer, in their custody. Richard is continuously drugged to keep him unconscious and prevent him from performing his duties. Cox supplies him with drugs at regular intervals. Kelly even dares to admit to a newspaper editor that he can write about his robberies. The first act concludes with the parson expressing his unease about life in Australia, a country under constant threat.

The Kelly gang takes refuge in a dense forest, where they discuss their past robberies and crimes. Steveheart informs Joebyne that their friend Aaron has become a police informant. However, Joebyne dismisses this, believing Aaron to be a close friend from their school days. Roo Kelly, Ned Kelly's lover, arrives and confirms that Aaron is indeed the police informant. Joebyne declares his intention to kill Aaron, even though he is always protected by the police. Kelly announces his plan to create an incident that will be remembered for years to come. Joebyne and Dan Kelly, Ned Kelly's brother, visit Aaron's house, and Joebyne shoots him dead.

The Kelly gang then takes workers at the Glenrowan railway station hostage at gunpoint and sabotages the railway track. They later gather at a hotel with sixty villagers as hostages. Kelly entertains them, and Joebyne sings "The Wild Colonial Boy," an anonymous Irish-Australian ballad about a bushranger named Jack Donahue. Thomas Curnow, a hostage, requests to be let out as his wife is waiting outside. He promises not to reveal anything and is allowed to leave, despite Joebyne's warnings of imminent danger. Curnow goes to the railway station, stops a train, and alerts a group of policemen about the Kelly gang's presence at the hotel.

The police surround the hotel, leading to a fierce gunfight between the police and the gangsters. Kelly wears a 42 kg bulletproof jacket to protect himself during the battle. The fight rages on for seven hours, with fifteen thousand bullets fired. In the end, all members of the gang, except Ned Kelly, are killed. Kelly sustains serious leg injuries but survives due to the bulletproof jacket. A priest confirms the deaths of the gang members. Kelly is arrested, and it is speculated that Dan Kelly and Steveheart escaped to Africa, as their bodies are not found at the scene. Ned Kelly is executed on a momentous day, with his final words being "Such is Life."

14.5 CRITICISM ON *NED KELLY :*

The TV critic from the *Sydney Morning Herald* thought the production "did a disservice to Douglas Stewart's richly poetic and deeply probing play" in the adaptation "which, with the real meat of the play removed, dealt with very little except its bare skeleton." He complained several important speeches were removed and "the play lost its proper perspective" and that William Sterling's direction, "after a promising beginning, failed to bring off a number of all too tricky camera effects.

The critic for *The Age* felt the program was too influenced by American Western TV shows although adding "there were many praiseworthy features about this production" saying "the outdoor scenes were excellently filmed and the film was blended with the studio presentations more effectively than any 'live' drama I have previously seen... The female characters... were very impressive... it was an interesting and rewarding experiment and I for one would enjoy watching it again." The review prompted a reply from William Sterling where he argued "let's go our own way in television and receive constructive criticism or praise for what we attempt to do for our own history and let us not perpetuate the purely imaginary and stereotyped methods of the average Hollywood television film."

Ned Kelly is one of the most undervalued plays in the national repertoire. In part, this stems from its seemingly passé look as a verse drama, a genre which enjoyed a modest revival in the 1930s and 1940s. So its radical sensibility is easy to miss.

In 1997, he directed Ned Kelly in one of its few professional productions. Spruiking the show to audiences, he heard many times that people “already knew the story”. But when he asked what they knew, they were often at a loss to give even the basic facts. They felt they knew the Kelly story, but they did not.

This combination of belief the past is known, and actual ignorance of it, fuels Australia’s “history wars”. Stewart’s play thus falls into a historical black hole as well as a theatrical one.

A nation dismissive of its past dramatic forms is also dismissive of its past. Reclaiming Ned Kelly is therefore about more than its disinterment from the sarcophagus of neglected plays; it is an act of intellectual recovery whereby Australian history is made available as a dramatic resource, and drama is validated as a mode of historical inquiry.

14.6 TECHNICAL WORDS/ KEY WORDS:

- **Blank verse:** A literary term that refers to poetry written in unrhymed but metered lines, almost always iambic pentameter.
- **Ned Kelly:** Very spirited or brave:
- **Foretold:** Predict (the future or a future event).
- **Dense:** Closely compacted in substance/ (of a person) stupid.
- **Vulnerable:** Weak and without protection, with the result that they are easily hurt physically or emotionally.
- **Defiant:** Full of or showing a disposition to challenge, resist, or fight
- **Hostility:** Unfriendliness or opposition.
- **Brutality:** Savage physical violence; great cruelty.
- **Slaughter:** The brutal or violent killing of a person

14.7 SELF- ASSESSMENT QUESTIONS:

1. Sketch the character of Ned Kelly.
2. Analyze Ned Kelly as the most significant play of the Twentieth century.
3. Sketch the character of Dan Kelly.
4. Write an essay on Grandeur and violence in the play *Ned Kelly*?

14.8 SUGGESTED READINGS :

1. Kelly, Ned. Douglas Stuart. Penguin Books, 1958.
2. Vagg, Stephen (February 18, 2019). "60 Australian TV Plays of the 1950s & '60s". Filmink.
3. "Inspired by Bushranger". The Age. 12 March 1959.
4. "Glenrowan Setting for Ned Kelly". The Age. 23 July 1959.
5. "Film Backgrounds of Glenrowan for TV Kelly Drama". The Age. 3 September 1959.
6. ‘'Mocked Up' for Scene in Kelly Play". The Age. 3 September 1959.
7. "TV Shooting Ned Kelly". The Age. 15 October 1959.
8. "Retreat" from Glenrowan". The Age. 20 August 1959.
9. "TV Guide". The Age. "'Mocked Up' for Scene in Kelly Play". The Age. 3 September 1959.
10. "Ned Kelly Produced on ABN 2". Sydney Morning Herald. 27 January 1960. p. 11.

Janus (29 October 1959).

11. "Ned Kelly Fails to Pass Western Test". The Age.
12. "Aust Approach to Drama". The Age. 5 November 1959.

Dr. K. Narasimha Rao

LESSON - 15

ATHOL FUGARD

AIMS AND OBJECTIVES:

The aim of the lesson is to throw literary ideological light on the Athol Fugard's writings and his contribution to African Literature. The main objective of the lesson is that to acquire knowledge on the post-colonial aspect of the writer 'Athol Fugard'.

STRUCTURE:

15.1 INTRODUCTION :

Athol Fugard, in full Athol Harold Lannigan Fugard, (born June 11, 1932, Middelburg, South Africa), South African dramatist, actor, and director who became internationally known for his penetrating and pessimistic analyses of South African society during the apartheid period.

Fugard's earliest plays were No-Good Friday and Nongogo (both published in Dimetos and Two Early Plays, 1977), but it was *The Blood Knot* (1963), produced for *Stage* (1961) and *Television* (1967) in both London and New York City, that established his reputation. *The Blood Knot*, dealing with brothers who fall on opposite sides of the racial colour line, was the first in a sequence Fugard called "The Family Trilogy." The series continued with Hello and Goodbye (1965) and *Boesman and Lena* (1969) and was later published under the title Three Port Elizabeth Plays (1974). Boesman and Lena, filmed in 1973 with Fugard as Boesman, played to a wider audience than any previous South African play; another film adaptation was released in 2000.

Fugard's willingness to sacrifice character to symbolism caused some critics to question his commitment. Provoked by such criticism, Fugard began to question the nature of his art and his emulation of European dramatists. He began a more imagist approach to drama, not using any prior script but merely giving actors what he called "a mandate" to work around "a cluster of images." From this technique derived the imaginative if shapeless drama of Orestes (published in Theatre One: New South African Drama, 1978) and the documentary expressiveness of Sizwe Banzi Is Dead (revised as Sizwe Bansi Is Dead), The Island, and Statements After an Arrest Under the Immorality Act (all published in Statements: Three Plays, 1974).

A much more traditionally structured play, *Dimetos* (1977), was performed at the 1975 Edinburgh Festival. A Lesson from Aloes (published 1981) and "Master Harold"…and *the Boys* (1982) were performed to much acclaim in London and New York City, as was The Road to Mecca (1985; film 1992), the story of an eccentric older woman about to be confined

against her will in a nursing home. Throughout the 1970s and ’80s Fugard worked to create and sustain theatre groups that, despite South African drama’s particular vulnerability to censorship, produced plays defiantly indicting the country’s apartheid policy.

After the dismantling of apartheid laws in 1990–91, Fugard’s focus turned increasingly to his personal history. In 1994 he published the memoir Cousins, and throughout the 1990s he wrote plays including *Playland* (1992), *Valley Song* (1996), and The Captain’s Tiger (1997) that have strong autobiographical elements. Subsequent plays included Sorrows and Rejoicings (2002), about a poet who returns to South Africa after years of exile; Victory (2009), a stark examination of postapartheid South Africa; The Train Driver (2010), an allegorical meditation on white South Africans’ collective guilt about apartheid; and The Painted Rocks at Revolver Creek (2015), which explores South Africa both before and after apartheid.

Films in which Fugard acted included Marigolds in August (1980; written with Ross Devenish) and The Killing Fields (1984). Fugard also wrote the novel Tsotsi (1980; film 2005). Notebooks, 1960–1977 (1983) collects selections from Fugard’s journals, and Karoo, and Other Stories (2005) is a compilation of short stories and journal extracts. Fugard received a Tony Award for lifetime achievement in 2011 and the Japan Art Association’s Praemium Imperiale prize for theatre/film in 2014.

15.2 SUMMARY:

Athol Fugard is a famous South African playwright, actor, and director. He has written more than 30 plays. Fugard used his work to take a stand against apartheid. Apartheid was a system for keeping white and nonwhite people separated that was used in South Africa for many years.

Athol Harold Lannigan Fugard was born on June 11, 1932, in Middelburg, South Africa. He grew up in Port Elizabeth. He studied philosophy and anthropology at the University of Cape Town.

Fugard began acting in the 1950s and then turned to writing plays. He gained international attention from a play called The Blood Knot. It tells a story of two brothers who fall on opposite sides of the colour divide. Their mother is black, but they have different fathers. One brother has lighter skin and can pass as white. This leads to differences in how they experience the world. Fugard wrote two more plays to form what he called the “Family Trilogy”: Hello and Goodbye (1965) and Boesman and Lena (1969).

Fugard’s approach to drama was unique. Sometimes his actors were not given exact words to say. Instead, they were given an idea to express. Fugard also wrote more traditional plays, however, such as “Master Harold” and the Boys (1982) and The Road to Mecca (1985). Fugard examined South Africa after apartheid in the plays Sorrows and Rejoicings (2002), Victory (2009), and The Train Driver (2010).

Many of Fugard’s plays were staged successfully in London and New York City. In 2010 the Fugard Theatre opened in his honour in Cape Town, South Africa. In 2011, Fugard received a Tony Award for his lifetime work in theatre.

At first Fugard wrote freelance articles for the *Evening Post* in Port Elizabeth, then worked for the SABC as reporter in Port Elizabeth and later in Seapoint in Cape Town (1955-

1957), where he met the actress Sheila Meiring, who introduced him to theatre as a medium in Cape Town. He did some acting, playing Laius in André Huguenet's production of *Oedipus Rex* (1956) for example, and began his career as playwright by writing for the Circle Players, an experimental group which he and Sheila had started. Among the works were *The Cell* and *Klaas and the Devil*, one-act plays that he later destroyed.

In 1958, the Fugards moved to Johannesburg, where he worked for six months as a clerk in the Fordsburg Native Commissioner's Court - pass-law offenders were tried this court. He left that job and became a stage manager for the National Theatre Organisation's Kamertoneel in 1958, working on the first production of N.P. van Wyk Louw's *Germanicus*, James Ambrose Brown's *Seven against the Sun*, Bartho Smit's *Moeder Hanna* and other plays. The Belgian director Tone Brulin was among those he met at the time and took to see the first production of his play *No-Good Friday* which he was doing with the Africa Theatre Workshop (which the Fugards had started) in Sophiatown. At this time, Fugard had met a remarkable group of artists and writers, including Bloke Modisane, Can Temba, Nat Nakasa, Lewis Nkosi and Zakes Mokae. In 1959, Fugard directed the premiére of *Nongogo*.

In 1960, the Fugards went to England, where he tried to get into theatre, but failed, then went on to Belgium, to form the New Africa Theatre Group in Brussels with Tone Brulin, David Herbert and Clive Farrel. He acted in Herbert's *A Kakamas Greek* and directed Brulin's anti-apartheid play *De Honden*. During this time abroad, Fugard began to keep a notebook, something he continued during his career, stockpiling observations, incidents and ideas that he would revisit in his later works.

On his return to the country in 1961, Fugard completed and directed *The Blood Knot* and in 1962 worked for a while at Dorkay House, managing in The Rehearsal Room, before returning to Port Elizabeth in November 1963 and settling and settling at Schoenmakerskop in 1964. In Port Elizabeth, he helped found the Serpent Players, working with people like John Kani and Winston Ntshona. They began by performing European classics (*La Mandragola*/*The Cure*, *Woyzeck*, *Antigone*) and works by Beckett and Soyinka, but gradually moved on to creating new plays based on their experiences, such as *The Coat*.

Fugard's earlier work in Europe was to affect his relationship with the South African government strongly. His work and associations in Europe, taken in conjunction with his own anti-apartheid writing in the 1960s - and with his initiation of an international playwright's boycott of South Africa in 1963 - , led to his passport being taken from him in 1967 ('for reasons of state safety and security', the day after *The Blood Knot* aired on British television), and was only returned in 1971, following a public petition. McDonald suggests that the confiscation of Fugard's passport was an attempt to coerce Fugard to leave South Africa with no opportunity for return.

While still writing his own work, Fugard at this time also experimented with the workshop process in order to co-create key works such as *The Coat* (1966), *Sizwe Bansi is Dead* (1972) and *The Island* (1973) with John Kani, Winston Ntshona and other members of the Serpent Players.

Fugard was invited to "create" a work for CAPAB's Theatre Laboratory in Cape Town, the result being *Orestes* (1971), featuring Yvonne Bryceland. This production of *Orestes* is credited by Brian Astbury (1979) as the catalyst to the founding of the Space Theatre in Cape Town in 1972. Fugard was closely involved in the formation of the Space Theatre, together with Brian Astbury and Yvonne Bryceland. A number of Fugard's plays were to be done at the new venue, including *Statements After an Arrest Under the Immorality*

Act (which opened the theatre on 28 May 1972), *Die Hodoshe Span* (*The Island*), *Dimetos*, *Drivers*, *Hello and Goodbye*, *Nongogo*, *People are Living There*, *Sizwe Bansi is Dead*. Fugard also directed *The Terrorists* for The Space.

In 1972 the Fugards purchased two houses, one in Nieu Bethesda and another in Sardinia Bay, near Port Elizabeth, and Fugard settled down to what was to be his most productive period of his career, writing and working with the leading managers, directors and performers in the country, including a lifelong association with people such as Yvonne Bryceland, Brian Astbury, Barney Simon, Mannie Manim, John Kani, Zakes Mokae, Bill Flynn, Marius Weyers, and many others.

In the 1980s, as his work became widely performed and studied in the Europe and the USA, and his own reputation as writer grew, Fugard began working closely with American producers, spending extensive periods as writer in residence at Yale University for instance. Most of his plays now premiéred in the United States, then opened at the Market Theatre in South Africa. In 1989, *My Children! My Africa!* was the first Fugard play to have its premiere in South Africa in eleven years.

In 1990, Fugard purchased a second house in Nieu Bethesda, and began to live there for part of the year, and the rest in Del Mar, California. In this period he had begun to work closely with academic and writer Marianne McDonald, who would later write a biography of the playwright.

At this time, Fugard's work reflected the shifts that were happening within South African society and politics. *Playland* (1992) examines some of the obstacles South Africans would have to overcome before reconciliation, and *My Life* (1994) was created with young South Africans about to enter adulthood in a South African society that itself was transforming.

Fugard's first production for the new millennium (*Sorrows and Rejoicings*, 2001) is also his first written outside South Africa, and the play itself is about exile.

In 2012, Fugard became an artist in residence at the Stellenbosch Institute for Advanced Study (STIAS)[1] in Stellenbosch, among other projects writing his first plays in Afrikaans there. He met Paula Fourie there and he began working on a number of joint projects with her, both theatrical and biographical. He subsequently married her and they settled in Stellenbosch.

Fugard has written plays, screenplays, novels, a memoir and a collection of short stories. His notebooks have also been published.

Above anything else Fugard is a playwright, one with a distinctive and influential style and way of working. Ultilizing basic realism and a simple set, his highly verbal texts focus on a few, clearly delineated and distinctive characters at a critical moment in their lives. The first productions also epitomized Fugard's own theatrical involvement over the years. He would first write the text alone in his study, then go to work on it as director of the first production - often playing one of the roles as well. This pattern would be followed for much of his life. It was only in 2000 that he made a decision to concentrate on playwriting and tell the stories that needed telling.

15.3 ATHOL FUGARD'S LITERARY WORKS :

Fugard has been a prolific play-maker (writing, collaborating, devising) since the 1950s. His works include:

Klaas and the Devil (195?)

The Cell (1956)

No-Good Friday (1958)

Nongogo (1959)

The Blood Knot (1961, revised as *Blood Knot*, 1976 & 1985)

Hello and Goodbye (1965)

The Coat (1966)

People are Living There (1968)

Boesman and Lena (1969)

Orestes (1971)

Statements After an Arrest Under the Immorality Act (1972)

Sizwe Bansi is Dead (with John Kani and Winston Ntshona, 1972)

The Island (with John Kani and Winston Ntshona, 1973)

Dimetos (1975)

A Lesson from Aloes (1978)

The Drummer (1980)

Master Harold ... and the boys (1982)

The Road to Mecca (1984)

A Place with the Pigs (1987)

My Children! My Africa! (1989)

Playland (1992)

My Life (with Sivagamy Govender, Riana Jacobs, Heather Leite, Reshoketswe Maredi and Elleanor Busi Mthumunye, 1994)

Valley Song (1995)

The Captain's Tiger: A Memoir for the Stage (1997)

The Abbess (2000)

Sorrows and Rejoicings (2001)

Exits and Entrances (2004)

Booitjie and the Oubaas (2006)

Visions (2007)

Dreams (2007)

Victory (2007)

Coming Home (2009)

Have You Seen Us? (2009)

The Train Driver (2010)

The Bird Watchers (2011)

The Blue Iris (2012)

Die Laaste Karretjiegraf (with Riana Steyn) (2013)

The Shadow of the Hummingbird (with a Prelude by Paula Fourie, 2014)

The Painted Rocks at Revolver Creek (2015)

Concerning the Life of Babyboy Kleintjies (with Paula Fourie) (2020)

Screenplays (Television & Film)

The Occupation (1964)

Mille Miglia (1968)

The Guest (with Ross Devenish) (1977)

Marigolds in August (with Ross Devenish) (1980)

Other works

Tsotsi (a novel, published 1980)

Notebooks: 1960-77 (edited by Mary Benson, published in 1983)

Cousins: A Memoir (published 1994)

A Karoo Directory (a collection of short stories, 2004)/*Karoo and other stories* (2005).

Dry Remains (a novel with Paula Fourie, published 2023)

Fugard's writing still energizes me to grapple with issues of social justice: education, socioeconomics, gender, age, race, they're all in there. But as an adult, it is also Fugard's tremendous skills as a writer that draws me again and again to these texts. He takes tiny corners of South African life and, by shining light onto them, turns them into prisms that reflect the whole of the surrounding world out to his audience.

Fugard's work does not overtly presenting doctrine and diatribe. Instead, it is theater of humanity, of relationships, of the heart. In a country as political as South Africa, Fugard has said, political commitment and comment is an automatic by-product of being a truthful storyteller. His work inspires conversation, deep examination of the questions he asks, and then, real change. He is, without question, one of the greatest writers of our time.

Athol Fugard spent more than forty years in fighting segregation and in describing the turbulent history of that racially divided country.It is not something strange to hear about a white writer to be the most renowned playwright of South Africa, the land which had been invaded and inhabited by different nations and races.. He fought and rejected all kinds of racism against the blacks.

His plays have made power pleas for racial equality and harmony in a land torn by bigotry, resentment and discrimination. These plays make Fugard, as considered by many, be among the most distinguished dramatists writing in English today. Anne Sarzin states that Athol Fugard's Storytelling and playwriting inevitably reflect contemporary issues and turbulences. She comments: Whether Fugard merely holds up a mirror to the deep-rooted foibles of his world, or whether he foreshadows future developments, he consistently informs his work with warmth and compassion. Although a regional writer, nearly all his plays have emerged from a specific corner of the Eastern Cape in South Africa, where he has his home and where he lives when he is not travelling with his work, he has universal significance and

appeal. Although they were rooted in one nation, these plays of Fugard have earned international acclaim. They were written to raise global issues out of the frontiers of South Africa.

The kind of drama Fugard presented was provocative dramas of protest and ideological correctness through which he faced the predatory evil behavior of the whites and their gross violation of human rights.

One of the critics declares that Fugard has transformed the limitations of his South African background into theatre of great power and lasting implications Worthy to say that Fugard, in collaborating with others, has played a most important role in shaping South African theatre in English.

In fact, Fugard has helped create a kind of drama that has established South African theatre as a place in which audiences around the world have seen the emergence of a unique cultural form drawn from the multiple traditions of Africa and Europe. Fugard is the first one to dare to transmit on the stage what happened in the streets. It is the idea of witness‖ with its meanings of truth and sacrifice has particular power in the face of the darkest events of all times. It is an idea that suggests the potential of art to respond to such events of migrant labor, child abduction, school rebellion, police torture, township removal and imprisonment without trial, and to reach across the boundaries of class, race, gender and nation without descending into facial universalism‖, but to achieve the ultimate aims of liberty and equality. Harold Athol Lannigan Fugard was the child of a mixed marriage of a 19th century Anglo-Irish immigrant and an Afrikaner mother, Elizabeth Magdalene; came from one of the earliest original Dutch settlements. Fugard thinks of himself as a mixed descent‖. 214 He was born in Jun 11, 1932 in Middelburg, a town in the Great Karoo, which is an isolated semi-desert farmland region of Cape Province, South Africa, and which became the setting of his plays like The Valley Song, Fugard grew up with English as his first language. But, due to his mother's dominant personality, he profoundly absorbed the Afrikaner culture which affected him and formed his Afrikaner root character. Thus, he carries both; the Afrikaans Calvinist, but independent attitudes of his mothers' background and more liberal Christian views of the Englis speaking community. His roots are so deep in South Africa, which he believes he could not survive as an artist anywhere else: "The thought of leaving my country permanently was, and remains, intolerable."

Racial Divide in Youth :

Harold Athol Lannigan Fugard was born on June 11, 1932, on a farm in Cape Province, in the semidesert Karoo region of South Africa. In 1935, the family moved to Port Elizabeth, which became his lifelong home. His father, a crippled former jazz pianist of English stock, amused the boy with fantastic stories and confused him with his unabashed bigotry. His mother, an Afrikaner descended from Dutch settlers who had been coming to South Africa for trade purposes since the late seventeenth century supported the family by managing their boardinghouse and tearoom.

Fugard credits his mother with teaching him to view South African society with a critical eye.

By the 1930s, legal and social discrimination was firmly in place against South Africans of non-European ancestry. After slavery ended there in 1833, blacks were required to carry identification cards, and in the early twentieth century, the Native Land Acts of 1913 and 1936 prohibited blacks from owning land in areas of white residence. Only 13 percent of the

land in South Africa was put aside for blacks, though they formed 70 percent of the population. By the 1930s, Afrikaners, the more uncompromising supporters of segregation than English-speaking whites began using the term *apartheid* to refer to their ideas of racial separation.

As a white child growing up in a segregated society, Fugard resisted the racist upbringing offered him, but could not escape apartheid's influence. He insisted that the family's black servants call him Master Harold, and one day, he spat in the face of Sam Semela, a waiter in the Fugard boardinghouse, who was the best friend he had as a child.

Transformation of Racial Beliefs :

Fugard attended Catholic schools as a youth. He had his first experience of amateur dramatics in secondary school, as an actor and as director of the school play. A scholarship took him to the University of Cape Town, where he studied ethics. However, he dropped out just before graduation and toured the Far East while working aboard a merchant ship. Fugard has remarked that living and working with men of all races aboard the *Graigaur* liberated him from the prejudice endemic among those with his background. Within a year he was back home, working as a freelance journalist for the *Port Elizabeth Evening Post*. By then, he knew he wanted to write.

As Fugard prepared for such a career, apartheid policies had become more strict in South Africa. When the Afrikaner-backed Nationalist Party was elected into office in 1948, more apartheid laws began to be put into place. Such laws made it illegal for blacks to use first-class coaches of railroad cars and for marriage between people of different races and divided the country into regions for blacks, whites, and coloreds (those of mixed race). Black South Africans had fought such discriminatory practices since the early twentieth century, but by the late 1940s, one major group, the African National Congress (ANC), increased its tactics to include strikes and acts of civil disobedience.

After Fugard met Sheila Meiring, an actress from Cape Town, and married her in 1956, he developed an interest in drama and started off as an actor. The couple moved to Johannesburg and began collaborating with a group of black writers and actors in the ghetto township of Sophiatown. Fugard worked briefly as a clerk in the Native Commissioner's Court, which tried cases against nonwhites arrested for failing to carry identification. Observing the machinery of apartheid up close opened his eyes to its evil effects. Out of these experiences came *No-Good Friday* (1958) and *Nongogo* (1959), his first two full-length plays, which Fugard and his black actor friends performed for small private audiences.

The Blood Knot :

Fugard moved to England in 1959 to write, but his work received little attention there, and he realized he needed to work in the context of his home country. South African apartheid policies were firmly in place, and blacks, coloreds, and Asians (a racial category added to apartheid laws in the 1950s) were fully, legally segregated from whites. When he returned home, he completed his first and only novel. *Tsotsi* (1980) concerns a young black hoodlum who accidentally kidnaps a baby and is compelled to face the consequences of his actions. Fugard tried to destroy the manuscript, but a copy survived and was published in 1980.

While finishing *Tsotsi*, Fugard wrote his breakthrough play, *The Blood Knot* (1961). The idea came to him in 1960 after the Sharpeville massacre, when police killed blacks protesting the apartheid pass laws—a turning point for all South Africans. *The Blood Knot* portrays the oscillating sense of conflict and harmony between two brothers born to the same mother. Morris has light skin and can pass for white. He confronts the truth about his identity when he returns home to live with his dark-skinned brother, Zach.

Fugard played the role of Morris himself. The play was first presented in 1961 to an invited audience. At that time, blacks and whites were banned from appearing on the same stage or sitting in the same audience. From the opening image of a shabby, pale-skinned man preparing a footbath for a black man, *The Blood Knot* struck South Africa's segregated culture like a bombshell. In 1962, Fugard supported a boycott against legally segregated theater audiences.

Collaborative Theater :

Returning to Port Elizabeth, Fugard helped found an all-black theater group called the Serpent Players. Despite police harassment, the group gave workshops and performed a variety of works for local audiences. Fugard also began to take his work overseas. His passport was revoked in 1967 after *The Blood Knot* aired on British television. Even after the government banned his plays, he refused to renounce his country. Fugard maintained that love, not hate, for South Africa would help that country break the chains of apartheid. In 1971, his travel restrictions were lifted, and Fugard traveled to England to direct his acclaimed play *Boesman and Lena* (1969), an unflinching portrayal of mutual hostility and dependence between a homeless mixed-race couple who wander without respite.

As Fugard gained increasing critical acclaim, he further refined his model of experimental, collaborative drama. He created his pieces with the actors, and staged them in small, unofficial venues, with minimal sets and props. With two talented black actors, John Kani and Winston Ntshona, Fugard produced three improvisational works with political themes: *Sizwe Bansi Is Dead* (1972), in which a man assumes a dead man's identity in order to obtain an apartheid pass; *Statements After an Arrest Under the Immorality Act* (1972), about an “illegal” biracial love affair; and *The Island* (1973), in which two political prisoners stage Sophocles' play *Antigone* to express solidarity and resistance. The “Statements Trilogy” was staged in London and New York to great acclaim. Another experiment was the nearly wordless drama *Orestes* (1971), which juxtaposes the Greek tragedy with a contemporary protest in South Africa, to explore the impact of violence on both its victims and its perpetrators.

Protests and repression grew more intense in the late 1970s in South Africa. Beginning in 1976, blacks in Soweto violently protested the use of Afrikaans in schools, and the suppression by South African police of the riots left 174 blacks dead and 1,139 injured. New protest groups and leaders emerged among young blacks. More protests followed the death of one such leader, Steven Biko, while in police custody. In this environment, the playwright turned to more personal concerns. In A *Lesson from Aloes* (1978), a Dutch Afrikaner declines to defend himself when accused of betraying his only friend to the police, and for most of the play the audience is unsure of his innocence.

No Easy Answers :

Fugard's plays of the 1980s continued to probe the social and psychological dimensions of his nation's crisis, which deepened with the declaration of a state of emergency

in 1985. A new constitution came into force that reinforced the political control of whites, leading to increased strikes and conflicts by nonwhites as well as international pressure for change. The emergency regulations gave police the power to arrest without warrants and detain people indefinitely without charging them or notifying their families.

Some of his works opened in the United States and were not staged in South Africa. *The Road to Mecca* (1984), explored the solitary white consciousness through an elderly artist who isolates herself at home, producing sculptures from cement and wire. Fugard departed from realism with *A Place with the Pigs* (1987), a parable concerning a Soviet soldier who hides in a pigsty for forty years. Both plays premiered in the United States.

My Children! My Africa! (1989) was the first Fugard play to premiere in South Africa in years. The work was inspired by the story of a black teacher who refused to participate in a school boycott and was later murdered in Port Elizabeth by a group that believed he was a police informer. The play provoked controversy with its implicit critique of the school boycotts organized by the African National Congress.

Postapartheid :

Fugard's plays consistently place multiple viewpoints into dialogue, and exempt no position from scrutiny. This stance coincides with the principles of "truth and reconciliation" with which South Africa attempted to heal its wounds in the 1990s. When F. W. de Klerk became the head of the National Party in the late 1980s, he began instituting a series of reforms, including the legalization of such groups as the ANC. Apartheid laws began to be repealed in the early 1990s, the ANC was elected into power in the mid-1990s, and black former political prisoner Nelson Mandela became president in 1994. The first of Fugard's postapartheid plays, *Playland* (1993), is a case in point. As two strangers, one black, one white, reveal their darkest secrets to each other in an amusement park, the inherited nightmares of apartheid surface, offering no easy answers and forcefully posing the question: Can the sins of the past be forgiven, if not forgotten?

Valley Song (1996), reflects the playwright's optimistic view of his nation's future after the inauguration of Mandela. It also reveals its author's inward focus: Fugard placed himself onstage as the self-styled author. Two of his more recent works were also tinged with nostalgia. *The Captain's Tiger* (1997) is a reflection on his months in the merchant marines, while Exits and Entrances (2004) explores his early theatrical career. Fugard continues to make his home in South Africa.

Fugard has created some classic works for the stage, but he acknowledges little influence from prior dramatists. The small casts, sparse sets, and flat dialogue in his plays reveal an aesthetic debt to Samuel Beckett. Reading William Faulkner and Tennessee Williams early in his career confirmed his sense that he wanted to create drama that was, above all, local. Echoing one of his favorite authors, Albert Camus, Fugard says in *Notebooks, 1960– 1977* that the "true meaning" of his life's work is "just to witness" as truthfully as he can "the nameless and destitute" of his "one little corner of the world." The greatest influence on his work comes from his collaborators, especially black performers, such as Zakes Mokae and John Kani, who carry on a rich, indigenous storytelling tradition.

Psychology in Intimate Relationships :

According to Dennis Walder in *Athol Fugard*, Fugard's plays "approximate the same basic model established by *The Blood Knot:* a small cast of 'marginal' characters is presented in a passionately close relationship embodying the tensions current in their society." For example, Boesman expresses his hatred of the South African political system in the form of violence toward Lena, who suffers Boesman's misplaced rage with dignity. Similarly, in *My Children! My Africa!* the confrontation between the elderly black schoolteacher and the militant student reflects a gap between generations and ideologies. A Fugard play invariably reveals the damage that unjust social institutions inflict on the psychic and ethical integrity of individuals. Fugard forces audiences to consider his characters in their complexity, not to characterize them as good or bad.

The Dramatic Image :

Fugard's model is also consistent in the way his plays are produced. The actors are directly involved in the play's creation. Unnecessary scenery, costumes, and props are stripped away, creating what the Polish director Jerzy Grotowski called "poor theater," although Fugard was practicing it before he encountered Grotowski's work. For Fugard, a play exists only when it is performed for an audience. The function of drama is to evoke the truth of what he calls "the living moment." The intense, revelatory moments in his plays are usually expressed in images, such as the moment when Hally spits in Sam's face in *Master Harold*, or when Zach looms above his brother Morris, provoked by racist insults into attack, in *The Blood Knot*.

Fugard is highly regarded by literary and theater critics. Some have called him the greatest playwright of his era. He commands respect for his unfailing opposition to apartheid and for his sophisticated explorations of its subtly destructive effects. Critics have also appreciated his ability to elicit emotion without declining into melodrama. Most South African drama, especially the nation's lively alternative theater, bears the stamp of Fugard's work. His acclaim is greater outside his home country. In the United States, he is one of the most frequently performed living playwrights.

Racial Critique :

Not all critics of apartheid, however, have appreciated Fugard's works. Over the years, some have faulted him for his failure to denounce the system's injustices in a more confrontational manner. His plays are open to multiple interpretations, and thus to controversy. For example, some Afrikaners believed the message of *The Blood Knot* was that blacks and whites could not live together peaceably, while some black critics called the work racist. Most now embrace the play as a sad commentary on the way racism has twisted and tangled our understanding of brotherhood and humanity.

Amid the racial polarization of apartheid, Fugard walked a fine line. Critic Jeanne Colleran wrote in *Modern Drama* that "Fugard cannot write of Johannesburg or of township suffering without incurring the wrath of black South Africans who regard him as a self-appointed and presumptuous spokesman; nor can he claim value for the position previously held by white liberals without being assailed by the more powerful and vociferous radical left."

"Master Harold" and the Boys one of many of Fugard's plays to receive acclaim was *"Master Harold" and the Boys*. Reviewing the New York production, Robert Brustein of the *New Republic* noted that *"Master Harold* seems to be a much more personal statement than his other works; it also suggests that his obsession with the theme of racial injustice may be an expression of his own guilt, an act of expiation. Whatever the case, his writing continues to exude a sweetness and sanctity that more than compensates for what might be prosaic, rhetorical, or contrived about it."

15.4 TECHNICAL WORDS/ KEY WORDS:

- **Foibles:** A minor weakness or eccentricity in someone's character.
- **Immigrant:** A person who comes to live permanently in a foreign country.
- **Calvinism:** It is also called Reformed Christianity, is a major branch of Protestantism that follows the theological tradition and forms of Christian practice set down by John Calvin and various other reformation era theologians.
- **Abduction:** The action of taking someone away by force or deception.
- **Turbulence:** Violent or unsteady

15.5 SELF- ASSESSMENT QUESTIONS :

1. Write an essay on Athol Fugard's literary contribution to African literature.
2. Write a note on Athol Fugard's life and works.
3. How does the experimental nature of Fugard's theater affect the content and tone of his plays?

15.6 SUGGESTED READINGS :

1. Athol Fugard: His Plays, People and Politics by Alan Shelley (Oberon Books)
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Prof. G. Chenna Reddy

LESSON - 16

THE BLOOD KNOT

Athol Fugard

AIM AND OBJECTIVES :

The aim of the lesson is to explore the themes of race, identity, poverty, and brotherhood through the story of two half-brothers living in South Africa. The objective of the lesson is to know the voice of inner truth speaks of the importance of self-identity and the power associated with it.

STRUCTURE:

16.1 INTRODUCTION :

Arnold Fugard Lannigan Fugard commonly known as Athol Fugard is a South African Playwright, novelist, actor, and director widely regarded as South Africa's greatest playwright. He has written more than 30 plays. He gained international attention from a play called The Blood Knot. He often writes on the subject of South African apartheid. His plays include, The Cell Hello and Goodbye, Valley Song, Victory, My Children My Africa, The Shadow and Hummingbird, The Road to Mecca, and others. His plays have garnered the Tony Award, New York Drama Critics Circle Award, Drama Dok Award, and many more. Even Today he pens insightful plays addressing modern inequality.

The play *The Blood Knot* is written by Athol Fugard during South Africa's Apartheid era of institutionalized racism and segregation. Apartheid was a system for keeping white and non-white people separated that was used in South Africa from 1948 to 1994, it was also known as racial segregation. It is written by the greatest South African playwright Athol Fugard. It is the story of two half-brothers who shares the same mother but a different father. It was written in the early 1960s and first performed in 1961 but after the first performance South African authors banned it. Through this play, Fugard showed his hatred and dissatisfaction with the world in which whites were segregated from non-whites.

The play was prepared for transmission on British television twice in the 1960s. The first version, directed by Charles Jarrott, was shot in May 1963 for the highly regarded *Armchair Theatre* anthology series, but was never transmitted, although the recording has survived. After the rights on the script had lapsed, another production for the BBC 2's *Theatre 625* strand was made in 1967, with Fugard's collaboration. Also surviving, it stars the Jamaican actor Charles Hyatt as Zach and Fugard himself again playing Morris; Fugard was pleased with the results: Back in S'Kop after five weeks in London for BBC TV production of *The Blood Knot*. Myself as Morrie, with Charles Hyatt as Zach. Robin Midgley directing. Midgley reduced the play to 90 minutes...Midgley did manage to dig up

things that had been missed in all the other productions. Most exciting was his treatment of the letter writing scene – "Address her" – which he turned into an essay in literacy...Zach sweating as the words clot in his mouth....

Less pleased, and committed to the system of apartheid, the South African government of B. J. Vorster confiscated Fugard's passport. The play was revived at the Roundabout Theatre in 1980. Reviewing an anniversary performance of the revival in 1985, starring Fugard himself in the role of Morris and Zakes Mokae in the role of Zach (the roles both originated in South Africa in 1961), *New York Times* drama critic Mel Gussow describes the play as "An artfully executed theatrical dialogue...one can discover the seeds of the author's art. Themes, motifs, images and the author's own impassioned consciences are all there in organic form."[1] In *Time* magazine, the same performance was reviewed by Pulitzer Prize-winning critic William A. Henry III, who notices the long collaboration between the two actors, Fugard and Mokae: "The actors' blood knot of decades of fraternal friendship has only ripened their truth onstage."

16.2 CHARACTERS IN THE PLAY 'THE BLOOD KNOT':

- Morris
- Zachariah

- Setting
- One room shack in in non-white location of Korsten, near Port Elizabeth, South Africa.

16.3 SUMMARY :

The Blood Knot is an early play by South African playwright, actor, and director Athol Fugard. Its single-performance premier was in 1961 in Johannesburg, South Africa, with the playwright and Zakes Mokae playing the brothers Morris and Zachariah. Lucille Lortel produced *The Blood Knot*, starring J.D. Cannon as Morris and James Earl Jones as Zachariah, at the Cricket Theatre, Off Broadway, in New York City, in 1964, "launching" Fugard's "American career." It was the first South African play performed with an interracial cast. Its Broadway premiere was at the John Golden Theatre, in 1986, with Fugard and Mokae playing the brothers as they had in the play's premiere. The play was most recently performed in Johannesburg, South Africa in 2010 as part of Mandela Day celebrations, with Michael Brando playing the lead role of Morris.

The title of *The Blood Knot* is apt and absolutely appropriate. Both the brothers have different skin tones one is white and another is dark tone. Both have different rights given by the African Government according to racism segregation. The fact that blood is thicker than water is exemplified in their manifestation of love and concern for each other.

Blood Knot is a parable of two brothers who share a one-room shack near Port Elizabeth, South Africa: Zachariah is dark-skinned and Morris, light-skinned. They share the same mother but find their differences lead them to a common bond as brothers and men. Saving to buy a farm where they may retire Morris is the "slave", cooking and cleaning while Zach earns money for them both. When Morrie joins a lonely hearts club on his brother's behalf, they find themselves awaiting the visit of a White woman who will never arrive.

The play opens in a dilapidated one-room shack in the "non-white" section of the Korsten settlement in Port Elizabeth, South Africa. The walls appear battered and worn, consisting of scraps of corrugated iron, wood, cardboard boxes, and hessian bags. Sparsely

furnished, the shack boasts only one door and window. Contained within its slouching walls are an oil stove, a kettle, and several pots. A shelf over one of the beds holds a small collection of books, a Bible, and an alarm clock. Inside the shack, Morris waits for his brother, Zachariah, to return home from work.

Morris need not wait long as Zachariah soon enters. Zachariah sits down and soaks his feet in an enamel wash basin, and Morrisinquiries about his day. Zachariah complains about working at the park, explaining to his brother that being on his feet all day worsens his calluses. He has little choice, however; he must comply or lose his job, so his feet are in near-constant pain.

Zachariah then laments about the life he used to enjoy with Minnie, an old friend of his. He reminisces about the good times he had when Minnie came around and bemoans that Morris is a homebody that prefers quiet evenings, missing the wild nightlife that he and Minnie often frequented. To comfort his brother, Morris tries to remind Zachariah about their plans. When his alarm clock rings, Morris stands and prepares dinner. He talks about the future and reminds Zachariah of their dream to save up for a small farm on which they can grow food and be self-sufficient.

Despite the logic of his brother's words, Zachariah remains upset. He reminisces about fun-filled evenings and the female company he once enjoyed. In response, Morris suggests that Zachariah find a female pen pal, but Zachariah is skeptical about this prospect, as he is illiterate and can neither read nor write. Morris reassures Zachariah that he will read and write the letters for Zachariah.

The next evening, Morris turns to the pen pal section of the newspaper. He creates a list of three potential pen pals for his brother: Ethel Lange, Nellie de Wet, and Betty Jones. After some discussion, the brothers settle on Ethel Lange, and Morris helps Zachariah write his first letter to her.

A few days later, a reply arrives from Ethel. In her letter, she has included a picture. Morris's reaction to the image is explosive; he tells Zachariah to burn the letter, as Ethel is white, and her brother Cornelius is a policeman. Understandably, Morris fears for Zachariah's safety. However, Zachariah insists that he likes the idea of corresponding with a white woman, telling Morris that they will proceed gently and assuring his worried brother that he knows how to handle Ethel's policeman brother.

Defeated, Morris sits down to help Zachariah pen a reply to Ethel. The brothers decide to embellish the truth, telling her that Zachariah has a car and looks forward to taking her and her friend Lucy for a drive. Despite playing along, Morris remains wary, warning Zachariah that he is playing with fire. The next evening, they receive a reply from Ethel.

In her next letter, Ethel tells Zachariah that she and Lucy plan to vacation in Port Elizabeth in June. They will stay with Lucy's uncle in Kensington, which is just five minutes away from the brothers' home. Morris is livid. He tells Zachariah that his game is up and that there will be trouble when Ethel's brother discovers that Zachariah is a black man.

Zachariah agrees that it would be dangerous for him to meet Ethel and suggests that Morriswith his fairer skin and white-passing appearance, go in his stead, as Ethel would never know the difference. Zachariah insists that Morris could easily charm Ethel with his conversation and gallant behaviour. However, Morris argues that he will need a suit to look

the part of a gentleman, an expense they can ill afford. Zachariah then asks about the money they have been saving, and Morris runs to grab the tin holding the cash. A brief tussle ensues, but Zachariah ultimately wins.

The next day, Zachariah brings home a suit for Morris, who unhappily puts it on. The brothers then practice how Morris might greet and converse with Ethel. Their conversation is lively and comical; however, the happy moment is ruined when Morrisstill acting as a white man, directs a racial epithet at Zachariah.

The next evening when Zachariah returns from work, the shack is in disarray. Anxious from the events of the previous night, Morris has not completed his usual housekeeping tasks. Zachariah is furious and confronts Morris, who explains that he is leaving and cannot follow through with meeting Ethel. To cheer Morris up, Zachariah produces a letter from Ethel and tells Morris to read it.

Morris does so, and his mood changes. Apologetically, Ethel explains that she is now engaged to a man named Stoffel, who does not want her to correspond with other men. Heaving a sigh of relief, Morris says that they can move on from this silliness and begin saving again. Zachariah, however, appears deflated.

To humour Zachariah, Morris agrees to put on the new suit one last time. Then, the two brothers engage in more playacting. Morris takes on the role of Zachariah's white supervisor, while Zachariah plays the subservient black park attendant. The two trade jabs and insults, and the roleplaying almost ends in violence. The play concludes with the two turning in for the night, both resigned to spending their foreseeable future together.

SYNOPSIS:

The Blood Knot is a play about two brothers, who live in a one-room shack in a crumbling section of Port Elizabeth, South Africa. They are different in temperament, but they reaffirm and support each other. Morris is a light-skinned coloured man, Zachariah is a black man. They are half-brothers, who have the same mother. They have shared the same one-room shack for about a year. Zachariah works as a gatekeeper at a park. His job is to keep black people from coming into the whites-only park. He has foot sores, from having to stand on his feet all day. Morris prepares hot water for Zach to bathe his feet. Morris has been saving the money that Zach earns, so that they can buy a two-man farm. Meanwhile, the lonely Zachariah has struck up a pen-pal relationship with a white girl, and entertains fantasies that she might fall in love with him. The more level-headed Morris tries to disabuse Zachariah of such notions, and warns him that in segregated South Africa, such a relationship can only mean trouble, especially since the girl has indicated in letters that she has a brother who's a policeman. The girl says in her next letter that she is coming to visit Port Elizabeth, and that she wants to meet Zach. She does not know that he is black. Zach suggests that, since Morris is light-skinned, he should take Zach’s place, and pretend to be a white man. Zach spends their savings on a suit of clothes for Morris, telling him that he should go to see Ethel. In the end the girl decides not to visit. Morris and Zachariah will, apparently, remain together for many unhappy years to come, needing each other, but unable to bridge the gap brought about by their respective skin tones.

Themes of *The Blood Knot* :

- **Race :** Athol Fugard wrote this play as a protest against the injustice of racism. Both the main character of the play Zachariah and Morris are saddened by the insults, injury, and inhumanity they have to face in their lives.
- **Identity :** Morris being a black man in white skin speaks of a doubleness of racial identity. Morris can actually pass off as a white man. Morris apparently left Zachariah to find a better life for himself as a white-skinned person. But he was torn between his skin color and his blood ties. So there is a tension of his double consciousness in Morris as the black man with light skin.
- **Poverty :** The playwright highlights the pitiable conditions of the blacks by portraying their surroundings and their home. As a laborer, Zachariah lives in one room in a town outside Port Elizabeth. Morris hopes to extricate themselves from this grinding poverty and slavery and dreams of having a farm on their own. Unfortunately at the end of the play having spent all their savings on clothes and other things they are left in a worse condition of having nothing but each other.
- **Brotherhood :** From the beginning of the play, we find. Morris to be bound to his brother. Zachariah the fact that blood is thicker than water is exemplified in their manifestation of love, care, and concern for each other.

***The Blood Knot* - Analysis**

"The Blood Knot," the current offering of Theater Three's contemporary play series, first opened in 1962 in an abandoned factory in Johannesburg. Its searing examination of the unseverable bonds between two brothers, one ebony black and one so light-skinned he can pass for white, held a mirror up to South Africa. "The Blood Knot" carried a warning to both South Africa and the world about what was happening to human beings trapped in the madness of apartheid.

In the play, Morris, the light-skinned brother, has returned after a long absence to the nonwhite ghetto in which his dark-skinned brother, Zachariah, lives. Morris is emotionally twisted by guilt at having spent years trying to pass for white, and he easily falls into a pattern of housekeeping for his brother. He sweeps the floor of the meager shack and cooks the scanty meals. Zach works as a park gatekeeper, where his job consists of making sure that black children are kept off the "white only" park landscape. In a small attempt to ease Zach's pain, Morris bathes Zach's tired feet at the end of each day. But there are tensions between these two brothers of different skin colors that began in childhood, and the bitterness and lack of trust simmering within this ghetto shanty finally explode over a white woman.

Morris offers to write to a pen pal listed in a newspaper advertisement on behalf of the illiterate and lonely Zach. When the woman's reply includes her picture they see that she is white. Suddenly, the strings that weave this blood knot are exposed. Male competitiveness and sibling rivalry are components almost as strong as the color issue, and it is these undercurrents of easily recognizable universal feeling which act like prongs to pull out and expose to full light the racial issues Athol Fugard is addressing.

The play, fortunately, is powerful enough to survive the insipid production it is receiving at Theater Three's Second Stage Theater. The director, Gene Durney, has failed to explore the play's depths and shadings, so that what is on stage is little more than a straightforward reading. Russell Behrens's lighting design is unimaginative at best and intrusive at worst, and Len Borovay's precise re-creation of a one-room shack misses the possibilities inherent in "The Blood Knot's" style of heightened realism.

Both of the actors, Tony Butera as Morris and Fayton Hollington as Zachariah, give generally mediocre performances, although each occasionally rises to the level of the writing. Tony Butera needs to spend more time exploring the complex character of Morris to discover more levels that would keep his performance from being as one-dimensional as it too often is. Fayton Hollinton faces the same problem of appearing to give an unconsidered, facile performance. Yet, these actors have moments in which their pain, frustration and even their brotherly love become memorable. It is then that Athol Fugard's powerful political statement is most effective.

The play has only two characters, half-brothers Morris and Zachariah share the same mother, who is black. However, because Morris's father is white, his skin is far lighter than his brothers allowing him to pass for a white man. During the Apartheid era an authoritarian leadership rooted in white supremacy governed South Africa. Consequently, the white minority in power dominates the nation's black majority politically, and economically non-white ethnic groups were segregated into poorer neighborhoods and designed franchised politically.

Having lived for a few years as a white man, Morris returns to the "coloured" section of the part of Elizabeth to live with Zachariah. Together, they inhabit a small run-down shack that Morris maintains while Zachariah works as a gatekeeper at a park. His job is to prevent black people from entering the park. He comes back every evening with foot sores from standing for long hours.

Morris does not want to work in the predominantly black neighborhood of part Elizabeth because, as a man who looks white, he fears he will not fit in. He is content to keep the house, cook the meals, prepare hot water for Zach, and also save money for their future- to buy a small farm for themselves and live on their own.

Zachariah carries on a pen pal relationship with a white girl who does not know he is black. While Zachariah believes he and they can have a real in-person relationship. Morris is far more cynical about the matter. In fact, the very earliest Apartheid laws passed by South Africa were the prohibition of mixed marriage acts, the latter of which barred sexual relations of any kind between two different races. Morris is especially alarmed when he learns that the girl's brother is a police officer.

When the girl insists on visiting Port Elizabeth and meeting Zachariah in person, Morris convinces his brother that she will be horrified when she discovers he is a black man. Zachariah allows Morris to pose as him to mitigate the risk of being arrested by the girl's brother.

In preparation for the rendezvous, Morris buys the type of clothes that a white man is likely to wear, spending the significant portion of the money Zachariah had earned to put to words their dream to buy a farm.

In a new letter, the girl explains that she has changed her mind and she will not visit part Elizabeth. The two-man release from fear. In the end, Morris winds up his old alarm clock, the one used throughout the play to remind him of tests such as fixing Zachariah's footbath, preparing supper, or going to see, Morris says: "You see, we're tied together, Zach. It's what they call the blood knot the bond between brothers."

Conclusion

Thus, Athol Fugard's play The Blood Knot explores the themes of race, identity, poverty, and brotherhood through the story of two half-brothers living in South Africa during the Apartheid era. Fugard's portrayal of the brother's poverty and struggle for survival serves as a powerful reminder of the devastating effects of inequality and segregation. Despite their hardships, however, Morris and Zachariah's bond as brothers remains unbreakable, highlighting the importance of familial love and support in times of hardship.

Overall, The Blood Knot is a powerful and thought-provoking play that reminds us of the ongoing struggle for racial justice and equality in South Africa and around the world.
Athol Fugard, being a mixed race of an Afrikaner mother and an Anglo-Irish father, has experienced living in both societies which led to the existence of "such a wide variety of characters from different social and economic backgrounds in his work". As Cohen states in his article "A South African Drama: Athol Fugard's 'The Blood Knot'". It is up to them when it is time for the whites to make a decision, but the blacks cannot decide for the simplest issues. Emphasizing the study of this main issue, Fugard shows how Apartheid has affected his character's lives. "The black man has his role chosen forhim, and for the whole of his life he is a victim of that choice in whose making he had no part. The white man is his maker and his master". Most of Fugard's plays deal with this South African theme. Using these kinds of themes with lifelike characters, social realism and naturalistic language made his works closer to a true theater of South Africa. Writing in English also helped him to universalize his country's theater and found audiences all around the world to show his hatred of political oppressions. According to Mshengu, by the use of indigenous African language, Fugard has "had entrée into the language and culture of the 'Coloureds' in South Africa" which meant his accession to "the life and culture of the majority" of people living in South Africa. Blood Knot written in 1961 has been considered as the "most accomplished, and theatrically most powerful, of the earlier plays". Blood Knot and two of his other plays Hello and Goodbye and Boesman and Lena were written and set in Port Elizabeth and have been published in a collection entitled Three Port Elizabeth Plays. According to Foley, Fugard started writing Blood Knot when he was in London in 1960, and finished it in 1961 in Port Elizabeth. The play itself is set in Korsten, a local region in Port Elizabeth as it is mentioned in the opening stage direction: "All the action takes place in a one-room shack in the 'non-white location' of Korsten, Port Elizabeth" (Fugard 2). Port Elizabeth has an important role in Fugard's work, because before writing these series of plays, he "was acutely conscious of how imitative and derivative his plays were and that he needed to find some authentically indigenous form or style". The political and also personal events which happened in 1960 gave him the power to find and establish a particular dramatic style for himself.

The simplicity of setting has been always evident in Fugard's plays. The play takes place in a room, almost an empty room, with only necessary props. "One door, one window (no curtains), two beds, a table and two chairs. Also in evidence is a cupboard of sorts with an oil-stove, a kettle and a few pots. The shack is tidy and swept, but this only enhances the poverty of its furnishings". Martin Orkin in his article "Body and State in Blood Knot/ The Blood Knot" mentions "All the scenes of the play are located within the home and within the family unit.

We may see the play as partly concerned to explore the struggle of two young men within the safety of home and family, to find, within their bodies, identity".The play is dealing with poverty, which is also neatly pictured in the setting of the place. "You should have been here this afternoon, Zack. The wind was blowing again. Coming this way it was, right across the lake. You should have smelt it, man. I'm telling you that water has gone bad.

Really rotten! And what about the factories there on the other side? Hey? Lavatories all around us? They've left no room for a man to breathe in this world". The setting of the play also denotes the theme of poverty. All these cause a constant unity to be felt in the play. Blood Knot circles around two main characters: Morrie and Zachariah Pietersen, two brothers, one light-skinned (enough to pass for white; "the South African expression for coloureds who looked as whites" according to Kacer) and the other a black man, which brings to the reader's mind the possibility of different fathers, since they share one mother. But at the moment they seem to be parentless.

Zachariah carrying a flat characteristic is completely illiterate and works as a gatekeeper at a park with footsore at his feet from standing all day at gate; he gives whatever he earns to his brother, the one with more complicated character. Morrie, Zachariah's half-brother, is the civilized, intellectual, educated, poetic, smart brother who stays at home and does the domestic chores in the house and plans for future with the money his brother earns. As it is apparent, the white brother acts as a white, having the control over his brother, being at home and just thinking about how to save money, which is an act of gaining power, and the black brother works out of the house in a dreadful situation, as it can be expected from a black man. Contrary to Morrie who thinks of future, Zachariah lives in the present. Morrie is planning for a "small two-man farm" somewhere out there in "the right place" which is not absolutely Korsten with the money Zach earns.

Complaining about restrictions Morrie's plans have caused, Zach stricks up a pen-pal relationship with a white girl Ethel Lange, "[a] corresponding pen-pal of the opposite sex", although they are not aware of her whiteness from the beginning. Since Zach cannot read or write, Morrie write the letters for him which causes him to be aware of what happens between them. Although Morrie warned Zach of having relation with a white girl, "they don't like these games with their whiteness", he insistently continues writing letters. After exchanging three letters, Ethel told him that she's coming to Korsten to meet him. Quarreling much on the subject, Morrie the white brother accepts to personify Zach.

To prepare him for a date, Zach buys an "outfit, for a gentleman" with their saved money. Putting on his white clothes, their structural difference, the difference between the color of their skin became more apparent, despite their blood bond. Morrie begins to treat Zack like an inferior, calling him "swartgat" -"a farinaceous derogatory term for a black man", "horrible" and attacks Zachariah with his umbrella. Although Ethel's coming to Korsten is nullified, both of them are aware of the difference in their skin tone. Blood Knot is a play about the union of opposites; the union of two different world of blacks and whites. Zach is the representative of the blacks and Morrie also the representative of the whites, but metaphorically. The tension which can be felt between the brothers in the play is the same as the tension among whites and blacks in a colonized country. Foley has also confirmed it by saying that the play is "on 'a symbolic level' or 'in suspended time' a representation of the black and white races in South Africa". He also mentions that: Morris may be interpreted as an image of the white colonist who has entered unbidden into the home of the black man in Africa, and has imposed his idea of order and control upon that environment. The play succeeds also in throwing up uneasy stereotypes of the "civilized",

Apollonian white man and the "savage", Dionysian black, though without itself supporting such stereotypes. And the climax of the action presents horrifying image of the pending racial apocalypse in South Africa if the white man continues to oppress and abuse his black "brother".

Being considered as the agent of the whole black society and the white society, this can be deduced that the play is a microcosm of the real world. The characters in the play denote real human being living in the real society.

This union of the two brothers, or better to say, the union of blacks and whites is exactly what Homi Bhabha has talked about in The Location of Culture. According to Al-Qarni "Fugard is mainly preoccupied with portraying one of the most basic cultural and political theories of human consciousness and identity: it is the multiple dichotomous operating conflicting stances of colonizer/ colonized, white/ black, persecutor/ persecuted, oppressor/ oppressed, self/ other, and victim/victimizer" .

On the other hand, Bhabha's theories deal with the relation of these binaries. He emphasizes the mutual relation between two parties, the colonizers and the colonized. What Bhabha called Hybridity and Mimicry which occur in the third space of enunciation can here be applied to the play.

The play is important not only as a work of art, but as a statement against the injustice represented by apartheid. When the play was first performed, in 1961 in Johannesburg, with Athol Fugard as Morris and Zakes Mokae as Zachariah, the actors were arrested. The play was banned by South African authorities, and censorhip laws were passed, which prohibited racially mixed casts or audiences in theaters in South Africa.

Fugard had to endure having his home raided, and having his phone tapped by South African authorities. His passport was revoked in 1967, after *Blood Knot* appeared on British television, but was later returned to him in 1971, after a public petition of support.

An interesting aspect of the play, in scene seven, is the temporary conflict between Morris and Zachariah, caused by their playing, respectively, the roles of white man and black man, as a game for their own amusement. The game becomes too real for them. They are at the point of violence, when they remember that they are only playing a game.

Morris, in fact, had been tempted to use his light skin-color to try to live his life as a white man, but had been unable to live with the guilt and uncertainty that this had caused. He had chosen to live his life as a black man.

Because of his light skin-color, Morris could choose whether to live as white or black. But Zachariah, because of his dark skin-color, has no choice. Zach cannot be anything other than what he is, a black man, which means being treated as inferior by the society of apartheid.

The most excoriating examination of skin colour begins at the time when the final letter from Ethel is received by the two brothers. Ethel evaporates Zachariah’s dream by expressing her inability to meet him because she has got engaged to get married. Morris is pleased to hear this news and thinks that “the problem has gone….and got engaged to be married” (86). Now they can live together without any fear. Now he is ready to “stay” in *Korston Pondok*. Here one can understand how far Morris is terrified by the thought of White Ethel, eventually apartheid regime. Throughout the play, Ethel does not appear on the stage, yet she as a powerful agent of apartheid regime frightens the two brothers. Ethel, “hardly appears to constitute a credible voice of authority but, however banal, she is White and as such represents all the power of the malevolent State” (Shelley 66). In the play, sometimes the presence of non-appearing Ethel seems to be as real and dangerous as Detective-Sergeant J

du Preez, the invading force in the play *Statements after an Arrest under the Immorality Act.* She represents the unseen eye of Bentham's Panopticon.

Though Ethel is no longer Zachariah‟s pen-pal, he persuades his brother to put on „clothes‟ anyway. Here the most dangerous game about social and political reality of South Africa begins across the colour line. This scene shows shame, hatred and fear in racist society of South Africa. Morris undertakes the role of an indifferent and arrogant White *Baas* (master), whereas Zachariah assumes the role of servile *Swartgat* (Black arse).The language that the two brothers use in the game itself reveals racism in the South African society. Morris implies the word *Swartgat* time and again, but Zachariah no longer reacts. He humbly accepts his inferiority for not being a White man. Morris behaves as a master and treats his brother like a slave.

Earlier in scene five Zach showed his reaction against his brother's inhuman treatment when he was called "*Swartgat*", but now he accepts it with humility because he is playing the role of typical Black of South Africa.

However, Zach, standing at the gate chases the children of his own colour away from the all-white park. He observes the boots of White people whoever pass by. Initially Morris is not ready to play the game, but, on his brother's insistence he agreed. The White man plays tossing coins to the Black man. But the play suddenly turns bitter when the Black man mutters Bastard‟.

The White man assumes to be the owner of the park and he enjoys it but he, always, realises Black man‟s presence. He blames the Black man, saying "The sight of you affects me "*Swartgat*". The Black man answers, "I feel it does?" .The conversation between Zachariah and Morris produces menacing effects of racial discrimination. The White man pushes him with his umbrella and mocks at his blackness, "My God! What sort of mistake is this! A black man! All over, my boy?" The significance of skin colour is obvious from the above dialogue. Morris considers himself superior because he has adopted the role of a White man, whereas Zachariah thinks himself inferior because he is playing the role of a Black man. The White man has contempt for the Black man not because he has committed any mistake or sin, but because he has Black skin. The Black skin is the cause for his inferiority, inhumanity and humiliation. Morris attacks Zachariah not because of enmity but because of his authority complex‟ or leadership complex‟ as Frantz Fanon terms it. The Black man can perfectly tolerate the fact of not being a White man. Sometimes he has been led to ask himself the question about his own identity weather he is a man. It keeps happening because his reality as a man has been challenged by the White man. The Black man suffers from not being a White man to such an extent that the White man imposes discrimination on him. The White man treats him like a slave. He robs him of all worth and all individuality. Thus, it is obvious that "the White man acts in obedience to an authority complex, a leadership complex‟ while the Black man „obeys a dependency complex"

Suddenly the Black man appears to be menacing when the White man realizes that he is locked in the park by an angry Black man. The White man tries to go outside the park but is unable to get the way. Being frightened the White man stammers, "But…but I thought you were the good sort of boy? The simple, trustworthy type of John boy" The attitude of the Black man is remarkable here in response to the White man, he says I've changed.‟ when Morris asks him who gave him the right. He replies, „I took it!''. The White man feels annoyed. He screams:

"That's illegal! They weren't yours! That's theft. Thou shalt not steal. I arrest you in the name of God. That's it God!. But now Morris, frightened and guilt-ridden, wishes to finish the role playing of a White man and requests his brother hear his prayer. Morris realizes his guilt that is temptation to live as a White man, away from his brother, bidding

farewell to his race. However, Zach is furious to strike him. The alarm clock rings, leaving the Black man standing on the point of violence and the White man crawling frantically. This climatic image has immense implications: what could be if the Black man is determined to fight for his own dignity and rejects the role imposed by the White man? There is possibility for inter-racial violence because the Black can no longer tolerate the humiliation and inhuman treatment at the hands of the White man. Zach aggression shows that the Black man will not always be able to control the Black man and that violence or destruction is inevitable if their exploitation is not stopped in South Africa.

However Fugard does not bring the curtain down on this climatic image rather he reconstructs the calm before the play comes to an end. The two brothers come back to reality after playing the horrible game. Morris becomes aware of the full meaning and possible consequences if the white man continues his inhuman treatment of the Black man. He forgoes his desire to pass for White with the help of his brother's instruction. He gives up his illusions about the future and expects that things can be better for the coloureds and the Blacks in South Africa.

It is only their brotherhood that can enable them to confront the difficult situation under racial system of apartheid. When everything fails, their brotherly love remains.
Like Fugard‟s other characters [for example, Boesman and Lena in the play of the same title, Sam and Hally in "*Master Harold*"] Morris and Zach need mutual understanding love and respect. Thus it gives true meaning of the blood knot. Though they are polarised to see themselves as different individuals in a racist society, still they are bound to one another because of brotherhood. In short, it is false separation of people into different races on the basis of skin colour supporting the ideology of apartheid: practices of inhumanity, prejudice and injustice etc.

Since Fugard is delineating the prime issue of race in South Africa, it seems that the normalisation of the situation at the end of the play suggests no challenge to the social and political reality. This can be worrisome to any individual who expects possibility of change in the present South Africa. In his view the only logical option for the oppressed is revolution and violence. But, Fugard rejects this solution. Therefore, one may argue that *The Blood Knot* offers no proposal for social and political change between Whites and non-Whites. Humiliation and degradation are permanent features of the life of South African non-Whites as Fugard writes: "there no choices for Zach to overcome the brutalities imposed upon him because of his skin colour" (*Notebooks* 9). But the message that Fugard gives in the climatic image of final confrontation of two brothers is suggestive of what can happen if the subject people continue to be held in oppression and subjugation. Instead of violence, however, Fugard offers brotherhood among the people as solution.

Thus The Blood Knot lays emphasis on the individuals to recognise his identity, and not consider himself inferior to any one in any situation. This is Fugard‟s message resulting in Zach‟s affirmation of his race and Morris‟s relinquish of his hope to pass for White. Therefore one must not think the play gives credence to the apartheid ideology of the superiority of the White man. Fugard explicates the South African racism through *The Blood Knot*, as it is usual with all his plays, to reveal the universal fact that all men are brothers and, hence, the people of all races must live peacefully together. The confrontation of the two brothers in the climactic scene of the play symbolises the time-bomb on which apartheid with its racist ideology sits. In short, it can be said that the story simultaneously narrates the injustice and racism of apartheid as Albert Wertheim observes: "The reality is that Fugard is a world-class playwright, who often uses South Africa he knows so intimately as a setting for

more universal examinations of human life, human interactions, and the powers of art. His several plays about South African apartheid may be set in a specific place and time, but they deftly use the space/time coordinates to graph far more imposing and larger, generally applicable patterns of race and racism"

16.4 TECHNICAL WORDS/ KEY WORDS:

- **Swartgat:** Nigger.
- **Blood knot:** To the inseparable tie binding them together bond between brothers.
- **Race:** The idea that people can be divided into different groups based on physical characteristics that they are perceived to share such as skin color, eye shape, etc.,
- **Segregation:** The action or state of setting someone or something apart from others.
- **Apartheid:** (Afrikaans: "apartness") was the name that the party gave to its racial segregation policies, which built upon the country's history of racial segregation between the ruling white minority and the nonwhite majority.

16.5 SELF- ASSESSMENT QUESTIONS :

1. What is the theme of *The Blood Knot*?
2. What is the main conflict in *The Blood Knot*? Discuss.
3. What is the analysis of blood knot by Athol Fugard?
4. Sketch the character of Zachariah.
5. Discuss the relationship between the two brothers in Athol Fugard's *The Blood Knot*?
6. How is the white supremacy highlighted in the drama *The Blood Knot*?

16.6 SUGGESTED READINGS:

1. Fugard, Athol (2000) Blood Knot. In: Fugard, Athol. Port Elizabeth Plays. Oxford: Oxford University Press.
2. Walder, Dennis (2000) 'Introduction'. In: Fugard, Athol. Port Elizabeth Plays. Oxford: Oxford University Press.
3. Wertheim, Albert (2000) The Dramatic Art of Athol Fugard. From South Africa to the World. Indianapolis: Indiana University Press. Wilson, August (1993) Two Trains Running. New York: Plume
4. Fanon.Frantz. *Black Skin and White Masks.*U.K.: Pluto, 1986. Print.
5. Foucault, Michel. *Discipline and Punish*. trans. Alan Sheridan. Harmondsworth: Penguin Books, 1991. Print.
6. Fugard, Athol. "The Blood Knot". *Three Port Elizabeth Plays.* London: Oxford UP, 1974. Print.

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(405EG21)

M.A. DEGREE EXAMINATIONS

Fourth Semester

ENGLISH

Paper: Colonial /Post colonial Literature-II

Time: 3Hours **Max. Marks: 70 Marks**

Answer ONE question from each unit
All questions carry equal marks

1. **(a) Write a short note on ANY THREE of the following.**
   (i) Racial oppression
   (ii) Theme of Alienation
   (iii) Culture
   (iv) Realism in Canadian Novels
   (v) Search for Identity
   (vi) The expatriate experience

   (OR)

   (b) Write an essay on Narrative techniques of Canadian Literature?

2. (a) Describe the patriotic element in A.D.Hope's poem "*Australia.*"

   (OR)

   (b) What are the central themes of the novel "*Voss?*"

3. (a) Discuss the power relationship between men and women as portrayed by Jean Rhys' in the novel *Wide Sargasso Sea*?

   (OR)

   (b) Sketch the character of 'Hagar Shipley'?

4. (a) Write a brief note of Gardimer's literary and historical contemporaries?

   (OR)

   (b) Write an essay on Black liberation in the novel *July's people*?

5. (a) Sketch the character of Ned Kelly.

   (OR)

   (b) Sketch the character of Zachariah.