



CONTENT

1. PREFACE
2. THE PAMPHLETS OF JOHN MILTON
➤ SELIM AKTAR (5TH SEMESTER)
3. 19TH CENTURY WORKING CLASS LITERATURE AND
THE COMMUNIST MANIFESTO
➤ SOBUJ SARKAR (5TH SEMESTER)
4. MODERN FICTION (VIRGINIA WOOLF) : A
MANIFESTO OF MODERNIST NOVEL
➤ SUFIA BEGUM (5TH SEMESTER)
5. PATRIARCHY & VIOLENCE IN ROBERT BROWNING'S
DRAMATIC MONOLOGUE "MY LAST DUCHESS"
➤ NIPA GHOSH (3RD SEMESTER)
6. THE IMPACT OF IMAGIST MANIFESTO IN ENGLISH
POETRY
➤ SAFIQU ALAM (5TH SEMESTER)
7. THE MANIFESTO IN MAKING THE ABSURDIST
THEATRE
➤ MOUMITA MANDAL (5TH SEMESTER)
8. ORIENTALISM: A MANIFESTO FOR
POSTCOLONIALISM
➤ SANDIP MANDAL (5TH SEMESTER)
9. GENDER AND MORALITY: A STUDY OF JANE
AUSTEN'S "PRIDE AND PREJUDICE"
➤ PRASENJIT DAS (3RD SEMESTER)
10. KABIR SUMAN & NEW BENGALI SONGS OF 1990S
➤ RIYA GHOSH (5TH SEMESTER)
11. 'THE NEW WOMAN': A STUDY OF ELIZA DOOLITTLE
IN GEORGE BERNARD SHAW'S *PYGMALION*
➤ SREEJATA ROY (3RD SEMESTER)

12. BOB DYLAN & THE BEGINNING OF THE ROCK & ROLL MOVEMENT
SUMAN MANDAL (5TH SEMESTER)
13. THE WOMEN QUESTIONS : A STUDY OF CHARLES DICKENS' NOVEL *HARD TIMES*
RIYA HALDAR (3RD SEMESTER)
14. ASSERTING THE WOMEN'S RIGHTS: A STUDY OF VIRGINIA WOOLF'S *MRS. DALLOWAY*
TANUSHREE MANDAL (3RD SEMESTER)
15. INDUSTRIALIZATION AND ITS EFFECT ON THE WOMEN IN THE VICTORIAN ERA
➤ ARGHADIP HALDAR (3RD SEMESTER)
16. THE SMALL HISTORY & THE SUBALTERN STUDIES MANIFESTO
➤ PRASENJIT RABIDAS (5TH SEMESTER)
17. ACKNOWLEDGEMENT



PREFACE

The Department of English of Gour Mahavidyalaya organized two-day seminar on 15 & 17 November, 2021. The students were given some topics on which they presented their papers.

The 3rd semester students prepared their papers on the topics named as Patriarchy And Violence in Robert Browning's Dramatic Monologue "My Last Duchess"; 'The New Woman': A Study Of Eliza Doolittle in George Bernard Shaw's *Pygmalion*; The Women Qusetions: A Study of Charles Dickens' novel *Hard Times*, Asserting The Women's Rights: A Study of Virginia Woolf's *Mrs. Dalloway*, Industrialization and Its Effect on the Women in the Victorian Period, Gender and Morality: A Study of Jan e Austen's *Pride and Prejudice*. The 5th semester students prepared their papers on the Pamphlets of John Milton, on Woolf's famous prose piece, *Modern Fiction*, on Edward Said's Orientalism, on Bob Dylan, Kabir Suman's music and so on. and others.

Our Professors and chief guests enlightened us with their wonderful lectures. And the participants with their presentations made the seminar successful. In this short introduction, I want to share my thoughts and experience of the seminar. We, the students were curious to know more about manifestos, pamphlets and women studies. Some of our confusions and questions were answered, but not all of them. As it was for a very limited time, it was not possible to have a long debate. On the first day the

students of 3rd semester present their papers on *Women Studies or Feminism*. That was a wonderful session. They discussed a wide range of topics - from how the women were oppressed in the Victorian era to how the feminist movement took place. The journey was seriously awful and revolutionary.

Prasenjit , Tanushree, Riya , Nipa , Arghadip, Sreejata all did their best. On the 17 December, the students of 5th semester presented their papers. From communist manifesto and working class literature to Kabir Suman's song, the variation of the papers made the seminar more interesting. If I brief the whole experience I have to include some of the information that I got from the seminar. First, what Manifestos and pamphlets are and how they evolved throughout the time. Second, at present how can we see them as part of literature or the literature as a manifesto itself. I can recall Moumita's description about the absurd theatre. She describes how our daily life works are becoming instances of absurdity. That presentation challenged my thoughts about life. Sufia's presentation on Virginia wolf's writing as a manifesto of the modernist novel or Sobuj's paper on working class literature or the other paper made everyone think about the papers. At the end, the guest, Sayan Parial introduced us with the manifesto of nationalism. However, the seminar had some drawback. We didn't get any long question-answer session.

But at the end, some questions rose within us, which enlightened us about aspects of manifestos. And overall, the seminar was successful with the presence of everyone including teachers, students and the guests

RIYA GHOSH

(JANUARY, 2022)

The Pamphlets of John Milton



-By Selim Aktar

John Milton is the famous epic poet and the most stirring figure in the English prose of the puritan age. Best known for his epic poem *Paradise Lost*, he is also a mighty figure in English prose.

Milton was too good as a citizen to confine himself in an “Ivory Tower” of poetic dreams. When the Civil War broke out between the King and the Parliament, he cut short a tour in Italy where he met Galileo in prison, and the learned elite of Renaissance Italy, and returned home. Perhaps his deep acquaintance with the ancient Greek and Roman thinkers has as much to do with his Renaissance individualism to make him stand up for democratic rights of freedom against the autocracy of King.

Milton’s prose works have an unusual interest because they have a direct bearing on either his personal business or public interests. In all, they amount to twenty – five pamphlets of which twenty one are in English and the remaining four in Latin. He began pamphleteering quite early (1641) when he got engaged in a controversy with Bishop Hall over episcopacy. Then, while teaching he wrote a rather poor tract, “Of Education” (1644). When his wife deserted him, he composed two pamphlets on divorce (1643 and 1644), which scandalized the public by the freedom of their opinions and the slashing nature of their style.

The main thought in Milton's 'Anti-prelatical Pamphlets' was that the English Reformation had not been completed in Tudor times, and now was the time to complete it. He has the true protestant view of the Reformation. He asks himself, in his first pamphlet, "how it should come to pass that English should now be last and most unsettled in the enjoyment of that peace, whereof she taught the way to others." He replies by interpreting canonical history of England from the time of Henry VIII, and distinguishing three 'hinderers of Reformation' – antiquarians, libertines and politicians.

"Of Education", John Milton's instruction on Education first appeared as an eight-page pamphlet in 1644.

"Of Reformation" in England is a vigorously argued pamphlet marshalling evidence from history and literature. Christopher Hill considers that Milton was somewhat influenced in the series, by the style of the Pamphleteer 'Martin Mar prelate', back in print; and notes that the timing in May 1641, was the same month as the execution of Thomas Wentworth, 1st Earl of Strafford, and the fall of William Laud. Parts of "Of Reformation" emphasize a conflict present within Milton. He believed that the Act of writing the work would take away from the spiritual connection between an individual and God. The physicality of writing interferes with the soul that any appeal would be to the physical senses and possibly not to the spiritual. In essence, the Church is corrupt.



"Of Prelatical Episcopacy", according to Elizabeth Wheeler, "reminds readers that truth is attainable, and that all non-scriptural authority – including their own fallible. "Of Prelatical Episcopacy" turns to the arguments of the other side, refutes them point by point in what to the modern reader is a tedious detail. Though here, as in the former Pamphlet, there comes through clearly Milton's view of the lamentable gap between the simple Gospel

Injunctions, and the elaborate Paraphernalia of Ecclesiastical systems. Thomas Corns believes that “Of Prelatical Episcopacy” is an example of the way Milton relies on a writing system in which “his main clauses often support lots of subordinate clauses, and the Subordinate clauses often themselves support a number of clauses dependent upon them.”

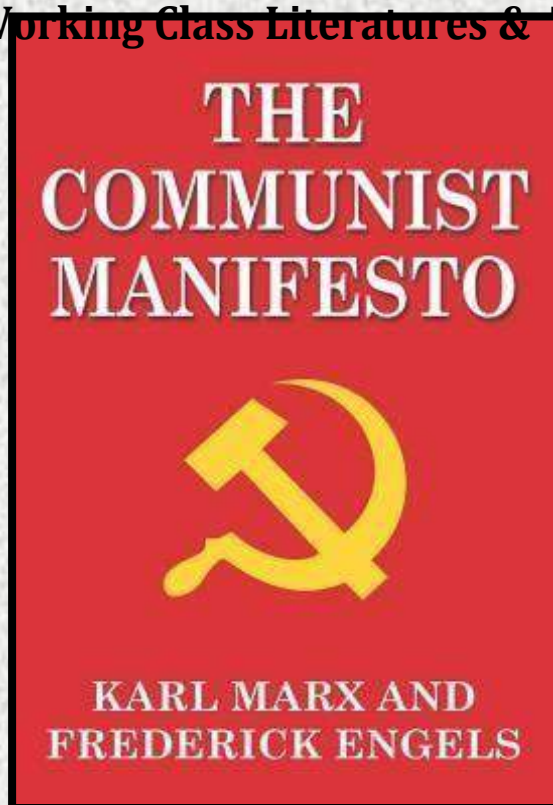
There is something else, however, which is found in these Anti-prelatical Pamphlets which is purely Miltonic and which throws much light on Milton’s state of mind at the time. He was still the dedicated poet, though the necessities of the time might take him temporarily into other kinds of writing.

Another important pamphlet of Milton is ‘The Doctrine and Discipline of Divorce’ which was published in August, 1643. It was because his ideal of marriage was so high, not because he took a low view of it, that he pleaded for easiness of Divorce. Milton’s defense of divorce naturally provoked much opposition, which led him to write, in 1644 and 1645, three further Pamphlets in more controversial vein, one citing the opinions of an early divine who had favored divorce and then, to an opponent who had attacked his first divorce Pamphlet.

Milton is not only a great epic poet; he is also a very influential pamphleteer.



19th Century Working Class Literatures & *The Communist Manifesto*



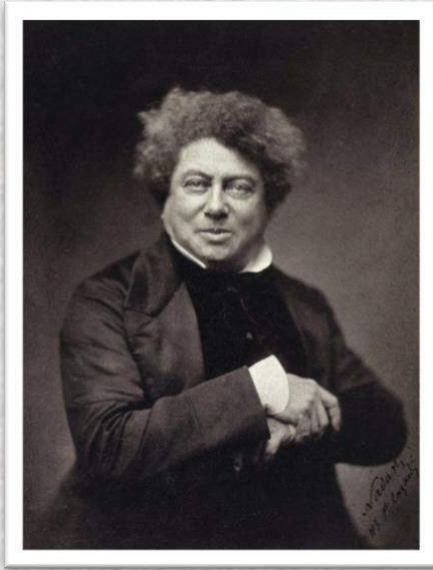
-by Sabuj Sarkar

One can easily determine 19th century as an **AGE OF REVOLUTION & REBELLION** or **INSURGENCY**. Humanitarian Revolution, February & July Revolutions, Bussa's Rebellion, Demerara Rebellion, Sepoy Rebellion, Civil War of US, First and Second wave of Industrial Revolution, Indigo Revolt etc. were happening in this turbulent century. Not only these uprisings, but the **Slave Trade Act**, **Slavery Abolition Act**, **3 Reform Bills**, **Charter Acts**, **Government of India Act 1858**, **Corn Laws**, **Cologne Communist Trial** etc also happened during this century. These movements influenced many significant social and literary developments in the 19th century. Conversely, many literary works and thoughts also influenced the rebellions and revolutions.

To simplify the discussion, I want to divide this century into 2 parts on the basis of **The Communist Manifesto**, a work by **KARL MARX & FRIEDRICH ENGELS**. They are – 1. **PRE-MANIFESTO** period and 2. **POST-MANIFESTO** period.

I want to begin the discussion of *The Working Class Literature And The Communist Manifesto In The Long 19th Century*, with the significant line “The History Of All Hitherto Existing Society Is The History Of Working Class”.

So, let me take a quick revisit to the History of 19th century, especially social and working class. In the PRE-MANIFESTO period, the **first wave of Industrial Revolution** was spreading throughout the Western Europe, which created the bourgeoisies and proletariats. In the first chapter of Manifesto, Marx enlightens the histories, definitions and struggles of these two classes. During the first wave of Industrial Revolution in Western Europe in early 19th century, England and other European countries also got involved in war with the Child of the French Revolution, e.g. Napoleon Bonaparte. The conclusion of the long war brought inevitable misery; low wages, unemployment, and heavy taxation gave rise to fiery resentment and fierce demands on the part of the people. In England, Menlike P.B. Shelley and Ebenezer Elliot called aloud for social justice; in gentler mood Mrs. Hemans and Tom Hood bewailed the social misery. Thus, the movement of Romanticism took place in Western Europe, especially in Germany, England and France. The problems of social lives and working classes can be found in the writings by the writers such as **Victor Hugo, Alexandre Dumas, William Wordsworth, Samuel Taylor Coleridge** etc. “**Composed upon Westminster Bridge, September 3, 1802**”, “**Lines Written a Few Miles Above Tintern Abbey**”, “**The Count of the Monte Cristo**” etc are the written evidence of the “**Dull**” and “**Joyless**” lives, class hierarchies, the greed of power and money etc in that time. The lines from Westminster Bridge, like “**Dear God! the very houses seem asleep**”, are silently throwing us the questions like “**Why the houses seem asleep**” or “**Why the dull souls were ignored the beauty of Westminster Bridge and passed by**”. In the “**Count of Monte Cristo**” when the public prosecutor **Gerald de Villefort** gives the remarkable comments, like “**one equality brings a king within the reach of the guillotine**”, and supports the social hierarchy and monarchy, that shows the failure of the first French Revolution.



At the end of First Wave of Industrial Revolution, the tensions and discriminations between new bourgeoisies and proletariats were incarnated “a spectre which was haunting Europe – the specter of COMMUNISM”.

The Communist Manifesto was the first published in January, 1848 , in German .“A French translation was brought out in Paris, which brought the insurrection of June, 1848.” May be many of you have already known about the French Revolution of 1848 or February Revolution. “The first English translation, by Miss Helen Macfarlane, appeared in George Julian Harney’s “RED REPUBLICAN”, London, 1850” , which greatly influenced the Victorian society and Writers such as Charles Dickens, Thomas Hardy, Matthew Arnold and others. In the writings by them such as “Hard Times”, “David Copperfield”, “Far from the Madding Crowds”, “The Trumpet Major”, “For Conscience Sake” etc, we can easily understand their contemporary society of London and England, the child Labours, the new manufacturing system, the education system, the rural life, blacks and slaves as recreational product and many other discriminations and problems. In “David Copperfield”, Little David, who is a child labour, is abused by Mr. Murdstone, he frightened David by showing him a cane. In “Oliver Twist” Charles Dickens describes the life in the work houses. Oliver spends the first nine years of his life in a badly run home for young orphans and then is transferred to a workhouse for adults. In “Far From The Madding Crowd”, Thomas Hardy shows us that a person's social

class is important because things like money and education can totally change a person's personality. The Populace are 'the working' class who helped the empire builders in Arnold's parlance, and they are being exploited by the Philistines and the Barbarians for so long. In France, naturalist writers such as, **Emile Zola**, **Guy de Maupassant** etc described the class struggles in French society. "**The Necklace**", "**The Bagger**", "**A piece of String**" etc by **Guy de Maupassant** illustrate the struggle of social classes. "**The Necklace**" embodies the social struggle between Mathilde and Madame. "**The Bagger**" demonstrates social proletariats and class struggles. The protagonist in this story, Cloche, begs for food, but no one offers him any. When he is starving, he finds a hen and tries to kill it. But the villagers arrest him, and later he found dead. Here, he is described as society's prey. In "**Les Rougon-Macquart**" series by **Emile Zola**, he illustrates the problems of slums, working for more than eight hours, the child labors etc. Coupeau, a zinc worker, one day falls from high and is seriously injured. Off work for four months, all of the family savings are eaten up as there is no compensation whatsoever for the disabled worker in 1850. That's mean if you die in harness, your family will suffer in starve. These Writings also give us the hint of the development of Intellectual and Humanity in 19th century. Perhaps these writers sowed the seed of Modernism.

The feminist writings in 19th century, also can be interpreted as a kind of Working Class literature, because of their critique of industry and patriarchy. In which the women are shown as producer of foods, and most importantly children, and get wages, like shelter and a part of salary of the earning male member.



In Post-Manifesto period, not only in England or Europe, but also in USA, we found some proletarian literatures. “**Twelve Years as a Slave**”, a memory and a slave narrative by **Solomon Northup**, edited by **David Wilson**; “**Uncle Tom’s Cabin**” by **Harriet Beecher Stowe** etc are the examples. Here we can see the cruelty, brutality and savageness of Capitalist or Upper class or Whites towards the lower sections. For European working class, there was Marx and for US there was **Abraham Lincoln** and some writers such as **Walt Whitman**. One may argue that slaves are not working class. But according to me, Slaves are more than that. Perhaps these literatures establish the root of Post-Colonial literatures. Now, we should not limit ourselves to discussing literary works from the West. We all heard about the drama, “**Nildarpan**” by **Dinbandhu Mitra**. This is one of the most important social and proletariat writings from Bengal. It shows the cruelty of Capitalism, through the Nilkor Saheb **J. J. Wood**.

Modern Fiction (Virginia Woolf)

- A Manifesto of Modernist Novel -

-by **Sufia Begum**



Introduction

Virginia Woolf (1882-1941) is an English novelist and critic who made an original contribution to English novel. *Modern Fiction* is an essay by Virginia Woolf, written in 1919. The essay was published in *The Times Literary Supplement* on April 10, 1919 as “Modern Novels” then revised and published as “Modern Fiction” in *The Common Reader* (1925). This essay is a criticism of writers and literature from the previous generation. It also acts as a guide for writers of modern fiction to write what they feel, not what society or publishers want them to write.

Why Should We Call It a *Manifesto*?

Modern fiction is one of the most effective essays in criticism which makes a clear break of modern fiction from the Victorian novel. To a great extent, I believe that *Modern Fiction* by Virginia Woolf does operate as a type of manifesto of modernist novel. A manifesto functions as both a statement of principles and a bold, sometimes rebellious, call to action. By causing people to evaluate the gap between those principles and their current reality, the manifesto challenges assumptions, fosters commitment, and provokes change.

In this essay, Woolf elucidates upon what she understands modern fiction to be.

Summary

Mrs. Woolf first traces the progress of the novel from its beginning in the 18th Century. According to her, the earlier novelists really did what they actually could within their limited means. With their simple tools and primitive materials, it might be said “Fielding did well and Jane Austen even better.”

She criticizes H.G. Wells, Arnold Bennett, John Galsworthy for writing about unimportant things and called them materialists, “because they are concerned not with the spirit but with the body”. She suggests that it would be better for literature to turn their backs on them so it can move forward, for better or worse.



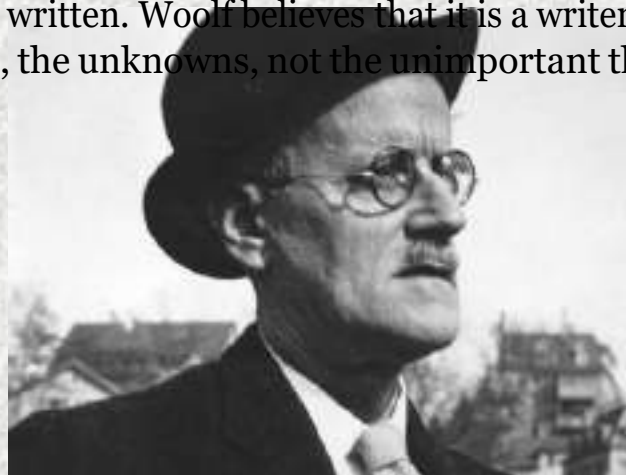
As a critic, her writing and criticism was often done by intuition and feeling, rather than by a scientific, analytical and systematic method. As a typical modern novelist and critic, Mrs. Woolf advises the modern novelists to look within and see what life is like. And her concept of life is – “Life is not a series of gig lamps, symmetrically arranged. Life is a luminous halo, a semi transparent envelope surrounding us from the beginning of the consciousness to the end.” Life for Virginia Woolf is not fixed, but a changing process. She

asks for a style which is completely different from what is known as conventional style.

While Woolf criticizes the aforementioned three authors, she praises several other authors including – Thomas Hardy, Joseph Conrad, William Henry Hudson, James Joyce and Anton Chekhov – for their innovations. This group of writers she names spiritualists, and includes James Joyce who, Woolf says, is the most notable, from that of their predecessors. They attempt to come closer to life, and to preserve more sincerely and exactly what interests and moves them.

In “Modern Fiction”, Woolf takes the time to analyse Anton Chekhov’s “Gusev” and in general, how Russians write. She used to analyse the differences between British literature and Russian literature. Woolf’s main purpose in comparing the two culturally different writers was to show the possibilities that modern fiction would be able to take in the future.

Virginia Woolf’s “Modern Fiction” details how modern fictional writers and authors should write what inspires them and not to follow any special method. She believes writers are constrained by the publishing business, by what society believes literature should look like and what society has dictated how literature should be written. Woolf believes that it is a writer’s job to write the complexities in life, the unknowns, not the unimportant things.



Stress on Flowing Stream of Consciousness

For Virginia Woolf – “there would be no plot, no comedy, no tragedy, no love interests or catastrophe in the accepted style”. She strongly and significantly points out that the modern novel can grow only if a novelist is

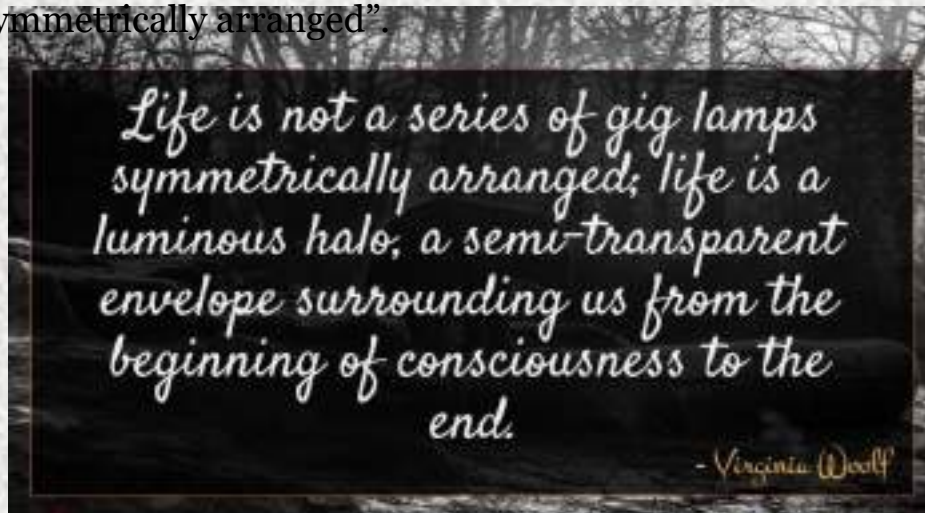
free from conventions to write from his or her own vision of life and keeps in the view the changing concept of life as revealed by modern psychology and such other scientific discoveries about the working of human mind or consciousness. Thus, Virginia Woolf is the first theorist of the “Stream of Consciousness.” So, she says: “It is a task of the novelist to convey this varying, this unknown and uncircumscribed spirit of life.”

Stuff of Fiction

Virginia Woolf observes that “the proper stuff of fiction does not exist, everything is the proper stuff of fiction, every feeling, every thought, every quality of brain and spirit is drawn upon: no perception comes amiss”. In this respect, she points out that James Joyce has shown great originality and boldness in disregarding convention, and by writing in his own way, according to his own vision of life.

Conclusion

Mrs. Woolf aims at confronting the reader with the direct mental experience of the characters. Her overall hope was to inspire modern fiction writers to write what interested them, wherever it may lead. This is a distinct departure from the conventional novels, unrolling themselves in majestic leisure with the author constantly telling the story, omniscient to the extent of knowing everything about the characters. Thus it becomes clear that fiction for Mrs. Woolf is not a ‘criticism of life’ in any Arnoldian sense, but rather a recreation of the complexities of experience. Woolf wanted writers to express themselves in such a way that it showed life as it should be seen, not as a “series of gig lamps symmetrically arranged”.

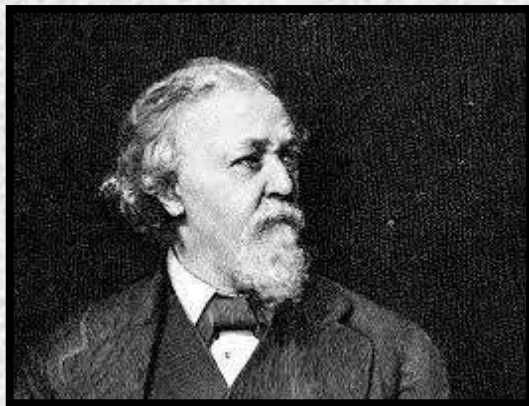


Patriarchy and Violence in Robert Browning's Dramatic Monologue "My Last Duchess"

- By Nipa Ghosh

ABSTRACT:

This paper attempts to show the Victorian men's superiority over the Victorian women in **Robert Browning's poem, "My Last Duchess"** (1842). Robert Browning is a Victorian poet who tried to revive the stifling Victorian atmosphere, via the forum of poetry, through which Victorian women lived miserably and unhappily. This study aimed at proving that women were passively presented as slaves, if compared with men, and at the same time symbolized the colonized nations. This poem, as being one of Browning's volume *Men and Women* (1855), showed the cruelty of Victorian men against Victorian women that indirectly criticized the treatment of women as slaves and inferior.



THE IMAGE OF WOMEN IN BROWNING'S "MY LAST DUCHESS"

This poem, "My Last Duchess" published in 1842, exemplifies Browning's use of the dramatic monologue that is "A poem in which an imaginative speaker addresses a silent audience, usually takes place at a critical moment in the speaker's life and offers an indirect and unconscious revelation of his or her temperament and character". Browning employs such a technique to discuss the women status in the early troublesome Victorian Age (1830-47) which is marked by lack of love, ugly materialism and patriarchal autocracy to shed light on.

The persona of this poem is a duke of Ferrara, a city in northern Italy, who addresses an envoy whose master's daughter's marriage to the duke is to be arranged. The poem begins with the duke's portraying of his dead wife's painting hanged on the wall of his gallery before the envoy. As if the duke tries to prove his kindness towards his passing wife to the listener in having a portrait of her. "That's my last Duchess painted on the wall / Looking as if she were alive".

However, the duke, then, turns to complain to the envoy about his last wife with whom he was discontented. The dead wife is kind to what is surrounding her. She favours all people, servants and her husband so evenly that makes the duke irritated. The husband thinks that she must treat him distinctively as he is noble and deserves her joy only and essentially for him. And that can be vivid in "My Last Duchess", as Browning says:

**Was courtesy, she thought, and cause enough
For calling up that spot of joy. She had
A heart-how shall I say?-too soon made glad,
Too easily impressed; she liked what'er
She looked on, and her looks went ever where
Sir, 't was all one! My favour at her breast**

(lines, 20-5)

Moreover, Browning, in another extract of the poem, shows us that the wife seems not to be noble because she doesn't know the traditions of the royal nobility to which her husband belongs. Her simplicity, savagery in the duke's perspective, leads to her ignorance of the duke's nobility that dates back to hundreds of years:

**Somehow-I know not how-as if she ranked
My gift of a nine-hundred-years-old name
With any body's gift**

(lines, 32-4)

Accordingly, the wife can't grasp the egoism thinking too highly of oneself of her husband, instead she continues her innocence and courtesy to the ones surrounding her. And kinder to others she is, the more furious her husband becomes. Hence, the duke unconsciously reveals to the envoy the former's murderous deed while complaining about the dead wife. He gives orders to his gallants to kill her, and her death is assured by:

**Oh sir, she smiled, no doubt
When're I passed her; but who passed without
Much the same smile?
This grew; I gave commands
Then all smiles stopped together. There she stands
As if alive**

(lines, 43-7)

Consequently, ugly materialism and lack of love, as some of the Victorian values, are apparently discussed. The word "dowry" indicates materialism, since the former is a financial settlement given to the bride by the bride's father as an Italian custom. The duke properly knows how to seize the opportunity. He accepts to get married to a lady, whom he hasn't been familiar with, only for her richness and nobility. Thus, the duke doesn't pay attention to love, but only for money and rank, as the "dowry" suggests.



FEMINIST THEMES

The Need for Love

The Victorian Age lacks love as it glorifies materialism, assured by the fact that half-a-million Victorian women were unmarried due to the Victorian greed. Matter opposes emotion and love. Thus, you can't find someone who is greedy and lover simultaneously since seeking chance and utility entails making heart out of emotion and senseless as a stone... As well, the percentage of poor Victorian women exceeds the rich's, and so the poor were left without marriage as a result of the absence of love and the pursuit of money and position. Moreover, the duke's preparation, for a new marriage, denies his love to his passing wife as he doesn't express his sorrow for losing her. On the contrary, he talks about her shortcomings that lead him to kill her, instead of mentioning her pros.

It's obvious, then, that the duke neglects his dead wife's emotions and identity, depicting and criticizing her in accordance with his anti-feminist point of view. This attitude towards women is strongly refuted by the Second Wave feminist criticism since women are no longer trapped inside a male truth, but women are able to express themselves better than man do



The idea of the arranged marriage is another instance of the Victorian paternal oppression the Victorian women undergo as they were imprisoned in the golden, fundamental holy-like family. The Victorian women cannot decide their inevitable decisions.

The final trait of the Victorian masculine dominion over the Victorian women is the duke's painting of "Neptune."

"Notice Neptune / taming a sea-horse."

(Lines, 54-5).

Neptune is the Roman god of sea, identified with the Greek 'Poseidon', who is Herculean and responsible for sending storms and earthquakes. Neptune, then, shows us a trait of the Victorian domineering men over women; "sea-horse" is a signifier of the weak Victorian women since "sea-horse" is a female voice and notice that their kinship is like the master-servant affinity. Browning's use of the word "tame" underlines, again, the severe Victorian treatment of women.



The Image of Women as a Symbol of Colonization

Browning, as being religious, alludes to his opposition to the Victorian colonization via the dead duchess. The weak dead wife stands for the weak nations whose savagery, innocence and simplicity justify the duke's aggression, as a symbol of the greedy Victorian materialism. In addition, the duchess is a female persona who stands for the nation's lands, the greedy Victorian males aim to colonize. And this point complies with the "Mother Earth", as a universal archetype, that is a goddess who is a symbol of motherhood, nature, fertility and creation.

This female fertile earth is the goal of the colonizing Victorian materialists.

CONCLUSION

Let me conclude that in light of the discussion of the Victorian women's humiliation in Browning's "My Last Duchess", wrought by the Victorian men; the study pin-points Browning's indirect criticism of the paternal abuse of the Victorian Women. Browning smartly gets the benefit of using "the dramatic monologue" that depicts the dead duchess, a symbol of the persecuted Victorian women, as the victim of the Duke's arrogance and egoism. The wife's sole mistake was in giving the duke's dignity and position a blind eye. Thus, the duke mercilessly and brutally killed her.

Accordingly, Browning can be conceived as a feminist since he is against the paternal dehumanization of the Victorian women as he refuses the embodiment of the Victorian women as an emblem of slavery and colonization. It is worth mentioning that Browning does intentionally set his poem in the Renaissance Italy to approximate the influential picture of the urban boasted Victorian society before the readers. It is known that '**Renaissance**' means the flowering of humanism and civilization that began earlier in Italy than in England; yet the early Italian adoption of humanism and civilization does not change the stereo-typical image of women in the sense they do not deserve dignity and respect. Likely, the Victorian women

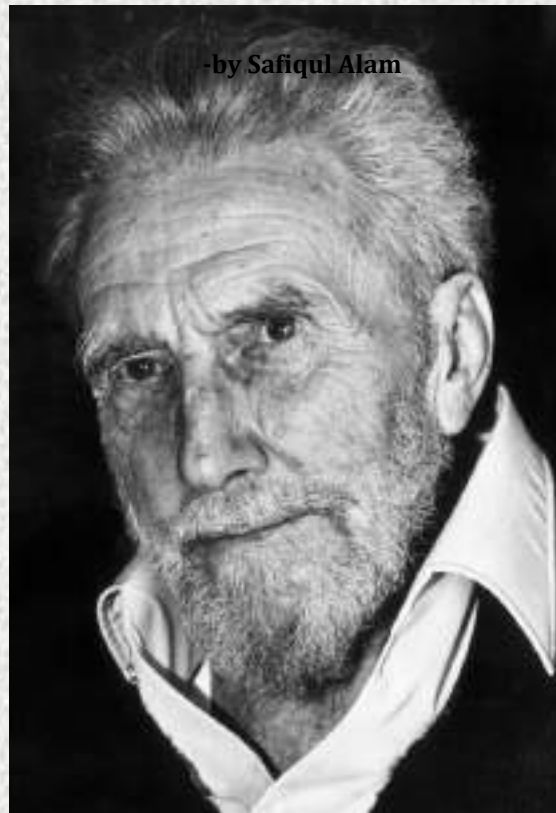
conditions worsened in the early troublesome phase of the Victorian period as they were dehumanized by the machinery upheaval, devoid of dignity and esteem in a society that considered itself the most civilized and urban ever. Thus, the modern Victorian Age resembles the Renaissance Italy in terms of depressing and oppressing women.

Robert Browning



***My Last
Duchess***

The Impact of Imagist Manifesto in English Poetry



In the history of English literature many movements have come and gone but only few movements could leave its influence on English poetry in a considerable proportion. In the beginning of the 20th century English poetry has seen as the new form of poetry that showed allegiance to the movement called 'Imagism'. The basic principle of the movement were developed by T.E Hulme, English poet who rejected the use of flowery and extraneous lines or details. His poetry helped to establish a new standard for evaluating modern poetry written in irregular metre. His ideas became the basic inspiration for Ezra Pound's principle of Imagism.

The years 1910 to 1911 were marked by a poetic silence. A huge part of the imagist poets may be regarded as a pioneer for the imagist poetry of 1912. *Imagism* seems to have had the greatest impact on the development of modern poetry both in England and America. The movement commenced a strong revolt against the poetic form of the late 19th century. It rejected such characteristic pictures of 19th century poetry as traditionalism of form and sentimentalism of subject. 'Imagism' was created by a group of modern poets which included Edward Storer, F.S

Flint, T.E Hulme, Ezra Pound , Hilda Doolittle and Richard Adlington. Imagism is a literary movement of great and lasting significance. Although few of its poems may be regarded as strictly imagist according to the poet's own definitions. The imagist principles of *Vers Libre*, linguistic economy, precision and eclecticism had an enormous influence both upon literature and the visual arts.

The Imagists wrote succinct verse of dry clarity and hard outline in which an exact visual image made a total poetic statement. Imagism was a successor to the French Symbolist movement, but, whereas *Symbolism* had an affinity with music, *Imagism* sought analogy with sculpture. The ideas of objectivity, one of the strongest points of imagism reintroduced new qualities to English poetry. These qualities of concession and verbal precision show how deeply *Imagism* differed from 19th century poetry.

Simultaneously, through the new elements *Imagism* could become a genuinely modern trend which had a great impact on European and American poetry. For contemporary influences, the imagist studied the French symbolists, who were experimenting with *free verse* (Verse Libre). A poem that used a cadence that mimicked natural speech rather than the accustomed rhythm of metrical feet or lines. The ancient form of Japanese haiku poetry influenced the imagist to focus on one simple image. The forms of *Haiku* and *Tanka* were introduced to English poetry by Ezra Pound from Chinese and Japanese literature. Poems written in the haiku form are based on a single image which is close to a simile or analogy, and consist of five perceptive phrases. The poem, *In a station of the Metro* is the best known example of this kind of poetry:

The apparition of this Faces in the crowd;

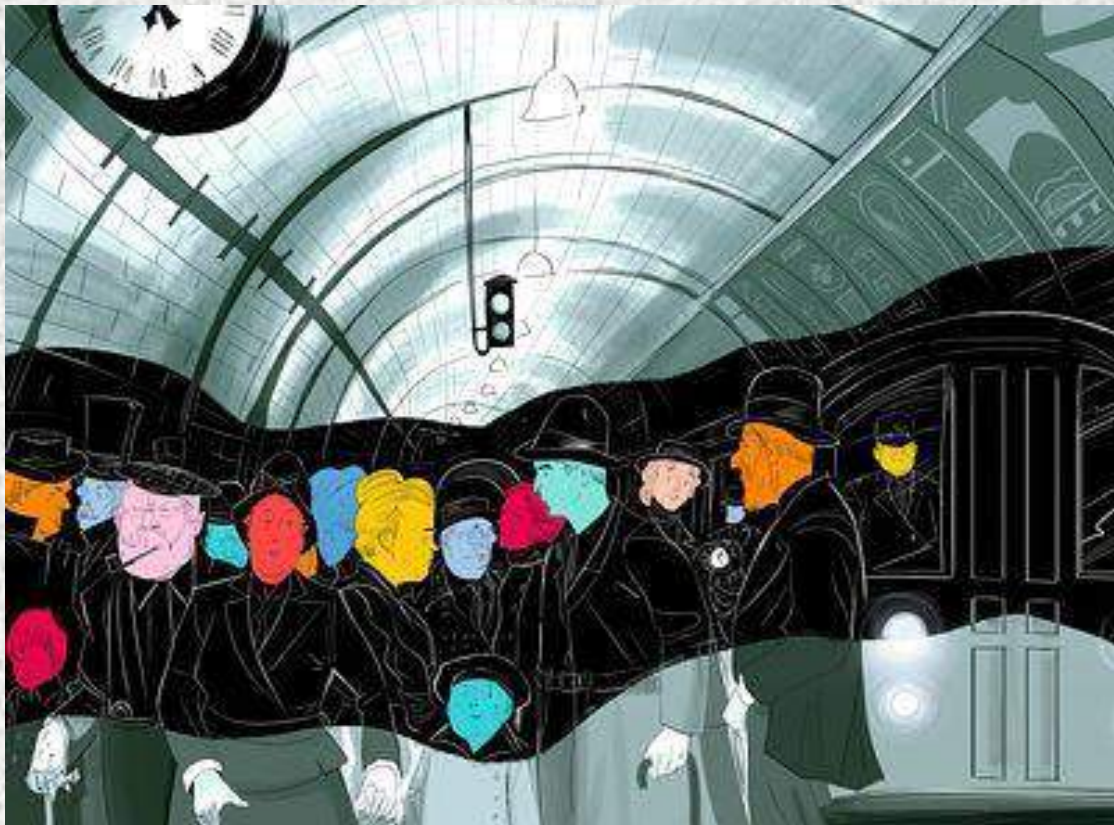
Petals on a wet black bough.

The poem was first printed with respect to five perception phrases looked like this-

The apparition / of this Faces / in the crowd;

Petals / on a wet black bough.

It is interesting to trace the steps of creation of this poem. In his memory the poet explained what situation and what emotional experience gave him the inspiration for writing the poem.



An important element in the technique of imagist bars is the desire to reduce the length of the poem. Over the period of a year, the poet reduced the poem from 32 lines, achieving in the process a poem of maximum intensity in both visual and emotional terms.

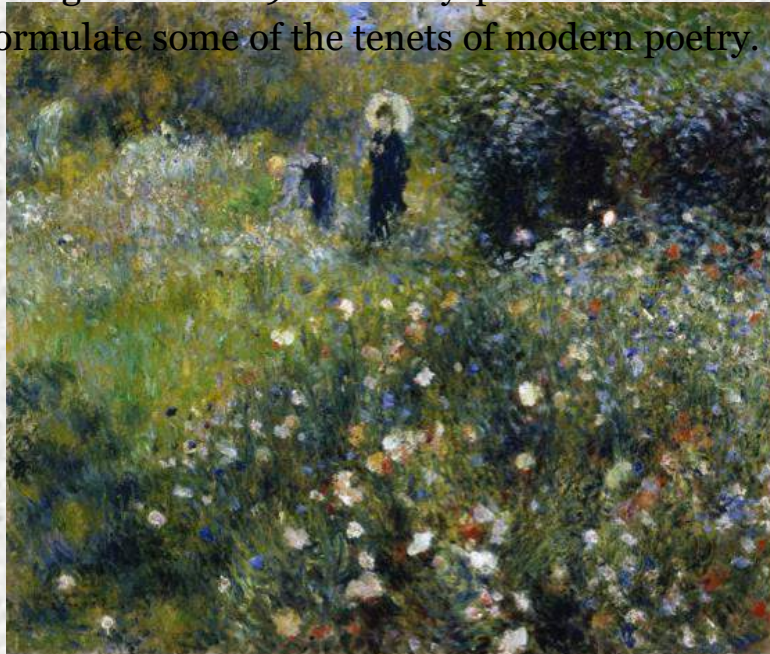
The title of the poem, *In a station of the metro*, poet especially illustrates the contrast between men and his place in the world of machine. In this context the word apparition play the role of the factor which detached the beautiful faces from the huge crowd of various faces. The epithet presides over the whole image describing the way in which the faces are different. They are similar to Petals on a wet black bough.

A close analysis of the bulk of the produced by the imagists shows that two main ideas predominated in their manifestoes during all the three phases. These were the necessity of creating an image which would evoke visual picture, and the principle of Verse libber.

Apart from all the divisions introduced by the particular poets to their own theories imagist poetry is characterized by the following general principles:

1. To use the language of common speech, but to employ always the exact word not the nearly exact nor the merely decorative word.
2. To create new rhythm and the expression of new moods and not to copy old rhythms which merely old moods.
3. To allow absolute freedom in the choice of subject.
4. The whole poem should present a visual picture as a complete entity.
5. to produce poetry that is hard and clear never blurred nor indefinite .
6. *Verse Libre* should be used and the poetic rhythms should be related to the character of the poetic expression.

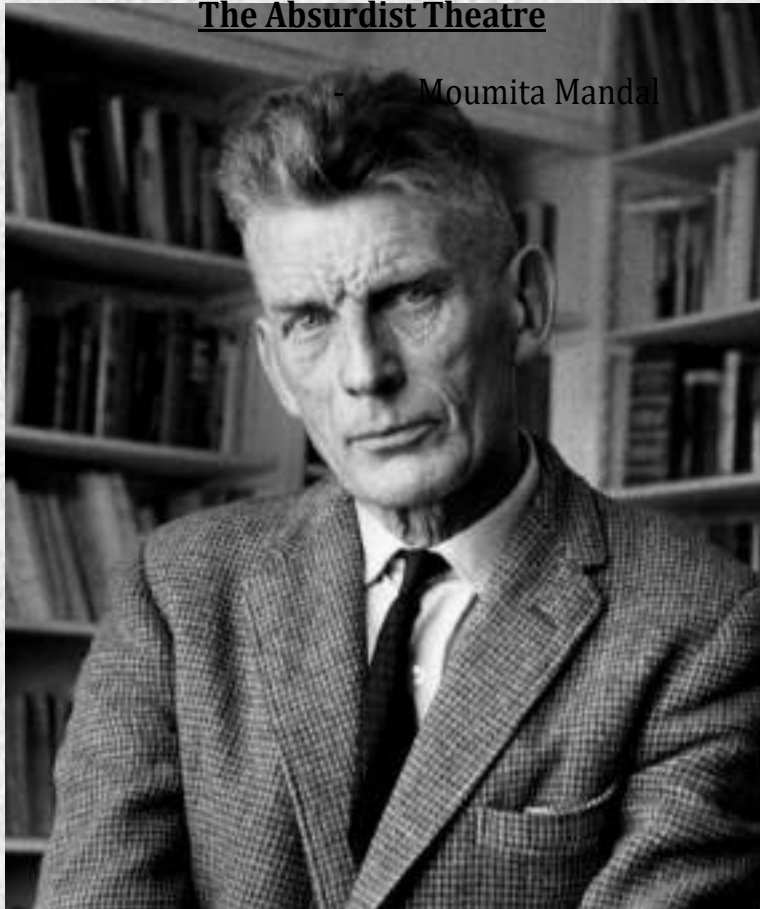
In conclusion, *Imagism* therefore was the movement of great importance, not so much in terms of the poetic works produced during the brief years of the imagist movement, but because *Imagism* constituted a radical revolt against the 19th century poetic traditions and helped to shape and formulate some of the tenets of modern poetry.



The Manifesto in the Making:

The Absurdist Theatre

- Moumita Mandal



Introduction:

A Manifesto is the anticipation of a revolutionary change in society as well as in literature. I consider the emergence of the genre of absurd theatre as a sort of manifesto since it sought to redefine literature in the twentieth century and changed our way of looking at life. Life, to the absurdist artists, appeared to meaningless and void and the artists sought to give expression to that through their works.

The term 'absurd' was derived from Albert Camus and popularized by Martin Esslin's book *The Theatre of the Absurd*. It applied to a group of dramatists whose works emerged during the early 1950s. Both the mood and dramaturgy of absurdity were anticipated as early as in 1896 in Alfred Jerry's French play *Ubu Roi*. The movement of absurd started in France after the horrors of World War II as a rebellion against the beliefs and values of traditional culture and literature. The term is applied to a number of works in drama and prose fiction which have in common the sense that the human condition is essentially absurd and that this condition can be adequately represented only in works of literature that are themselves absurd. In *The Myth of Sisyphus* Camus defined the absurd as the tension which emerges from the individual's determination to discover purpose and order in the world which

steadfastly refuses to evidence either. As Camus has rightly said in *The Myth of Sisyphus*:

In a universe that is suddenly deprived of illusions and of light, man feels a stranger. His is irremediable exile....This divorce between man and his life, the actor and his setting, truly constitutes the feeling of the absurd.(Camus 1955: 6)

The prominent and prolific writers of the absurd theatre and their oeuvre are Samuel Beckett's masterpieces, *Waiting for Godot* and *Endgame*; Arther Adamov's *Le Ping Pong*; Eugene Ionesco's *The Bald Soprano*; Harold Pinter's *The Birthday Party* and so on.

As Martin Esslin defines, the theatre of absurd was not a cohesive artistic movement. But it was instead a similar style that was shared between individual writers around the same time period and not directly influenced by each other's work. The idea projected by these writers was that the basic assumptions of the former ages such as religious faith, mortality and traditional values no longer have meaning in this modern world.

The absurdist playwrights believed that our existence is Absurd because we are born without asking to be born, we die without seeking to die, we live between birth and death, trapped within our body and our social reasons and law. The main ideas exposed in an absurd drama are -

1. Life is essentially meaningless. So, it is miserable.
2. There is no hope because of the inevitable futility of human existence.
3. Reality is unbearable unless relieved by dreams and illusions, which are not real and in that sense life is meaningless.
4. Language in an absurdist play is often dislocated, full of clichés, puns, repetitions and non sequiturs.
5. The ridiculous, purposeless behaviour and talk give the plays a sometimes dazzling comic surface, but there is an underlying serious message.
6. Human beings have become agnostic where one cannot emphasize that the God exist or not because both have no scientific grounds to prove strongly.

Samuel Beckett's writing can be something of a puzzle. There are no final positions or absolute interpretations. *Endgame* is an absurdist play that follows Hamm, a decrepit old man, Clov, his servant, Nagg, Hamm's father and Nell, Hamm's mother. The four lead a miserable existence together in a post apocalyptic world, trapped in Hamm's house and playing out the same scenario day after day.

Samuel Beckett's *Waiting for Godot* does not tell any story nor does it have a plot. The play starts with waiting and ends with it. Characters do not go anywhere. They stand still in front of audience and do nothing except passing the ball. They

talk and pass the time. The play lacks action. Actions of characters are not relatable to plot but to themselves. Vladimir and Estragon wait for Godot and audience perceive that perhaps real story of the play will start after Godot's arrival but Godot does not appear on stage nor is he introduced to the audience. Eventually, the play ends with waiting.

As mentioned earlier, life has become absurd. It is not only true for the 1950s but also appropriate for present day. People do not have any faith and everything seems loose. It seems we live in the post - faith world. In India, the richest 10 per cent own 70 per cent of national wealth whereas the poorest half of the population earns 8.5 per cent of it . The picture is worse when it comes to wealth inequalities. People have luxury; still they fight with inner conflicts. Aren't these instances absurd on their own?

Harold Pinter's play *The Birthday Party* "delineates man's helplessness and unease today. In Martin Esslin's view "The Birthday Party" had been interpreted as an allegory of the pressure of conformity, with Stanley, the pianist, as the artist who is forced into respectability and pin-stripe trousers by the emissaries of the bourgeois world. Yet the play can equally well be seen as an allegory of death that snatches man away from the home he has built himself, from the warmth of love embodied by Meg's mixture of motherliness and sexuality, by the dark angels of nothingness, who pose to him the question of which came first, the chicken or the egg.

The Bald Soprano of Eugene Ionesco is an example of the theatre of absurd. The play's attention seems to serve no real purpose. It does not have a typical structure of an introduction, rising and falling action and a conclusion. Instead, we are introduced to characters that seem not to fully know who they are, what they have done or their relationship to other characters. This lack of meaning reflects the basic tenets of the absurd.

References:

- Camus, Albert. 1955. *The Myth of Sisyphus and Other Essays*. New York: Alfred A Knopf
Esslin, Martin. 1961. *The theatre of the Absurd*. New York; Anchor Books

Orientalism : A Manifesto for Postcolonialism

-Sandip Mandal

Introduction:

This particular study elaborates on one of the most important and attention-grabbing aspects of English studies namely postcolonialism. In doing this, the paper shifts our focus to Edward Said's seminal work "Orientalism". The objective of this paper is to critically engage with the colonial cultural discourse to deconstruct the Eurocentric vision and mission enforced against the Orient.

What is Postcolonialism?

Postcolonialism is specifically a postmodern intellectual discourse that interrogates the cultural legacy of colonialism and imperialism. Postcolonialism is defined in anthropology as the relations between European nations and the areas they colonized and ruled. It comprises a set of theories found in History, Anthropology, Philosophy, Linguistics, film, Political Science, Architecture, Human Geography, Sociology, Marxist theory, Feminism, Religious and Theological studies and Literature.

The objective of postcolonial theory can be summarised in the following way:

- The ultimate goal of postcolonialism is accounting for and combating the residual effects of colonialism on the colonized cultures. It is not simply concerned with salvaging past worlds, but learn how the world can move beyond this period, towards a place of mutual respect.
- Another key goal of postcolonialism was to clear a space for multiple voices, especially the voices of the oppressed that have been silenced by the dominant ideologies.

Major Works

The major theoretical works in postcolonial literature include *The Wretched of The Earth* (1961) by Franz Fanon, *Orientalism* (1978) by Edward Said, *In Other Worlds* (1987) by Gayatri C. Spivak, *The Empire writes Back* (1989) by Bill Ashcroft, *Nation and Narration* (1990) by Homi K Bhaba etc. Postcolonial critics re-interpret and re-examine the values of literary texts by focusing on the contexts in which they were produced and reveal their colonial ideologies that are concealed within. Such approaches are exemplified in Chinua Achebe's re-reading of *Heart of Darkness* by Joseph Conrad, Edward Said's re-reading of Jane Austen's *Mansfield Park*, Sara Suleri's re-reading of Kipling's *Kim*, Homi K Bhaba's re-reading of E.M Forster's *A Passage to India*, Jean Rhys' *Wide Sargasso Sea*, a feminist prequel of Charlotte Brontë's novel *Jane Eyre*. There are more works to be included such as Samir

Beckett's *Murphy*, Gabriel Garcia Marquez's *One Hundred Years of Solitude*, Salman Rushdie's *Midnight's Children*, Chinua Achebe's *Things Fall Apart*, Toni Morrison's *Beloved*, Arundhati Roy's *The God of Small Things* etc.

Orientalism

Orientalism is the term used by Edward Said, a Palestinian-American theorist and critic for the assessment of the attitudes and perspectives of the western scholars or Orientalists to legitimize the colonial aggression over the intellectually marginalized and dominated Eastern people. Edward said exposes how the west from the 18th century had undertaken systematic and purposeful misrepresentation and denigration of the glorious Orient through their works.

Orientalism is derived from a Latin word 'Oriens' which means east (Literally ' rising sun'). This is the opposite of the term Occident. In terms of the old word, Europe was considered to be 'The west' or Occidental, and the furthest known Eastern extremity was ' The East' or 'The Orient '. Basically Orientalism is the study of near and far Eastern societies and cultures, languages and peoples by western scholars. It can also refer to the imitation or depiction of aspects of Eastern cultures in the west by writers, designers and artists. The former has come to acquire negative connotations in some quarters and is interpreted to refer to the study of the East by the westerners influenced by the attitudes of the era of imperialism in the 18th & 19th centuries.

Can Orientalism be called the manifesto for postcolonialism?

Orientalism is itself a discourse that focused on power, knowledge, representation and various postcolonial issues. In his book *Orientalism* Edward said emphasizes that the colonizers by constructing an unjust discourse for the colonized countries, exposed their greed for exploitation of wealth and power. *Orientalism* displays how power activates knowledge that is revealed in the discourse of the orientalist through their writing and action against the Occident. Orientalism sought to destroy all the stereotypes about the colonised and their perspective towards the colonised was changed. Thus *Orientalism* becomes a profound proclamation for post colonial writers. It can be seen as the manifesto of the new literatures from the post colony.

References:

Said, Edward. 1978. *Orientalism*. London: Routledge.

Gender & Morality: A Study of Jane Austen's *Pride and Prejudice*

-Prasenjit Das

Introduction

Jane Austen's heroines such as Elizabeth Bennet of *Pride and Prejudice* represents new females that are against the deeply ingrained socially constructed ideologies consistent with the often oppressive and perverse dictates of a patriarchal English culture of the eighteenth and nineteenth centuries. Culture and institutional norms establish and maintain the roles and relations between two genders. It is this very institutional prescripts that define and sustain what role an individual, male or female, perform in the society. Consequently, the male, as Wolf (1929) states, are placed over and above the female – enjoying economic, political, as well as other forms of privileges. As a result, the woman is reduced to an appendage and a destitute who must rely on a man (often through the marriage institution) to provide for her. Marriage was thus the easiest (if not the only) way for women at the time to preserve herself from want. It is reflected in the very first line of the novel as Austen says,

“It is a truth universally acknowledged that a single man of a good fortune must be in want of a wife.” (Austen, 7)

Aware of the limitations imposed on her gender, Austen introduced a supple and indirect narratorial style that allows her to not only create a safety-valve for serious gender allusions, but also to say much using very few words. She, in this way assimilated, challenged and interrogated received notions of gender, class and other prevalent issues. Austen, far from simply writing emotional and sensational domestic fiction of love, marriage, relation and the family, is a mildly political writer whose works (here *Pride and Prejudice*) is nothing short of a critique of gender relations in her society.

The Discourse of Gender

Gender determines social interactions in everyday life and creates gendered systems

of dominance and power. This way, male and female act out gendered prescripts; and it is this that defines and categorises gender by way of roles and expectations. The acceptance of these norms and roles is what defines and regulates the everyday interaction between sexes, with ‘masculine’ and ‘feminine’ perpetuated as divergent and oppositional. Thus, while *sex* is a term which connotes biological differences between men and women, *gender* signifies the socially constructed differences which operate in most societies, and which lead to forms of inequality, oppression and exploitation between sexes (Webster).

Simone de Beauvoir in *The Second Sex* (1987), first published in 1949, reveals that in western society and culture, male is regarded as the norm and the central point from which the female is a departure. She captures this position when she states that:

“Thus humanity is male and man defines woman not in herself but as relative to him: she is defined and differentiated with reference to men and not he with reference to her; she is the inessential as opposed to the essential. He is the subject, he is the Absolute – She is the Other” (Beauvoir, 16).

Jane Austen’s characters are products of the western social construction of gender. Their behaviours and roles, as Austen saliently identifies, are informed by the notion of what is expected in the eighteenth to nineteenth century English society. Their roles and actions, Darcy’s for example, ‘reflect a historicity and ideology that is founded on gendered power relations’ (Hamilton, 1). Darcy symbolises the standards and norms of a gender biased society. Equally also, he represents a patriarchal system which guarantees the privileged status of men and the oppression of women. Many factors, it should be noted, are at work here. Some, out of the many, include language, identity, accomplishments, education and accordance of gender roles.

Gender construction starts with the identification of a sex category on the basis of birth, as either male or female. It is, first, from this that gender is defined. On this Judith Lorber states:

Once a child’s gender is evident, others treat those in one gender differently

than those in the other, and the children respond to the different treatments by feeling differently. As soon as they can talk, they start to refer to themselves as members of their gender (Lorber, 14)

Austen's *Pride and Prejudice* presents the consequences of living in such a society and the bitter acceptance of a distorted and misrepresented conventions and values; a society, as Austen depicts in her female characters, where women are powerless in comparison to the male who enjoy all the advantages of patriarchy – a system that puts them in authority within the family and society, and in which power and possession (by way of inheritance) are transferred from father to son. Where a family lacks a male child, the father's property is entailed to an heir, as narrated in the entail between Mr Bennet and Mr Collins in *Pride and Prejudice*.

Darcy's individualities are constructed by what is male, by their recognition as subjects who in most cases seek. Austen's presentation of the feminine, on the other hand, is devoid of the subject position and assigned to the role of object who await the subject-man to seek them. These gender constructions are what are obtainable in most early European and African works. Austen's novels, especially the early ones also fall in this category.

Jane Austen is not a proclaimed moralist. Unlike Fielding, her aim is not to propagate the morality. She believes in art for the sake of art. Therefore, her plots are well-knit. Her main interest lies in irony and there is a hidden significance of morality as we come across her moral vision in her novels through irony.

Jane Austen is in a favour of social prosperity than individual. She upholds the organic unity of society. She stresses that the duty of human beings owe to others, to society and maintains that individual desires have to be sub-ordinated to the societal needs. Lydia-Wickham elopement is passionate and irresponsible. It shows that how society's harmony is disrupted and how others' lives are ruined by the selfish act of the individual. On the other hand, the marriage of Elizabeth and Darcy, Jane and

Bingley bring happiness and stability to everyone, not simply to themselves.

She discusses individuals 'short comings'. Even the hero and the heroine have no exception. Elizabeth blinds herself absurdly because of prejudice whereas Darcy is full of pride. But we can see that both learn and understand each other. Their pride and prejudice against each other vanished. But the shortcomings of the other characters are not changed. Mr. Bennet is a careless and irresponsible man. Mrs Bennet is vulgar and stupid. Charlotte is very much economic. Lydia is lusty and Wickham is a deceiver.

Society is divided into classes. *Pride and Prejudice* is an attempt to harmonize the two extremes of middle class – lower end and the top end – into one. Bingley's marriage with Jane and Darcy's with Elizabeth is Austen's moral approach to rule the class distinction-line of society. She also discusses the institution of family which is found disoriented. The heads of Bennet family are not mentally sound. They are a matchless couple. Their role as a parent is not active. The disadvantages of such an unsuitable marriage attend the daughters also. On the other hand, Bingley family is only guided by Darcy.

Jane Austen is concerned with the growth of an individual's moral personality measured by the most exacting standards of 18th century values. Pope's dictum "know thyself" underlines the theme of her novel. The conclusion of her novel is always the achievement of self-respect and principal means of such an achievement is a league of perfect sympathy with another, who is one's spiritual counterpart. Jane Austen traces Elizabeth's prejudice and her anguished recognition of her own blind prejudice before she is united with Darcy in a marriage based on mutual respect, love and understanding. As she says,

How despicable have I acted!...I, who have pride myself on my discernment!
I, who have valued myself on my abilities... (Austen, 223)

In the end she says,

~~There can be no doubt of that. It is settled between us already,~~

that we are to be the happiest couple in the world. (Austen, 392)

The main theme of her novel is marriage. She tries to define both good and bad reasons for marriage. Her moral concern though unobtrusive, is ever-present. The marriages of Lydia-Wickham, Charlotte-Collins and of the Bennet couples serve to show by their failure the prosperity of the Elizabeth-Darcy marriage.

There is corruption in landed class. Jane Austen reflects this problem in her novel also. The Bingley sisters hate the Bennet for their vulgarity but are themselves vulgar in their behaviour. Lady Catherine is equally vulgar and ill-bred.

Army men in her novel are only for flirtation. They come only for enjoyment. Some of them are deceiver like Wickham who elopes with Lydia not for love but for money.

Then she discusses the degeneracy of clergy. Mr. Collins is a clergyman. He comes at Netherfield in search of life partner. But he is rejected by Bennet's daughters. Then he turns towards Charlotte. He has some reasons for marriage.

My reasons for marriage are, first, that I think it a right thing for every clergyman in easy circumstances (like myself) to set the example of matrimony in his parish... (Austen, 119)

Jane Austen throws right on the materialism and economic concern of society. Charlotte is more concerned with money and security than the person. She is lusty and unsecured. Her materialistic approach is judged by her remarks.

I am not romantic, you know; I never was. I ask only for a comfortable home. (Austen, 139)

Collins also has materialistic mind. Wickham is always thinking about money. He elopes with Lydia only for money.

Pride and Prejudice has, in fact, corresponding virtues. Pride leads to prejudice and prejudice invites pride. Darcy is proud, at the beginning. As he says:

“my good opinion once lost is lost forever” (Austen, 67)

His first appearance is appallingly insolent and we tend to agree with Mrs. Bennet's complaint:

He walked here and walked there, fancying so very great! (Austen, 18)

Wickham's biased account about Darcy increased the hatred of Elizabeth. But we can observe that both earn when they go through process of self-realization. The Elizabeth things that:

...he (Darcy) was exactly the man who, in disposition and talents, would suit for her. (Austen, 327)

We may say that Jane Austen's main concern was irony. She uses irony to shake the major figures of their self-deception and expose the hypocrisy and pretentiousness, absurdity and insanity of some of her minor figures. It is definitely possible to deduce from her work a scheme of moral vision. As Walter Allen comments: "She is the most forthright moralist in English."

Conclusion

It can be concluded, therefore, that Austen captures a great deal of the realities of her day. The woman indeed had to rely on a man to provide for her since she can neither inherit nor partake in governance or politics. The woman, in addition, was denied proper education and other forms of privileges that will allow her compete with the man. This was captured most succinctly by Mary Wollstonecraft and Virginia Woolf. Consequently, women had to rely on the marriage institution as a means of preservation from want. The marriages in *Pride and Prejudice* confirm this thesis. The moral norms have been shown as a mere reflection of the society. As there were not enough moral values in the people of her time, her characters also lack those moralities. Even the heroes and heroines are not perfect. They also have some defects in their moral vision. But by the end of the novel they gain the morality of an ideal

hero or heroine. That is how Jane Austen tries to refine the moral vision of the

society through her novel.

References:

Austen, Jane. 2006. *Pride and Prejudice*. New York: Cambridge UP. (ed by Pat Rogers)

Kabir Suman & the New Bengali Songs of 1990s

-Riya Ghosh



The journey of Bengali 'jibon mukhi gan' started from 1970s when Bengal was dealing with revolutions and movements like Naxalism. Goutam Chattopadhyay with his band 'Mohiner Ghoraguli' started creating songs which were influenced by Bengali folk song baul, urban American folk, and jazz. They described their style as "Bauljazz". In 1990s Suman Chattopadhyay carried on making songs in their style and it soon got the attention of the people. His songs became 'jibon mukhi gan' of 1990s and that led his songs to be the manifesto of Bengali new songs of 1990s or 'Onnyo dharargan'.

He has released a huge number of songs. The very first album was 'Tomake Chai', which had twelve songs. His next album 'Bosey Anko' was published in March 1992 with twelve songs. From his third album 'Ichhe Holo', he started recording his basic albums annually as a 'Puja Album' during August of each year until 1999. Breaking the record of Bengali music history, he recorded his 4th album 'Gan-oyala' which contained 15 songs. Beside him some other artists also recorded songs. It first happened in 1995, when Haimanti Sukla recorded an album 'Sobujer Pratisodh', which contained 8 songs. It continued in next year 1996 when Suman created an album 'Chhoto Boro Miley' with Anjan Dutta, Nachiketa Chakraborty, Lopamudra Mitra and Swagatalakshmi Dasgupta. Some child singers sang most songs either as single or as group, or as collaborator with those famous singers.

His songs were accompanied by either electronic keyboard, or acoustic guitar, or both by him alone. He also added traditional instruments like

Tabla, Sarod in his song recordings. Though he was influenced by Western pop culture, he remained connected with his roots. He was trained in classical music in his earlier life. Classical music and Rabindra Sangeet always remained his base. Bengal folk music 'Baul-Gan' also inspired him a lot. The simple words with greater meanings and outstanding lyrics attracted him toward Baul-gan. He himself followed the same path. Leonard Cohen has a great influence on him. He sewed his songs with various thread. All the influences came together with harmony. His songs weren't only for the elite class but also connected the love, pain and struggles of middle class Bengali. His songs are like a story with melody. Most of his songs started with a meaning and ended with another. He created the songs for us in our language. Teenagers immersed their emotions into his songs. The song 'Tomake Chai' gave him the popularity. This song is often considered as milestone and the one which changed the Bengali music forever. This iconic song initially directed us towards a beloved but in the middle of the song it is overshadowed by his love for Kolkata and 'Bangla Vasa'. And suddenly it hit us differently. It becomes the song of protest against the capitalists. It became the song of protest for the lower class against the dominant class. The line 'Samya bader gan ghume jagorone' is a slap to the dictatorship disguised as democracy. Most of his songs like 'gan-wala', 'hal cheron

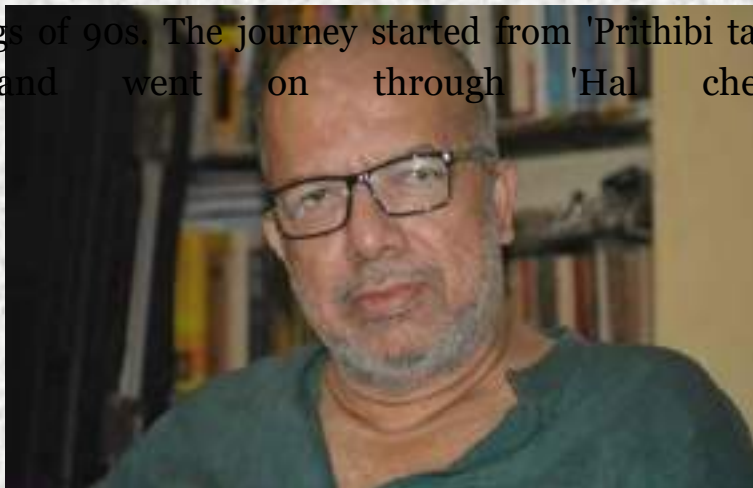


bondhu', 'pet kati chadiyal' etc. have followed the same route. These changes in music have brought a new way of singing for the later generation.

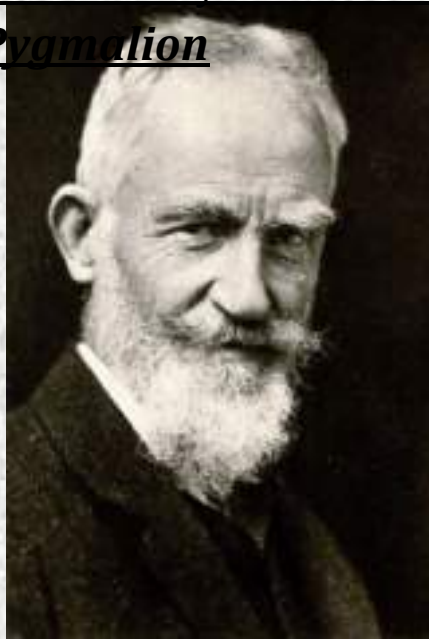
Bob Dylan came as part of Bengal through his song 'kotota poth perole tobe pothik houya jay" which is the Bengali rendition of Bob Dylan's 'Blowin'n in the wind'. Sometimes songs lose their originality when it is translated or the lines become indistinct from the original one. But Suman has gracefully done his job. He has successfully maintained the essence of the song. He was so perfect with the lyrics and the emotions that it does not feel different from its original version. Bob Dylan's songs are an integral part of literature, like 'Baul-Gan'. He remembered Rabindranath Tagore's saying in an interview "Ganeo ... Kothaar sur golagolikoreelo". I guess he truly believes it. He is also influenced by Pete Seeger and got the chance to do a concert with him. But he never met with Bob Dylan. Though he has shaped him as a modern singer but he never accepted him as his guru. He told that Ustad Amir Khan is his guru. He didn't even find Bob Dylan as a protest poet as he said it started and ended in 60s. But he does not refuse the fact that he is inspired from his singing.

His contemporary urban, socially conscious songs drew upon both Bengali adhunik and Western folk and protest music. The genre of Goutam Chattapadhyay' music is passed on the next generation through Suman.

And today's modern Bengali singers like Nachiketa, Anjan Dutta and bands like Chandrabindu and Fossils and in very recent times, Anupam Roy all are bearing the legacy that started in the 70s. Not only singers even directors like Srijit Mukherji made a Bengali feature film inspired by his 7th album 'Jatissor' with the same name in 2013. He is the flag bearer of Bengali New songs of 90s. The journey started from 'Prithibi ta naki chhoto hote hote' and went on through 'Hal cherona bondhu'.



'The New Woman': A study of Eliza Doolittle in George Bernard Shaw's *Pygmalion*



Sreejata Roy

ABSTRACT

In G. B. Shaw's play *Pygmalion* Eliza Doolittle is regarded as a 'New Woman'. But no woman becomes new or no one can make a woman new. Someone, however, can transform a woman by education and good manners. The issues raised in this paper are – how does a normal girl turn into a lady in George Bernard Shaw's *Pygmalion*; why education is so important to live a respectable life; what problems occurs in Eliza's lifewhen she became educated.

Key Words: Woman, patriarchy, education, class.

INTRODUCTION

'The New Woman' was the term used at the end of the nineteenth century to describe women who were pushing against the limits which society imposed on them. In 1894, Sarah Grand, the most famous Irish writer first used the term "new woman" in an influential article. She used it to describe those intelligent, self-asserting, independent, and educated women.

In the nineteenth century, women faced many distress in their life. They were traditionally oppressed by men. They lived in a patriarchal society, where women's independence remained in the prison of men's hands. In the past, women had no right to take formal education. Though some families allowed their girls for studies, in most cases they remained confined at

home. In this period many women writers such as the Bronte sisters,

George Eliot and others published their novels under pen names because people were then not so willing to read women's writings. Yet there were some male writers like George Bernard Shaw, Henrik Ibsen, and James Joyce who wrote for women's rights.

It was at the beginning of the twentieth century that the scenario began to change. Women gradually became independent. Many women established themselves in many positions. Girls got the right of formal education. Women possessed the seats which were preserved only for men. After the nineteenth century, many novels were published where the leading characters are women. George Bernard Shaw's *Pygmalion* was like that where the main character Eliza became an embodiment of the women empowerment, so to say, the 'new woman'.

In *Pygmalion* Eliza is characterized as a model of nineteenth century women. The progression of Eliza from a "guttersnipe" to a "duchess" describes the development of the women's sufferings and their self-assertion.

DISCUSSION

In Greek mythology Pygmalion is a mythological figure who fell in love with the creation made by him and married her. George Bernard Shaw describes Henry Higgins as a modern Pygmalion and Eliza as his sculpture. But Shaw makes two differences between the mythological Pygmalion and his modern Pygmalion. The mythological Pygmalion creates a sculpture whom Venus, the goddess of beauty, gives life and the creator, Pygmalion himself marries the creation. Eliza is a human being, whom Higgins teaches proper English speaking and the queenly manners. He turns a normal girl into a princess, but never married her.

In the play *Pygmalion*, Shaw describes Eliza Doolittle as a flower-selling girl who speaks cockney language and uses slangs. She is brought up in poverty and lacks of her father's affection. Her step-mother and father oppressed her and drove her out from the house. Being oppressed and ignored by her father Eliza becomes violent and fractious. She did not have manners because no one teaches her that. Though she is independent and earns money for her living, she also faces many social troubles such as- at the rainy night, when Higgins notes down her dialect, people think that Higgins is a cop and he might put Eliza into jail as she misbehaves with Pickering, though she does not do so. Some people blame her by saying that she had an intention to grab Pickering's money. When Eliza cries mildly

and says to Higgins that

“Oh, sir, don’t let him charge me. You dunno what it means to me. They will take away my character and drive me on the street for speaking to gentlemen”

By this line Shaw points out that as Eliza is uneducated and as she belongs to the lower class, all fault is hers, and she is the culprit. People believe that she might do mischief with the gentlemen. Here, Shaw also shows a shadow of patriarchal society where women are oppressed physically and mentally. In patriarchal society, men prescribe some specific rules on women, such as, women who are uneducated and belong to low-class they have no right to talk with gentlemen in a friendly way. If they did, they will be regarded as ‘fallen’, characterless and mischievous. However, Eliza overcomes these obstacles and decides to learn speaking ‘proper’ English from Henry Higgins. Thus the journey of Eliza, from a normal girl to a princess begins.

In the first Act, Shaw explains her weak sides. Primarily, the readers may misunderstand her. Higgins also sometimes misunderstands her. When she arrives at Higgins' house to learn English, Higgins says her to leave his house immediately. He also asks Pickering that –

Shall we ask this baggage to sit down or shall we throw her out of the window (Shaw)

Eliza gets angry with Higgins, but does not leave his house. She convinced Higgins and stays at his house to learn English though staying at Higgins' house is risky for her as Higgins is stranger for her. As the step of Eliza’s transformation, Higgins orders Mrs. Pearce that –

“Take all her clothes off and burn them. Ring up Whiteley or somebody for new ones. Wrap her up in brown paper till they come”

Higgins first changes Eliza's dressing sense. Then he begins to teach her speaking properly. Higgins uses many phonetical instruments such as - a phonograph, a laryngoscope, a row of tiny organ pipes with bellows, a set of lamp chimneys for singing flames for burners etc. These instruments help Eliza to improve her speaking.

After three months, Higgins take her to Mrs. Higgins' house for testing Eliza's improvement. There she speaks very gently. But she does not know what to talk or what not. So, Eliza appears like a lady by outside, but the old self remain in her inner side, which may come out at any time. The next three months' training changes Eliza considerably. George Bernard Shaw shows Eliza like a mud whom Higgins gives shapes.



Eliza became a new lady and new problems occur in her life. She respects Higgins. She thinks that after the ambassador's garden party Higgins must praise her. She won the bet for Higgins. But Higgins retorts her that-

You won my bet! You Presumptuous insect I won it .

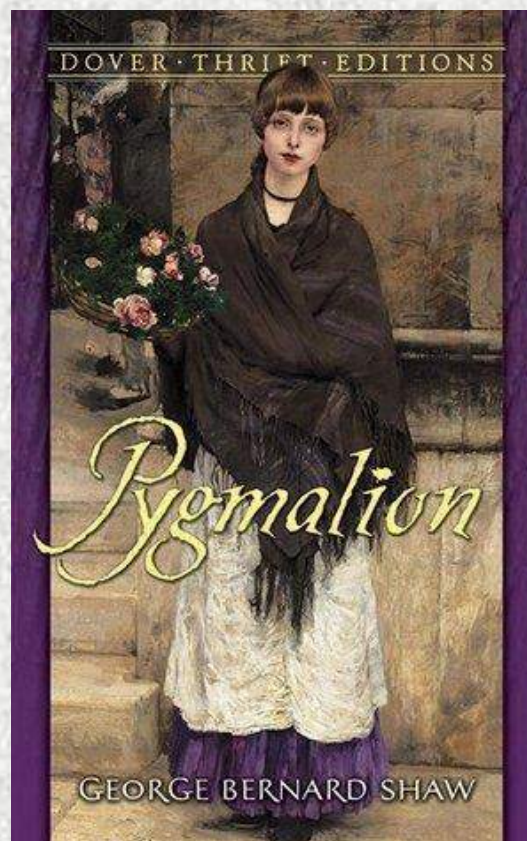
Hearing that, Eliza becomes upset. She asks Higgins what she will do now. She has no place to go. When Higgins suggests her to marry Pickering or someone else, Eliza is hurt very much and she says Higgins that-

“I didn't sell myself.”

She left Higgins' house. She understands that Higgins uses her as an experimental tool. Her success grows Higgins' reputation in society. But Higgins does not admit that. But sometimes later Higgins understands his fault and apologizes to Eliza. Eliza pardons him but she does not marry Higgins. She opens a flower shop and stays with Freddy whom she loves.

CONCLUSION

George Bernard Shaw writes on the issues which are related to women and lower class people of the society. His plays describe the struggle of women, especially who belong to the lower class. In his play *Pygmalion* Shaw depicts the struggle of Eliza. She is a victim of class- prejudice, but did not lose her hopes. She fulfils her desires. According to Shaw, education is an important thing for women. When Eliza is uneducated, she could not take decision herself. But after her education Eliza understands that men and women are equal. Eliza takes the decision that she would not marry and begins her career as a flower-shop's lady. Shaw explains that education is the power which helps her to take the right decision.



Bob Dylan and the Evolution of Rock and Roll Music



Let me present my paper through a few words from the Greek philosopher Plato: Music Gives Soul to the universe wings to the mind flight to the imagination and life.

And that to say I am going to introduce Bob Dylan

Robert Dylan is an American singer-songwriter, author and visual artist. He is Often regarded as one of the greatest songwriters of all time,

Bob Dylan has released thirty-eight studio albums, which, until today, have sold over 120 million copies around the world.

On October 13, 2016, Dylan was awarded the Nobel Prize in Literature, to quote the Nobel Prize Committee, “for having created new poetic expressions within the great American song tradition. Dylan is a great poet in the English-speaking tradition.”

Besides that, he has been awarded the French Legion of Honour, a Pulitzer Prize Special Citation, a doctorate from Scotland’s University of St. Andrews, and the Presidential Medal of Freedom.

Let me now find the answering of the question of why he became such an important figure in the world of music. For this one, it’s important that the reader listens to the, two analyzed and described songs Like a Rolling Stone

from the album Highway 61, and

Revisited and Tangled Up in Blue, from the album Blood, on the Tracks at least once to be able to comprehend the conclusions and thoughts.

However many people argue that Dylan was able to capture the spirit of the social and political turmoil at the present time.

Music and singing gave people a voice during the Civil Rights movement.

Songs, such as, "We shall not be moved" were sung in meetings, on the streets, or when someone was getting dragged to jail. These songs gave the people a sense that they had a kind of power that they could not describe.

The impact of Rock 'n' Roll was first felt by the masses in the 1950s. During this time Rock 'n' Roll became a dividing and uniting force. It pitted parents, the mass media, and the government against teenagers, and at the same time it helped, to erode some of the prejudices felt towards African Americans.

Roots to rock and roll spread the work of equality which had made its effects on the Civil Rights movements. The new generation of teens who supported

racial equality ruled against the rules. These teens soon were able to vote and end racial segregation in the general public.

In addition to this now let us find what effect did rock and roll have on society?

In the 1950's this specific style of music known as Rock 'n' Roll affected American society by influencing family lives, teenage behaviour, and the civil rights movement. This decade helped to influence everything that we listen to on the radio today. Rock 'n' Roll influenced the culture, and reflected the changes in the society.

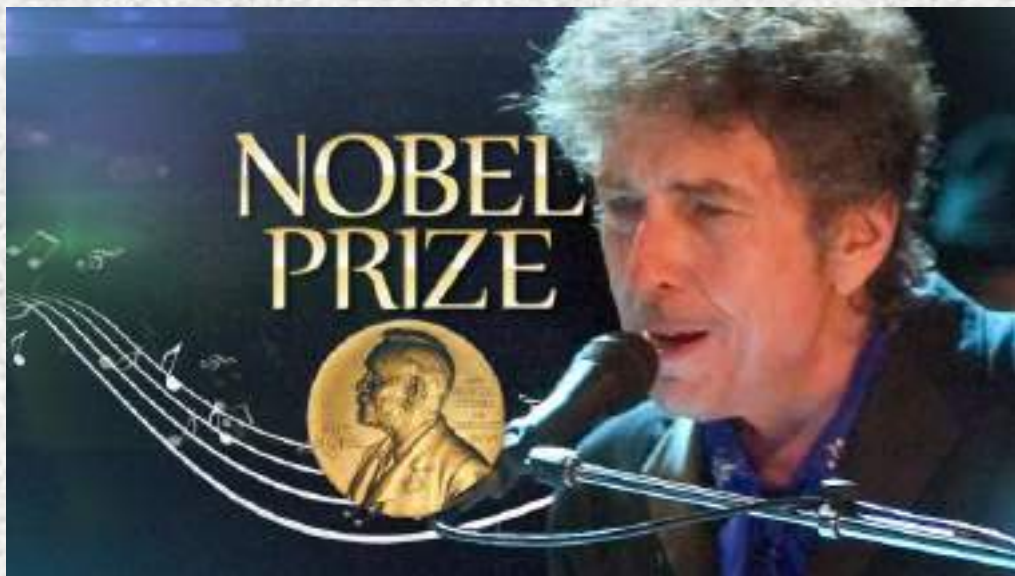
Now let us try to find the purpose of songs during the civil rights movement.

Music played a huge role in the Civil Rights Movement of the 1950s and 60s. Whether it was African American gospels, protest songs, or topical comments on racism, violence, and injustice, the music of the Civil Rights Era served as rallying calls for those involved in the movement, black and white.

From what kind of music did rock and roll originate?

The immediate roots of rock and roll lay in the rhythm and blues, the then known as the "race music", and this was the country music of the 1940s and 1950s.

Particularly significant influences were jazz, blues, gospel, country, and folk. Greatest Rock 'n' Roll Artists of the 1950s were Elvis Presley, Fats Domino, Chuck Berry, Little Richard, and The Everly Brothers.



Some significant music genres were quite popular in the early 1950s. Various genres in the First World, rock and roll, doo-wop, pop, swing, rhythm and blues, country music, rockabilly, and jazz music dominated and defined the decade's music.

- Rock and roll dominated popular music in the mid 1950s and late 1950s, and quickly spread to much of the rest of the world. Those songs were sung during the civil rights movement:
- Mavis Staples, We Shall Not Be Moved.
- The Impressions, People Get Ready.
- Sam Cooke, A Change is Gonna Come.

A good number of music continued by the time.

Finally, let me conclude with a reference to the

Race Music.

Prior to the emergence of rhythm & blues as a musical genre in the 1940s, "race music" and "race records" were terms used to categorize practically all types of African-American music. Race records were the first examples of popular music recorded by and marketed to black Americans though the terms "race music" and "race records" had conflicting meanings. In one respect, they were indicative of segregation in the 1920s. Let me now end only mentioning two lines from Bob Dylan's "Blowing In The Wind":

"How many roads must a man walk down
Before you call him a man?

How many seas must a white dove sail
Before she sleeps in the sand?"

References: Lynskey, Dorian. 33
Revolutions Per Minute : A History
of Protest Songs from Billie Holiday
to Green Day. HarperCollins P.,
2011.

Heylin, Clinton. Bob Dylan: Behind
the Shades Revisited. Harpers
Entertainment, 2003



The Women Questions: A study of Charles Dickens' Novel *Hard Times*



ABSTRACT

Dickens' *Hard Times* shows women as powerless and trapped within the traditional framework of the patriarchal society. The novelist shows women as repressed and powerless. Dickens portrayed women as having power within their emotions, such as emphasis and perception, as we see in the characters Sissy and Louisa. Let us now have a study on those significant women characters in the novel and their concerned issues in the so called male-dominated society, so to say the Victorian society as a whole.

INTRODUCTION

In *Hard Times*, Dickens portrays a range of female characters who demonstrate different kinds of adjustment to the conflicting Victorian values, and are, therefore, pertaining to the very significant question to the role of the Ideal Woman. Conventionally, the 'Ideal' Victorian woman was seen as a pure, domestic, and nurturing human being mainly interested in marriage and meeting her husband's needs. At the same time, Victorian age in England is characterized by the fast-moving economic and social development resulting in a confrontation of the old and new values. At first the power and status which the women possessed in this novel are inaccord to the conventional role of women in the Victorian society. They were supposed to try and marry into a wealthy family, have children and then

take care of them and her husband thus sacrificing her own likes and dislikes throughout her life. This was certainly what Gradgrind thought or expected about Louisa, his daughter, when he set up a marriage for her with one of his best friends namely Josiah Bounderby, ironically much older than her. Louisa was quite aware of the tradition and her place. As she was brought up with this way of thinking, she accepts his offer, and marries him.

However, when James Harthouse, a sophisticated man from London turns up, she sees what she is missing and realizes her unhappiness. She then flees back to her home and confronts her father about how her 'factful' upbringing that has led her to be detached from her own feelings. She had to marry a man whom she does not love and as a result she is absolutely unhappy. In standing up to Gradgrind and Bounderby, two stereotypical men of the Victorian times, and telling them what she believed could be seen to be representative of women of the era who were beginning to make a stand for women's rights and liberation. Just a few years before this book was first published, women's rights reform was passed.

Mrs. Gradgrind represents a different aspect of the femininity. She demonstrates total submissiveness to her husband to the extent of completing their ability to act without self instruction. She is characterized by narrow-mindedness and feebleness, the features showing the Victorian understanding of a woman as a creature whose intellectual abilities are much lower than those of men. Mrs. Gradgrind is also portrayed as a failing mother due to her sanity sacrificed to her husband's delusional philosophy. In this way, she acts as her husband's counterpart in exercising the psychological abuse of their children by totally denying their right to feel any emotion, imagine, wonder, and think on their own. Due to Mrs. Gradgrind's debility and inability to provide adequate care for her children, she cannot be regarded as an ideal Victorian woman.

Throughout the story, women's roles, their power and respect seemed to increase. We see this not only in Louisa, but also in Cecilia, namely Sissy, Jupe. At the beginning of the novel, Sissy was referred to as "Girl number twenty", by Gradgrind, showing no respect for the girl child by denoting her to a numerical value. However, from his philosophy, she was no different to any other girl of her age in importance or uniqueness. But she was different, sent to school by her father, a clown at the local circus, and was everything that Gradgrind hated about modern day society. In her imagination, her manner of speaking and her views, she was the complete opposite of Gradgrind. As a result, he saw it

as his task to school and reform her from her utilitarian. When he finds out that her father has run away, who charitably decides to take her in and bring her up with his children Louisa and Tom. As she gets older, Sissy becomes a much more respected and loved member of the family, particularly by Louisa. She has enough power and authority to convince Harthouse to leave Coketown.

Although a lesser role in *Hard Times*, Rachael and Stephen Blackpool represent the only true requited love in the whole novel. However, ironically they cannot be together as Stephen is already married. Often referred to as an “angel” by Stephen, Rachael presented as more of a symbol than a character. “Thou art an Angel. Bless thee, bless thee!” (258) Sissy and Rachael are both socially neglected characters, with relatively small parts in the novel. However, what they represent is the exclusion of moral and innocent people in the utilitarian world of Coketown, something which could be seen to represent Dickens’s view of the industrial revolution.

Mrs Sparsit’s lost wealth makes a lady of her status much more vulnerable. This would be quite comical to the Victorians as most of Dickens’ readers’ would be middle class, probably disliking the upper classes. Mrs Sparsit’s role in the story is to be a scheming housekeeper who despises her master Bounderby. She always thinks that she is better than everyone who has not had her background. Throughout the novel, she plots and plans for her own advantage, this eventually ends up with losing her position with Bounderby and being forced to live with her hated relative Lady Scadgers, when she caught Harthouse declaring his love for Louisa. Mrs Sparsit told Bounderby and he did not take it too well. This may have been surprising for Mrs Sparsit who probably thought that she knew what was best for everyone.

The rebelliousness against the traditional Victorian view of womanhood is represented by Mrs. Blackpool and Mrs. Sparsit. While the first is portrayed as a demonic antipode of the household angel, the second is depicted as a fake one. For example Mrs. Blackpool assumes the masculine role of “a disabled, drunken creature”. She subverts her duties of a wife, acting as the direct opposite of the ideal image of the 19th century woman and displaying the signs of provocative independence primarily associated with men’s behavior. In comparison with her, Mrs. Sparsit pretends to be an angel to improve her status in Bounderby’s house, while having actual masculine ambitions.

Both women do not represent the ideal Victorian femininity because of their ambitions and manipulation of men.

The three main female characters in *Hard Times*, Mrs Sparsit, Louisa Gradgrind and Sissy Jupe clearly represent the three social classes of the Victorian era. Mrs Sparsit being the distressed upper class gentle woman who has lost all her wealth, Louisa Gradgrind being the middle class daughter expected to marry into a wealthy family and Sissy being the working class circus girl, with few expectations for improvement

Mrs Sparsit's power is really shown in the second book when she recruited Bitzer, an old student of Gradgrind and the product of his teaching method and philosophy. By ordering him around and getting him to do simple errands, she shows that the women in *Hard Times* have authority and power over the men.

Louisa is different from the other two women in that she did not grasp the Victorian ideals of femininity. Instead, Louisa is silent cold and outwardly emotionless. This is evident when Gradgrind asks her if she would like to marry Bounderby and she looks out the window at the factories and thinks "There seems to be nothing there but languid and monotonous smoke. Yet when the night comes, Fire bursts out." Unable to detect emotion, Louisa can only state the fact. However, in this case the fact or truth is a metaphor for her repressed love and passion which she feels. If the marriage was to go ahead, then she would not have experienced love.

CONCLUSION

It seems as if the three female characters are an anomaly in Coketown, and represent everything which is right about Victorian England, a time of change. As opposed to Coketown which shows everything which is wrong about the Victorian era, an over industrialized town run by people who only look at facts and figures rather than looking at the views and emotions of the people of the people. *Hard Times* may have been a book to criticize and make fun of utilitarianism. This is why the book has been pushed to both ends of the spectrum, from the ultra-utilitarian views and philosophies of Mr. Thomas Gradgrind to the free thinking new female and imaginative Sissy Jupe. Dickens also did this to make people prefer Sissy much more the Gradgrind, and therefore prefer free will over utilitarianism.

References

Poplawski, Paul. Ed. *English literature in Context*. Cambridge University Press, 2018.

Moran, Maureen. *Victorian Literature and Culture*. Continuum International Publishing Group Ltd. 2006.

Flint, Kate. Ed. *The Cambridge History of Victorian Literature*. Cambridge University Press, 2016.

Asserting The Women's Rights : A Study of Virginia Woolf's



ABSTRACT :

This paper attempts to explore the image of asserting the women's rights through the study of Virginia Woolf's "*Mrs.Dalloway*". Virginia Woolf's determination to assert the modernist ideals is clearly seen in both form and content of the novel as it covers the events of a single day in the life of its focal character. Here Virginia Woolf shows how much more important a person's point of view of society is than one's own thoughts. Being modern, Clarissa lost her identity and became "*Mrs.*

Dalloway". With a new and different way to look at and describe characters, an innovative narrating style a deep insight into the psychological foundation and social circumstances of the post war years, Woolf had effectively made of her novel one of the modernist greats of all time.

INTRODUCTION :

Adeline Virginia Woolf (1882-1941) was an English writer, considered one of the most important modernist 20th century novelists. She is also a pioneer in the use of stream of consciousness as a narrative device. Woolf was born into an affluent household in *South* Kensington, London, the seventh child of mother *Julia Prinsep Jackson* and father *Leslie* Stephen in a blended family of eight which included the modernist painter *Vanessa* Bell. She was home schooled, and had an exposure to the Victorian literature from a young age.

She was born into a circle where standards of culture, taste, and

intelligence were of the highest values. From her formative years, she acquired an unusually wide literary background and a cosmopolitan culture. She began her writing career as a contributor to literary journals and after her marriage (1912) to *Leonard Woolf*, she shared in the activities of the Hogarth Press, which published the work of many rising men and advanced thinkers. Though her first novel appeared in 1915, her reputation was made originally as a critic of penetration and independent judgement.

In "*Mrs. Dalloway*", published in 1925, Woolf discovered a new literary form capable of expressing the new realities of post world war England. The novel depicts the subjective experiences and memories of its central characters, over a single day in post world war London. Virginia Woolf's self assertion is distinctly shown through the form and contents of most her works, notably "*Mrs. Dalloway*".

Instead of following a chronological order, the novel is divided into separate scenes: In one scene, Clarissa, who cares too much of society is seen that she always wanted a traditional life. On the other hand, Septimus lost his friend in the battle and suffered from 'shell shock' and get rid of this



cruel society.

Mrs. Dalloway is a complex and compelling modernist novel by Virginia Woolf. It is a wonderful study of its principal characters. The novel enters into the consciousness of the people it takes as its subject, creating a powerful, psychologically authentic effect. Although quite rightly numbered amongst the most famed modernist writers – such as *Proust*, *Joyce*, and *Lawrence* –

Woolf is often considered to be a much gentler artist, lacking the darkness of the male contingent of the movement. With "*Mrs. Dalloway*", though, Woolf created a visceral and unyielding vision of madness and a haunting descent into depths.

Many critics believe that, in writing this novel, Woolf found her voice, which she further refined in her following novels. Her style was a reaction to the narrative style of much popular Victorian literature, which was linear and deterministic. Woolf, like many other modernist authors writing in the aftermath of world war I; felt that such a style did not truly depict life as the disjointed mess that it was. She drew from both *Joyce's* and *Marcel Proust's* understanding of time and psychology to develop round, dynamic characters that convincingly express the reality of their existence on the page.

The period of modernism and the new way of thinking and writing it brought, was hugely influenced by the changes in society occurring in the western world war I awakened the topic of the meaning of life and death and together with the modernizing industrial societies and growing cities, altered people's view of the world.

The flow of thoughts or the 'stream of consciousness' takes place in the character's inner time and includes both past memories originating from present situation as well as a possible future action which is related to previous ones. Both of these temporal lines are important, though Mrs. Dalloway is more concerned with the inner time and the stream of consciousness.

To Virginia Woolf, time, existence and the human mind psyche are interconnecting and must therefore be dealt with from the inside of her characters. In *Mrs. Dalloway*, time is being perceived as a continuous flux, in which the past, the present and the future are connected.

Woolf advises the modern novelists to look within and see what life is like, "Mind receives a crowd of impressions-trivial, fantastic or engraved with the sharpness of steel". So, she does not like "life-like novels, nor in the tyrant plot, nor in the conventional comedy or love interest". Modernism is a school of thought that champions individuality as a desired value. One sees different perspectives and different worlds co-existing as the book celebrates

idiosyncrasy, acting as forum to many individual personalities and voices. In *Mrs. Dalloway*, each world is formed by the background, views, choices, experience and individuality of each person. As one progresses through the text, their worlds change dimensions for circumstances never remain constant. Woolf quotes that “for this is the truth of our soul.....our self, who fishlike inhabits the deep seas”.

Woolf uses isolation and the personal quirks of characters as a means of emphasizing individualism. Elie Henderson the loner, the lonely woman living opposite Mrs. Dalloway, the indefatigable Sally Seton who metamorphosis into Lady Rosseter, the eccentric Mrs. Kilman who opposes Mrs. Dalloway’s belief system. They all assert their personhoods, showing that they stand alone as unique and inimitable.

Pessimism is another characteristic of modernism in which characters either espouse gloomy views or the texts conclude adversely. Woolf infuses pessimism in her storyline by inserting the account of Septimus’s suicide. Suicide is an event in which the victim sees no escape from life’s obstacles and occurs as a direct result of depression, loneliness, aging and falling health.

In the novel, Clarissa always wanted privacy from her husband. After hearing the news of Septimus’s death, she was in a dilemma and felt lonely, but she didn’t attempt suicide like Septimus. She won her loneliness and returned to the party and joined her all friends. There are great touches of modernism and inner condition of humanity.

CONCLUSIONS :

This perennial conflict between individuals and society for the basic right of living unmolested by expectations and norms was bound to end, as it did, in a set of existential issues and psychological complications, noted in the thoughts and behaviour of many characters. Clarissa, for instance, had relinquished to the wheel of patriarchy the very essence of her existence as a woman, becoming thus a mere object rather than a person. As Mrs. Dalloway, the core of her life was made of the moments during which she would be ‘seen’ by the eye of society. We note accordingly her unabating anxiety regarding the success of this event, even in the presence of far more important matters to attend to.

In the end, we can only applaud the genius of an authoress who had managed to write about so many different issues, and who had more importantly, championed the inner condition of humanity. Woolf had revealed the psychological realm, those matters that weighted so heavily upon the human mind; matters that were often neglected in literature in favor of a shallow descriptive narration. Thus, she boldly wrote about homosexuality, women's rights, freedom and mental health when these were barely in the cradle of their existence, and always tried to create for women 'a room of one's own'.

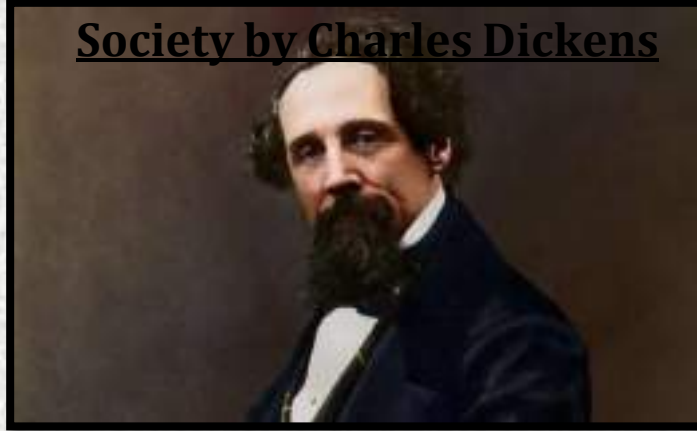
References

Berman, Jessica. Ed. *A Companion to Virginia Woolf* edited. Wiley-Blackwell, 2016

Bose, Brinda. Ed. *Mrs Dalloway*. Worldview Publications, 2001.



Industrialization & Its Effect On Women In Victorian Society by Charles Dickens



ABSTRACT

In this paper an attempt has been made to explore to what extent Charles Dickens succeeded by giving a proper description about the Revolution and picture of Women in the Victorian age. Women's problems, their lifestyle are all depicted here. However, it is attempted to expound the aims of Dickens and the messageshe wants to portray through presenting Victorian images of women and the historical background of Industrial Revolution. The Self-denying picture of women is also depicted here. The patriarchal society is also found here.

In his novels Dickens created some of the world's best-known fictional characters, and he is regarded by many as the greatest novelist of the Victorian era. The novel *Hard Times* contains those elements of Industrialization, Utilitarianism, those differenty social issues including the women questions. Charles Dickens deals many contemporary and social conditions. He has seen many ups and downs in his life. Later on he became so interested in those social reforms in the Victorian period.

The novel "Hard Times" is in three parts. The first one is Sowing, the second one is Reaping, and the last one is Garnering. These have a reference to the Bible: "What you sow, you reap then harvest". *Hard Times* is about what you harvest when using only facts. Facts are a symbol of something which is unchangeable and fancy is something which is changeable in people's imagination and mind. Dickens maintains in his novel that fact

and fancy must work together, so the Individual can succeed in life, and become a healthy human being.

Louisa is the central character in this novel. She is a beautiful girl. As a daughter she is very faithful and obedient. She is married to an old man who is much older than her. He is known as Bounderby. We already know him. She had to marry him by force. She marries him for the well being of her brother, Tom. The self-denying characteristic is found here.

No child of Gradgrind has seen a face in the moon. He is opposed to any exercise of fancy. He feels disappointed when two of his children are caught by him deviating from his educational code. His daughter Louisa and his son Tom are guilty of feeling inquisitive about the circus. "No little Gradgrind had ever seen a face in the moon; it was up in the moon before it could speak distinctly".

For Dickens what a woman depends on her name because the name one bears impact positively and negatively on her life in the society. By saying "Sissy is not a name ,don't call yourself Sissy call Cecilia" through one of his characters, namely Gradgrind, Dickens shows important naming is inhuman being's life, and more importantly women should not accept any given name.

Before the Industrial advent in Great Britain, women's identity was noticed in three stages, for example: family, society, and economic stages. On the family ground women play an important role for taking good care of children and husband and in many cases. At society level, women identity was upgraded and valued through their achievement. At economic level, women used to take great part to provide their assistance for the welfare of their family. All those occupations were reserved to women.

Mariarosa Dalla Costa stated that "with the advent of capitalist mode of production, then, women were relegated to a condition of Isolation, enclosed within the family cell, dependent in every aspect on men". In the field of economy, the beginning of Industrial Revolution was identified as a necessity for the improvement of human and economic growth

during the Victorian era. It is the driving force for which many things need to divide. Working women was the victim of gender discrimination. In this situation woman lacks their rights, recognition. They are socialized to believe that their exact place is in the home. This seemed to be a big problem who wants to work outside. This led to a huge change in the economic field.

Women could not continue their work due to the time-table constrains. They need to fulfil their family responsibilities and duties as a mother, wives. As a result of losing women, the factory owner had to hire two men to get the result of the work that women did before. At that time women were paid almost half of men's salary. This was the major problem for the women at that time. Here we can see that the economical impact of Industrial Revolution had brought a radical change in Victorian era.

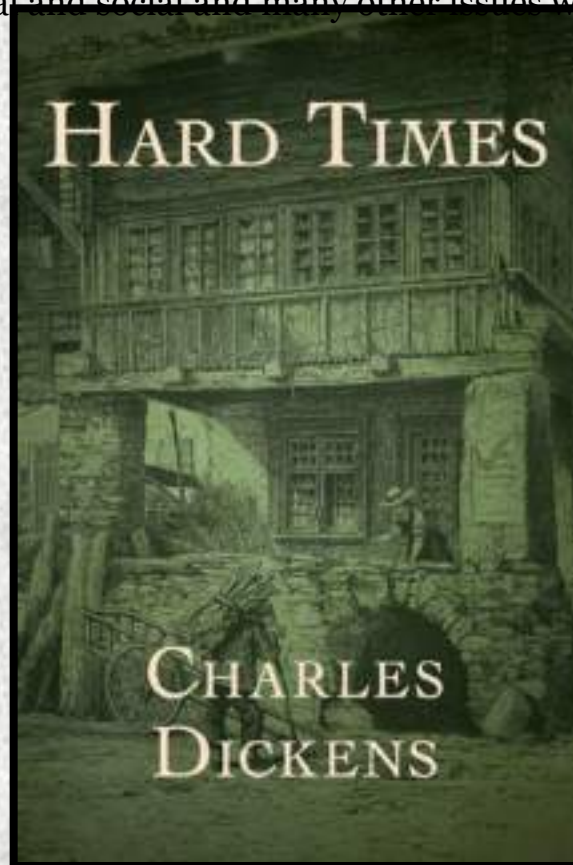
In early nineteenth century, women were involved in politics because they were supported by their families and by their husband. The British Industrialization has come to open eyes of women and mindset as claimed: "Now woman wanted the same pay as men for same work. They wanted society to recognize the development they had made. They wanted complete emancipation and, above all the vote. The demand for emancipation and the right to vote for election was made for all women by Emmeline Pankhurst and her two daughters Christabel and Sylvia".

In actual meaning, their predominant sphere of responsibilities the house hold which means that the husband is all in all in their houses. The true role of a wife is to love her husband, in compliance with wedding pledge statement.

This Industrial Revolution brought radical change in politically also. At that time, they realize that they have lost a major part of their identity as a result of victimization, discrimination, injustice they have been undergoing. So, industrialization make realizes the reason behind women's movement with special emphasis for gender equality, the establishment of women's organization, photographers and professionals. These changes have resulted politically and it transformed the previous patriarchal society. This is the real scenario about the women in the Victorian era.

CONCLUSION

It can be concluded that Charles Dickens is successful for creating this novel *Hard Times*. He always fights for social reform. He was against the patriarchy and unwilling marriage. Women were really considered a burden of their parents. Charlotte Bronte, Jane Austen, George Eliot were against the patriarchal society and fought for the rights of women. The same thing we notice in the characters of Charles Dickens. At last, from this novel we learn that children should go to school and women should be individual. The novel covers the lives of both upper and lower class family who suffered oppression and poverty. Dickens aims at the social reformation by which education, political and social and many other issues will be improved.



The Small History and the subaltern studies manifesto

The word 'subaltern' stands for inferior rank, or status subordinate, hence, of lower rank, power, authority and action. In other words, it refers to the subordination of class, caste, race, gender, language and culture. It also indicates to those groups in society who are subjected to the domination of the ruling classes. In general, subaltern classes include peasants, workers and other groups who have been denied access to hegemonic power.

The Emergence Of Subaltern Theory:

Antonio Gramsci, the Italian Marxist, best known for elaboration of the concept of 'hegemony'. A founder of the Italian communist party (in 1921) he was imprisoned by the Fascists in 1926. And spent the remainder of his life under arrest. While in prison, and despite poor health, he continued to study and write. *The Prison Note Book* (1929 to 1935), published only after the fall of Fascism, represents the core of his considerable contribution to Marxist theory. Subaltern, meaning 'of inferior rank' is term adopted by Antonio Gramsci to refer to those working class people in Soviet Union who are subjected to the hegemony of the ruling subaltern classes who may include peasants, workers and other groups who denied access to the hegemonic power.



Gayatri Chakravorty Spivak: The Contribution of is very important in the subaltern theory. She is an Indian scholar, literary theorist, and feminist critic.

The concept of the 'Subaltern' gained increased prominence and currency with Gayatri Chakraborty Spivak's article 'Can the Subaltern Speak?' (1985). According to Spivak, the subalterns cannot speak. She opines that the subalterns does not have a voice. It was a commentary on the work of the subaltern studies group questioning and exposing their patronizing attitude.

Spivak in her say writes: "The subalterns cannot speak. There is no virtue in global laundry lists with woman a pious." Representation has not withered away. The female intellectual has a circumscribed task which she must not disown with a flourish. This is, however, not to say that physical act of speaking is impossible from within the subaltern position. Post colonial literature persistently generated an enormous literature, especially by literary critics, feminists art of critics social reformists, political scientists and political economists

Subaltern Studies

Subaltern studies initiated its remarkable work in England from the end of 1970, during discussions on subaltern theme's among small group of English and Indian historians led to a plan to launch a new journal in India . In vol-1, Ranajit Guha proposed the main idea of subaltern studies. I want to argue these propositions as manifesto of a new history. Oxford University press in New Delhi agreed to publish three volumes of essays titled 'Subaltern



Studies': Writing on south Asian History and Society (1982).

Much of the collective's early work dealt with the politics of peasants who had been involved in the mass movement that ultimately led to India's Independence. The member of the subaltern studies group were Shahid Amin , David, Partha Chatterjee. David Hardiman , Depesh Chakraborty and GyanendraPandey.

Subaltern studies is a broadly influential academic movement whose goal is to refocus history on the unique role of subaltern people in bringing about large scale transformation in society .The central object was to retake history for the under class, whose voices had not been heard earlier. They were highlighting on subaltern in terms of class, caste, gender, race, language and culture .

Conclusion

Subaltern as a from turns into an umbrella concept which increases the scope of research from various subaltern perspectives. People existing at present would readily like to inhabit the situation of a subaltern whose silence is perhaps voiced through the advocating demons tradition of an intellectual. However, Spivak warns in advance from such a situation of accommodating the condition of a enduring subordination. Subaltern studies became a unique place for a new kind of history

Guha, Ranajit. ed. *Subaltern Studies II*. New Delhi: Oxford University Press India, 1983.

Spivak, Gayatri Chakraborty. *Can the Subalternj Speak? Reflections on the History of an Idea*. USA: Columbia University Press, 2010.

ACKNOWLEDGEMENT

The seminar have illuminated our thoughts with vivid ideas and significant informations. And It is our privilege and duty to acknowledge the kind of help and guidance received from several people in the preparation for the seminar. It would not have been possible to prepare for the event without their valuable support.

First and foremost , we wish to record our sincere gratitude to our H.O.D , Dr. Murshed Alam and the professors of our department Dr. Dhritiman Chakroborty and Dr. Arun Pramanik for their constant support and encouragement. They have helped us with materials related with the papers which helped us to make a concrete idea about the papers.

And then we would like to extend our gratitude towards the students who have been actively and passively participated in the seminar. Besides the participants the students who were engaged with the arrangements of the seminar were a great support to fulfill the whole event.

Our guests were also very supportive with their courageous attitude and informative lectures. We would wish to give our heartfelt thanks to them for supporting us and forgiving the small mistakes. And at last not the least , we thank the audiences without whom it may not be a triumphant event.



E. J. 1883