

www.literaryendeavour.org

ISSN 0976-299X

LITERARY ENDEAVOUR

UGC Approved Quarterly International Refereed Journal of
English Language, Literature and Criticism

VOL. VIII

NO. 4

OCTOBER 2017

Chief Editors

■ **Dr. Ramesh Chougule** ■ **Dr. S. Subbiah**

LITERARY ENDEAVOUR

ISSN 0976-299X

A Quarterly International Refereed Journal of English Language, Literature and Criticism

VOL. VIII : NO. 4 : September, 2017

Editorial Board

Editors-in-Chief

Dr. Ramesh Chougule

Head, Department of English,
Dr. Babasaheb Ambedkar Marathwada University,
Sub-Campus, Osmanabad, Maharashtra, India

Dr. S. Subbiah

Vice-Chancellor, Alagappa University,
Karaikudi, TN, India

Co-Editor

Dr. S. Valliammai

Department of English,
Alagappa University, Karaikudi, TN, India

Members

Dr. Lilly Fernandes

Associate Professor, Department of English,
College of Education Eritrea Institute of Technology,
Mai Nefhi, Asmara State Eritrea, North East Africa

Dr. Adnan Saeed Thabet Abd-El-Safi

Department of English, Faculty of Education,
Yafea, University of Aden, Yemen

Dr. S. Venkateshwaran

Professor, Regional Institute of English,
Bangalore, India

Dr. Chandrakant Langare

Department of English,
Shivaji University, Kolhapur,
Maharashtra, India

Editorial...

Writing in English literature is a global phenomenon. It represents ideologies and cultures of the particular region. Different forms of literature like drama, poetry, novel, non-fiction, short story etc. are used to express one's impressions and experiences about the socio-politico-religio-cultural and economic happenings of the regions. The World War II brings vital changes in the outlook of authors in the world. Nietzsche's declaration of death of God and the appearance of writers like Edward Said, Michele Foucault, Homi Bhabha, and Derrida bring changes in the exact function of literature in moulding the human life. Due to Globalization and liberalization, society moves to the post-industrial phase. Migration and immigration become common features of postmodern society. These movements give birth to issues like race, ethnicity, gender, crisis for identity, cultural conflict, dislocation, isolation and many others. Thus multiculturalism becomes the key note of new literatures written in English. The colonial legacy, immigrants and migrated authors attempt to define Britishness in literature and the result is postethnicity in English literature. The writers like Salman Rushdie, Hanif Kureishi, Andrea Levy and many others attempted to redefine and reevaluate the singular authority of text and plead for the plurality of themes. There is another form of literature growing consciously in the country like India. This literature is called as Fourth World Literature or the literature of protest. The marginalized sections of society attempt to protest against upper caste ideologies in Dalit Literature. All these issues are reflected in the present issue of Literary Endeavour.

Dr. Ramesh Chougule Dr. S. Subbiah
Editors in Chief

Associate Editors

Dr. A. M. Sarwade

Department of English,
Shivaji University, Kolhapur,
Maharashtra, India

Maher Ahmed Ali Saleh Bassem

Department of English,
Faculty of Education,
Zingobar, University of Aden,
Yemen

Guest Editor

Dr. Vivek Mirgane

In charge Principal and Head,
Department of English,
Bankatswami College,
Beed, MS, India

Advisory Editorial Board

Dr. Mustafizer Rahman

Vice Chancellor,
People's University of Bangladesh,
Dhaka

Dr. Vijayaletchumy

Associate Professor,
Department of Malay Language,
Faculty of Modern Language and
Communication, University Putra Malaysia,
UPM Serdang, Malaysia

Dr. Mallikarjun Patil

Karnataka University,
Dharwad, Karnataka, India

Dr. A. L. Katonis

Professor of Linguistics and Literature,
Thessaloniki University, Athens,
Greece

Dr. Parvati V.

Associate Professor,
Dept. of Humanities and Social
Sciences, JNTUH College of
Engineering, JNT University,
Hyderabad, India

Dr. Sundaraa Rajan

Professor and Co-ordinator,
PG Department of English,
Wolaito Sodo University, Ethiopia,
East Africa

Dr. Ramesh Rathod

Professor,
Department of English,
Gulberga University,
Gulberga, Karnataka

Mr. Mussie Tewelde

Head, Department of English,
College of Education, Eritrea Institute of
Technology, Mai Nefhi, Asmara,
State of Eritra

LITERARY ENDEAVOUR

A Quarterly International Refereed Journal of English
Language, Literature and Criticism

VOL. VIII NO. 4 OCTOBER 2017

UGC Approved Under Arts and Humanities Journal No. 44728

CONTENTS

No.	Title & Author	Page No.
1.	Religion and Myth as Poetic Resources: A Study of Christopher Okigbo's <i>Labyrinths with Path of Thunder</i> and Bate Besong's <i>Disgrace: Autobiographical Narcissus</i> - Tem Edwin	01-07
2.	Three Women One Voice: A Critique on the Poetry of Mamta Kalia, Gauri Deshpande and Kamala Das - Supriya and Sweta Singh	08-15
3.	William Wordsworth's 'Ruined Cottage': An Eco-critical Study - R. Saravanan and Dr. G. Somasundaram	16-19
4.	The Sexual and the Spiritual in John Donne's Poetry: Exploring "The Extasie" and its Analogues - Shantanu Siuli	20-23
5.	The Metaphysical Poets - Ashok Heeru Chavan	24-26
6.	Genesis Myth and the Seventeenth Century English Literature - Ashok Heeru Chavan	27-30
7.	Anita Nair's <i>Lessons in Forgetting</i>: An Efficient Representation of Intricate Nature of Parent-Child Relationship - Supriya Mohan Patil and Tripti Karekatti	31-37
8.	Portrayal of Sexual Violence in Anita Nair's <i>Lessons in Forgetting</i> - C. Chellappan and Dr. V. Nagarajan	38-40
9.	The Politics of Empire Building: A Review of Arundhati Roy's <i>Power Politics</i> - Avishek Chaudhury	41-43

10. **Creating Self through Othering: The Cycle of Colonisation in *A Little Princess*** 44-56
- *Reeba Sara Koshy and Dr. Asha Susan Jacob*
11. **Subversion of Motherhood: A Study of Select Novels of Shashi Deshpande and Yvonne Vera** 57-60
- *Amogh A. M.*
12. **Locating the Dispersed: Portrayal of the Women in New Generation Malayalam Films** 61-64
- *Anjitha S Kurup*
13. **Salman Rushdie's Major Novels** 65-67
- *Raju T. Malagimani*
14. **U. R. Ananthmurthy's *Samskara*: A Duel Between Carnal Desire and Elite Culture** 68-72
- *Dr. Jagdish S. Patil and Mr. Kiran N. Khetta*
15. **T. M. Aluko's *One Man, One Wife*: A Confrontation Between Traditional Religion and Christianity** 73-77
- *Dr. S. B. Bhambar*
16. **Political History Through Inverted Gaze: A Critical Study of Kamila Shamsie's *in The City By The Sea*** 78-86
- *Romil Preet Kaur*
17. ***Salman Rushdie's The Satanic Verses*** 87-89
- *Raju T. Malagimani*
18. **Interrelated Ways of Social Hierarchy and Historical Developments of Jane Austen's Time** 90-93
- *Ms. A. Sowmiya and Dr. S. Valliammai*
19. **Nayantara Sahgal as a Non- Conformist Writer with Special Reference to *Storm in Chandigarh* and *The Day in Shadow*** 94-97
- *Mrs. C. Sujatha and Dr. V. Ramakrishnan*
20. **Tradition and Modernity in Shashi Deshpande's *Roots and Shadows*** 98-101
- *Mr. M. Pandiarajan and Dr. V. Ramakrishnan*
21. **The Portrayal of Women in the Selected Novels of Shashi Deshpande** 102-104
- *Prof. Pandurang Rupnar and Dr. R. B. Chougule*
22. **Assertion of Self in Maya Angelou's Autobiography *I Know Why The Caged Bird Sings*** 105-107
- *D. K. Kamble*

23. **Quest for Cultural Identity in Immigrant Land in Chitra Banerjee Divakaruni's *The Mistress of Spices* and *The Queen of Dreams*** 108-111
- A. Xavier and Dr. V. Ramakrishnan
24. **Human Encounters with Wild Creatures in the Select Short Stories of Ruskin Bond** 112-119
- M. Richard Enrico and Dr. V. Nagarajan
25. **Symbolism, Irony and Humour in Girish Karnad's Play *Tughlaq*** 120-124
- T. Gnanasekaran
26. **Effectiveness of Multimedia Tools on Second Language Learners at College Level** 125-128
- A. Ramar and Dr. V. Ramakrishnan
27. **Stylistic Analysis of Select Works of William Shakespeare** 129-131
- Adel Saleh Naji Muthanna
28. **The Effectiveness of Computer Assisted Language Teaching and Learning in Developing Reading Skills of ESL Learners At Tertiary Level: A Study** 132-134
- S. Saravanan and Dr. G. Somasundaram
29. **Mohare Hanumantharaya's Contribution to Hyderabad-Karnataka's Liberation** 135-139
- Dr. J. M. Chandunavara
- ✓ 30. **Mary, A Schizophrenic Character in Lessing's *The Grass is Singing*** 140-142
- Dr. Mrs. Shaikh Ajaz Perveen Mohd. Khaleeluddin
31. **A Critique on Ecofeminism** 143-147
- Dr. Vasant G. Sanap and Mr. Manik Subhash Bhatane
32. **Jhumpa Lahiri's Story: *Interpretation of Maladies: An Analysis*** 148-150
- Dr. Khan Ansarullah Shafiullah
33. **New Woman in Henrik Ibsen's *A Doll's House*** 151-152
- Dr. Vijaykumar Bandal
34. **Multiple Voices of Futurist Society in Kim Robinson's *Mars Trilogy*** 153-155
- Banasode R. S.
35. **Namita Gokhle's *Paro: Dreams of Passion A Symbol of Deliverance, Self Quest and Anguish*** 156-159
- Tabassum M. Inamdar
36. **The Indian Diaspora: Searching for Uprooted Roots** 160-164
- Dr. Pramod Ambadasrao Pawar

30
**MARY, A SCHIZOPHRENIC CHARACTER IN LESSING'S
THE GRASS IS SINGING**

*Dr. Mrs. Shaikh Ajaz Perveen Mohd. Khaleeluddin, Assistant Professor,
Department of English, Milliyya Arts, Science and Management Science College, Beed*

Abstract:

*Doris Lessing is one of the most celebrated postcolonial writers. She made her debut as a novelist with *The Grass is Singing* (1950). The novel examines the relationship between Mary Turner, a white mistress, and her Black African servant in Rhodesia. The novel deals with racial politics between whites and blacks. It also explores Feminist issues. However, the primary cause of her break-down is a failed and forced marriage. Thus the paper examines the females' journey from bad to worse and worse to worst in which the overall social and political aspects are responsible. Finally, she is a prey to mental disturbance and murder by a so called caring black servant.*

Keywords: *Postcolonial, schizophrenia, female.*

The grass is Singing traces the story of Mary turners a conventional white lady. She is a South African woman, as her personal vulnerabilities intersect with the repressive soul and psychological pressures of her environment. The novel begins not with the unfolding of her private and domestic life but the newspaper headings of her death at the hands of her black, servant Moses. Than the real story slowly uncoils the facts and the readers later understand the objective and subjective reality Mary's life and death. Southern Rhodesia (now Zimbabwe) in the 1940s was a British colony with a white government and a colonial mind that made the relationship between whites and blacks tense. It was the time of the *apartheid* system, and therefore, black people were treated, if any, as servants, and in most cases, natives were isolated in compounds. It was in this context that a newly-wed Mary arrived at Dick Turner's "farm and was driven slowly off balance by heat and loneliness and poverty".

The Grass is Singing is a novel of colonialism, human degradation, and an uncomfortable view of the prevailing attitude of a time and place, and yet, to me it was more so a powerful portrait of a crumbling minds. Mary Turner is a hideous woman; bitter, cruel, entitled. What started out as a woman's resentment over a boring farm life and a distant marriage soon turned into something deeper and much more unsettling. Sometimes people are broken so early in their life that it's impossible to ever be whole, and at her core, Mary Turner was ruined long before adulthood and her neurosis was merely the lid on a simmering pot of rage and hurt. The book opens with her murder; we know she's doomed. We watch as she flails and unravels and in the end, perhaps, finds some kind of distorted relief. This is Lessing's portrayal of a woman without a choice; a child without a choice; a people without a choice. The farm fails, the marriage fails, and Mary Turner's brain fails.

Apartheid fails. The atmosphere in this book is sweltering, suspenseful, and hypnotic. It's all unrelentingly heat and blinding sun and unbearable tension. Something's got to give. The ineffectual trying trying trying... Mary Turner tried, but she never stood a chance, not with that husband, not in that country, not with that childhood, not when she was destined to brood away all her days inside her head, the frustration a ticking time bomb. This is what happens, Lessing said, when women can't choose. This is the outcome, she tells us, when you enslave people. This is unnatural and wrong and this is what you get.

Frequently, incidents in Mary's life become the cause of her break down and she proceeds towards

insanity. This entirely, works as catalyst for her schizophrenic turnover. The major irritating factors were heat, the primitive bathing facilities, the neighbours, and Dick's failures as a farmer, her uninteresting and forceful life in village and her hate towards black community, Dicks forced black servant, Moses on her. All these factors are totally a cause of her failing sanity. Roberta Rubenstein rightly observes that *The Grass is Singing* "concerns with social, economic and political structures, with being female in a conventional man's world"

The novel is the portrayal of Mary's disintegration and death because of her unhappy marriage. She was an amiable woman who was forced into wed locks after the malicious remarks made by her friends, 'She's not fifteen any longer. Someone should tell her about her clothes' 'How old is she?' Must be over thirty. She was working long before I was, and that was over twelve years ago. 'Why doesn't she marry? Surely she's had plenty of chances.' They viewed that marriage is the sole justification of her life. Society, since beginning whether British or Indian, is bound with traditional thoughts and our belief that we must follow our tradition.

Accordingly, woman is bound to be married and it has been, justified through religions too. After a hastened courtship with Dick, they tie their relation into wed locks. She marries him who also needs her company to do away his own loneliness. Loneliness was the only common point between them. Rather than that they have different parts, experiences and backgrounds. As for instance, Mary love town life while Dick dislikes the town culture. Later, remains busy in his farm. It is important to see that the seeds for Mary Turner's eventual psychic breakdown are sown years earlier, in her progressive alienation from herself. They had no change in life no caring and nothing. Once, Mary realizes that motherhood can give her some happiness and fulfillment and she talks to Dick about having a child to which he refuses on account of his poverty. She submits herself at the hands of circumstances. The woman once, lovable to society now becomes disqualified because of her unpolished manners and appearance.

Now Dick is in fact an incompetent farmer who has created their economic misery by mismanagement. He is like "A Jack of all trade, Master of name." His mismanagement at farm created a kind of rudeness for him. Paradoxically, having played a major role in reducing him to that state through her sexual and psychic frigidity, she still unconsciously craves submission to "a man stronger than herself." Hating him, she began to hate herself. Later Moses enters her life as a servant, black. She is gradually drawn towards him. She is split between Dick's orders not to lose Moses and her highly charged emotional ambivalence Mary feels towards him, her Psychic energy is progressively consumed.

The signs of schizophrenia began to reflect through her character as she begins to lapse into apathetic sentences in the middle of sentences, sweeps at the smallest provocation, neglects households. Only her relationship with Moses retains a negative vitality. Once, he recognizes her frenzied state of mind, and steers her to bed to rest. He looks after her tenderly when she falls ill. He feels her need for warmth, which Dick has failed to provide. His dreams haunt her with images of her submission to Moses' control and kindness. This relationship deposes in microcosm several forms of power relationships. On the political level it duplicates the imbalance between the oppressive white minority and black majority in South Africa.

Here it is proved that many psyches have split into two aspects that are conscious and unconscious where the theory of consciousness of Carl Jung can be applied.

I observed that Mary has faced sufferings, sacrifice, and loneliness. It is believed that destruction brings regeneration but here it proved to be false. Finally, Mary is the only character in the novel that faced a tragic death at the hands of her black servant, Moses perhaps, being realized of the approaching death. However, he is self-conscious of the facts of her personality. For Mary the reality she is forced to confront is that of Moses. In her mind confusion has formed, making her both the powerful and the powerless. For, powerful she feels queen while for powerless she is the colonized.

And the Grass is singing for many reasons as for rain on Dick's farm. The title is taken from a long

poem by T. S. Eliot called *The Waste Land*. These lines are at the beginning of the book and describe India, but generally South Africa is nearly the same. Water has a different meaning for the people of South Africa. They do not take water for granted because there is not much of it. Water is the basic of life; without it everything dies. Grass may be a symbol of all the things that need water for survival. I think 'singing' can be dealt in both the senses as pleasure and woe and here Mary's heart is always singing woefully.

References:

1. Lessing, Doris. 1992. *The Grass is Singing*, England: Penguin Books.
2. Arora, Neena. 1991. *Nayantara Sahgal and Doris Lessing: A Feminist Study in Comparison*, New Delhi: Prestige Books.
3. Rubestan, Roberta. *The Novelistic Vision of Doris Lessing: Breaking the Forms of Consciousness*, Urbana: University of Illinois Press, 1979.
4. <http://www.DorisLessing.org/biography.html>.