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BA ENGLISH (HON)

SEM IV

PAPER CODE 202

LITERARY CRITICISM

Q1. What are Aristotle's views on mimesis?

Ans: Mimesis is a Greek term that means imitation. The first step in understanding Aristotle's account of mimesis is remembering that he spent many years studying at Plato's Academy. In Platonic thought, the things we encounter via our senses, the phenomena, are imitations of ideal forms. Art (whether poetry or painting), in imitating the phenomena, is thus merely an imitation of an imitation. Plato also divides imitation by medium (words, paint, marble, etc.). He further divides the verbal techniques of imitation into pure imitation or mimesis, in which an actor impersonates a character on stage, and diegesis, or narration, in which a narrator speaks in the third person about events. Epic is a mixed form, using both impersonation and narration when performed by a rhapsode. Plato tends to condemn imitation as degrading, because (1) impersonation can inculcate bad or non-rational habits and (2) because it focuses attention on mere phenomena.

Aristotle accepts the Platonic distinction between mimesis and diegesis, but finds both valuable as modes of training and educating emotions. Ontologically, he does not believe in separated forms, but argues that forms inhere in phenomena, and thus the only way to understand concepts or qualities is as they are embodied and thus advocates rather than objects to close study of appearances.

Aristotle replied to the charges made by his Guru Plato against poetry in particular and art in general. He replied to them one by one in his defence of poetry.

1. Plato says that art being the imitation of the actual is removed from the Truth. It only gives the likeness of a thing in concrete, and the likeness is always less than real. But Plato fails to explain that art also gives something more which is absent in the actual. The artist does not simply reflect the real in the manner of a mirror. Art cannot be slavish imitation of reality. Literature is not the exact reproduction of life in all its totality. It is the representation of selected events and characters

necessary in a coherent action for the realization of the artist's purpose. He even exalts, idealizes and imaginatively recreates a world which has its own meaning and beauty. These elements, present in art, are absent in the raw and rough real. While a poet creates something less than reality he at the same times creates something more as well. He puts an idea of the reality which he perceives in an object. This 'more', this intuition and perception, is the aim of the artist. Artistic creation cannot be fairly criticized on the ground that it is not the creation in concrete terms of things and beings. Thus considered, it does not take us away from the Truth but leads us to the essential reality of life.

2. Plato again says that art is bad because it does not inspire virtue, does not teach morality. But is teaching the function of art? Is it the aim of the artist? The function of art is to provide aesthetic delight, communicate experience, express emotions and represent life. It should never be confused with the function of ethics which is simply to teach morality. If an artist succeeds in pleasing us in the aesthetic sense, he is a good artist. If he fails in doing so, he is a bad artist. There is no other criterion to judge his worth. R.A.Scott -James observes: "Morality teaches. Art does not attempt to teach. It merely asserts it is thus or thus that life is perceived to be. That is my bit of reality, says the artist. Take it or leave it – draw any lessons you like from it – that is my account of things as they are – if it has any value to you as evidence of teaching, use it, but that is not my business: I have given you my rendering, my account, my vision, my dream, my illusion – call it what you will. If there is any lesson in it, it is yours to draw, not mine to preach." Similarly, Plato's charges on needless lamentations and ecstasies at the imaginary events of sorrow and happiness encourage the weaker part of the soul and numb the faculty of reason. These charges are defended by Aristotle in his Theory of *Catharsis*. David Daiches summarizes Aristotle's views in reply to Plato's charges in brief: "Tragedy (Art) gives new knowledge, yields aesthetic satisfaction and produces a better state of mind."
3. Plato judges poetry now from the educational standpoint, now from the philosophical one and then from the ethical one. But he does not care to consider it from its own unique standpoint. He does not define its aims. He forgets that everything should be judged in terms of its own aims and objectives, its own criteria of merit and demerit. We cannot fairly maintain that music is bad because it does not paint, or that painting is bad because it does not sing. Similarly, we cannot say that poetry is bad because it does not teach philosophy or ethics. If poetry, philosophy and ethics had identical function, how could they be different subjects? To denounce poetry because it is not philosophy or ideal is clearly absurd.

Aristotle agrees with Plato in calling the poet an imitator and creative art, imitation. He imitates one of the three objects – things as they were/are, things as they are said/thought to be or things as they ought to be. In other words, he imitates what is past or present, what is commonly believed and what is ideal. Aristotle believes that there is natural pleasure in imitation which is an in-born instinct in men. It is this pleasure in imitation that enables the child to learn his earliest lessons in speech and conduct from those around him, because there is a pleasure in doing so. In a grown-up child – a poet, there is another instinct, helping him to make him a poet – the instinct for harmony and rhythm.

He does not agree with his teacher in – 'poet's imitation is twice removed form reality and hence unreal/illusion of truth', to prove his point he compares poetry with history. The poet and the historian differ not by their medium, but the true difference is that the historian relates 'what has happened', the poet, 'what may/ought to have happened' - the ideal. Poetry, therefore, is more philosophical, and a higher thing than history because history expresses the particular while poetry tends to express the universal. Therefore, the picture of poetry pleases all and at all times.

Aristotle does not agree with Plato in the function of poetry making people weaker and emotional/too sentimental. For him, *catharsis* is ennobling and it humbles a human being.
So far as the moral nature of poetry is concerned, Aristotle believes that the end of poetry is to please; however, teaching may be the byproduct of it. Such pleasing is superior to the other pleasures because it teaches civic morality. So all good literature gives pleasure, which is not divorced from moral lessons.

Q2. What is Aristotle's definition of tragedy explained in his *Poetics*, and what examples of his definition can we see in literature?

Ans: Aristotle's **definition of** tragedy is best seen in the quote:

Tragedy, then, is an imitation of an action that is serious and complete, and which has some greatness about it. It imitates in words with pleasant accompaniments, each type belonging separately to the different parts of the work. It imitates people performing actions and does not rely on narration. It achieves, through pity and fear, the catharsis of these sorts of feelings. (1449b21–29)

One thing he means here is that, as a work of literature enacted, a **tragedy imitates what could be real-life actions**. The historical account of Julius Caesar's assassination could not be considered a tragedy, even though it might have been tragic, because it is an account of the actual actions rather than being an imitation of the actions. However, if a group of performers enacted his death, then that would be a tragedy. This also

helps explain his **distinction between "narration" and "drama."** A **narration** is an account of events, like an historical account. **Drama**, on the other hand, takes those historical events and **interprets them from a universal perspective**. Drama shows us a "clear cause-and-effect chain," showing us how the historical, tragic events are universally relevant, relevant for all mankind in all generations (McManus). Shakespeare's *Julius Caesar* is an **excellent example** of Aristotle's definition of tragedy because it takes the historic event of Caesar's death and draws from it the question whether or not killing a king can be justified if it may put an end to tyranny, thereby showing us the **cause-and-effect relationship** of Caesar's assassination. In addition, since a tragedy must be a drama, Aristotle defines that it **must also have a plot**. A plot must have a beginning, middle, and a conclusion.

Finally, Aristotle argues that a tragedy must also "achieve catharsis" through the feelings of "pity and fear." **Catharsis** is the relief of emotions or "emotional tension" (Random House Dictionary). His argument is that, since we are drawn into feeling the emotions of pity for the characters, just like we feel pity for Caesar, Brutus, and Antony in *Julius Caesar*, then we release our bottled up feelings of pity. Likewise, since we feel the characters' fears, we also release our own emotions of fear.

Hence we see that in multiple ways, Shakespeare's *Julius Caesar*, as well as many other tragedies, perfectly fit Aristotle's definition of tragedy.

Q3. With reference to Aristotle's *Poetics*, what are the elements of tragedy

AnsThe aim of tragedy, Aristotle writes, is to bring about a "catharsis" of the spectators — to arouse in them sensations of pity and fear, and to purge them of these emotions so that they leave the theater feeling cleansed and uplifted, with a heightened understanding of the ways of gods and men. This catharsis is brought about by witnessing some disastrous and moving change in the fortunes of the drama's protagonist (Aristotle recognized that the change might not be disastrous, but felt this was the kind shown in the best tragedies — *Oedipus at Colonus*, for example, was considered a tragedy by the Greeks but does not have an unhappy ending).

According to Aristotle, tragedy has six main elements: plot, character, diction, thought, spectacle (scenic effect), and song (music), of which the first two are primary. Most of the *Poetics* is devoted to analysis of the scope and proper use of these elements, with illustrative examples selected from many tragic dramas,

especially those of Sophocles, although Aeschylus, Euripides, and some playwrights whose works no longer survive are also cited.

Several of Aristotle's main points are of great value for an understanding of Greek tragic drama. Particularly significant is his statement that the plot is the most important element of tragedy:

Tragedy is an imitation, not of men, but of action and life, of happiness and misery. And life consists of action, and its end is a mode of activity, not a quality. Now character determines men's qualities, but it is their action that makes them happy or wretched. The purpose of action in the tragedy, therefore, is not the representation of character: character comes in as contributing to the action. Hence the incidents and the plot are the end of the tragedy; and the end is the chief thing of all. Without action there cannot be a tragedy; there may be one without character. . . . The plot, then, is the first principle, and, as it were, the soul of a tragedy: character holds the second place.

Aristotle goes on to discuss the structure of the ideal tragic plot and spends several chapters on its requirements. He says that the plot must be a complete whole — with a definite beginning, middle, and end — and its length should be such that the spectators can comprehend without difficulty both its separate parts and its overall unity. Moreover, the plot requires a single central theme in which all the elements are logically related to demonstrate the change in the protagonist's fortunes, with emphasis on the dramatic causation and probability of the events.

Aristotle has relatively less to say about the tragic hero because the incidents of tragedy are often beyond the hero's control or not closely related to his personality. The plot is intended to illustrate matters of cosmic rather than individual significance, and the protagonist is viewed primarily as the character who experiences the changes that take place. This stress placed by the Greek tragedians on the development of plot and action at the expense of character, and their general lack of interest in exploring psychological motivation, is one of the major differences between ancient and modern drama.

Since the aim of a tragedy is to arouse pity and fear through an alteration in the status of the central character, he must be a figure with whom the audience can identify and whose fate can trigger these emotions. Aristotle says that "pity is aroused by unmerited misfortune, fear by the misfortune of a man like ourselves." He surveys various possible types of characters on the basis of these premises, then defines the

Q4. Define "unity of time," as defined in Aristotle's *Poetics*. Explain and give example.

Ans: explanation of "unity of time" appears in part five of *Poetics*. Here, Aristotle is explaining the difference between the tragedy and the epic. Within this discussion, Aristotle defines three unities: unity of action, unity of time, and unity of place. Unity of action refers to the tragedy possessing a beginning, a middle, and an end. The play's action must rely solely upon itself (no unexpected characters, abilities, or actions can be introduced to change the action of the play). Unity of place refers to the idea that everything takes place in a singular setting. Unlike the epic, where the setting is vast, the setting of the tragedy is relatively small.

The unity of time refers to the concept that the action of the tragedy tends to take in a single day, or, according to Aristotle, the action of the play should try to "as far as possible, confine itself to a single revolution of the sun." An example of this concept can be seen in a comparison between the epic *Beowulf* and the tragedy *Macbeth*. The action in *Beowulf* takes place in a span of well over fifty years. When Beowulf is first introduced, he is in the Danelands to help Hrothgar rid Heorot of Grendel. After successfully defeating Grendel (and his mother), Beowulf rules the Geatlands for over fifty years.

Macbeth, on the other hand, does not give a specific time-line. Readers know that some time passes, though through inference alone. Readers can correctly assume that it takes time for Malcolm and Donalbain to travel England and Ireland. This said, given that the play does not name any time, it could be seen as one continuous action.

Q5. "Poetry is something more philosophic and of graver important than history". Discuss.

Ans: To determine the importance of poetry as opposed to history, the two genres should be considered in terms of their content. The good poet uses his or her art to provide the reader with a view of the inner heart and soul of the individual poet.

History, in turn, is more collective. It is an apparently concrete depiction of events that occurred, as provided by eye witnesses or historical documents. Hence, its focus on realism is more concrete and less philosophic than that of poetry.

Poetry, however, could also be collective. This is clear when different epochs of poetry are considered. In ancient times, for example, the epic poem was the norm, with its focus on the morality of the hero. Currently, the free form is more common, having started with the poetry of Walt Whitman and his focus on the celebration of self.

What makes poetry more important than history is its honesty. Too often, history tends to favor the perspective of its writers. For centuries, for example, South African colonialists have favored the white perspective of the country's history, all but burying the contribution of black South Africans to what the country has become. It has been more difficult, however, to bury the poetry of the oppressed.

Poetry is raw emotion in response to the events of any given time. The emotional content and subsequent basic honesty of emotion in poetry creates in it a genre that is a far more accurate indication of the human experience than formal history can ever be.

Q6. Discuss Dryden's comparison of the English and the French drama in the "ESSAY OF DRAMATIC POESIE"? PLZ ANSWER IN DETAIL

Ans: Lisideius argues that French drama is superior to English drama, based on the lack of literary productivity since Shakespeare's time: "we have been so long together bad Englishmen, that we had not leisure to be good poets. . . The Muses, who ever follow peace, went to plant in another country."

Lisideius praises the reformation of the French theater under Richelieu and Corneille, and extols the close adherence to the classical separation of comedy and tragedy. For Lisideius "no theater in the world has anything so absurd as the English tragicomedy . . . in two hours and a half, we run through all the fits of Bedlam." The grounding of French drama in history, its interweaving "truth with probable fiction," makes it a higher achievement than the English.

Neander represents Dryden's own views, which favor the modern and the English, but does not disparage the ancients. He respects Lisideius' argument that the French "contrive their plots more regularly," but he favors English drama for their more organic and complex qualities. He criticizes the French stage, noting that "those beauties of the French poesy are such as will raise perfection higher where it is, but are not sufficient to give it where it is not: they are indeed the beauties of a statue, but not of a man."

In this essay, each character expresses his views on drama and compares French and English drama and discusses their comparative merits and demerits in the light of classical unities. Actually, Dryden attempts to make a clear distinction between Ancient writers and Modern writers. He also discusses the importance of *"Unity in French drama".* As far as the unities of time, place and action are concerned French drama was closer to the classical notions of drama. Bringing in the influence of Platonic dialogues, Dryden had designed the group that further discusses the playwrights such as *Ben Jonson, Moliere* and *Shakespeare* with a deeper insight. According to *Neander*the natural rhyme adds artistry to the plays.

. In case of French neoclassical theater, the plays were all expected to be five-acts long; they also had to take place in a 24-hour period. In terms of *place,* the setting should be the same from beginning till the end with scenes marked by the entrances and exits of the persons having business within each. French neoclassical plays could not have any changes of location. The academy occasionally allowed for loose interpretations of the single location rule, but it had to be logically justified. On the other hand, the English plays try to cover all kind of places, even far off countries, shown within a single play. The third and last unity, that of *action,* requires one great and complete action but again the English have all types of subplots which destroy the unity of action. The five-act plays of French neoclassical theater had to contain a single plot-line with no sub-plots.

As we know, *Lisideius*speaks in favour of the French works and he also agrees with *Eugenius* that English dramas were superior at the time of *Ben Jonson, Beaumont* and *Fletcher,* but later on it decayed and declined. Basically, they live in full of bloodshed and violence, whereas poetry is an art of peace. In the late 17th century, it flourished in France.

French playwrights follow the Ancients and favour the *unity of time* and observe it very carefully. In terms of *unity of place* they are equally sincere. In most of their plays, the entire action is limited to one place. And *unity of action* is even more obvious: plays are never congested with sub-plots as is the case with English plays. In English plays the character relates to life and therefore, it is proper and reasonable that it should be also in the drama, but in French plays such narrations are made by those who are in some way or the other connected with the main section. Similarly the French are more skilled than the Ancients.

Neander even says that the newer French writers are imitating the English playwrights. He defends the English invention of tragi-comedy (tragic-comedy in Dryden's own phrase) by suggesting that the use of mirth with tragedy gives the audience relief from the heaviness of straight tragedy. He also suggests that the use of well-ordered sub-plots makes the plays interesting and help the main action. Further, he suggests that English plays are more entertaining and instructive because they offer an element of surprise that the Ancients and the French do not. He comes up with the idea of the suspension of disbelief. Eventually, he suggests it may be the case that there are simply too many rules and often following them creates more absurdities than they prevent.

Practically, John Dryden vindicated the Moderns in this essay. In the controversy, Dryden takes no extreme position and is sensible enough to give the Ancients their respect. Through his wit and sharp analysis, he removes the difficulty which had confused the issue. He makes the readers see the achievement of the Ancients and the gratitude of the Moderns to them. Thus, he portrays the comparative merits and

demerits of each in a clearer way. In this essay, as *Neander*, Dryden favours the violation of those three *unities* because it leads to the variety in the English plays and these *unities* have a narrowing and crumpling effect on the French plays, which are often betrayed into absurdities from which the English plays are free. The violation of *unities* helps the English playwright to present a livelier image of human nature. In his comparison of English and French drama, *Neander*characterizes the best proofs of the Elizabethan playwrights. He praises Shakespeare, Ancients and Moderns. *Neander*comes to the end for the superiority of the Elizabethans with a close examination of a play by Jonson which *Neander*believes a perfect demonstration that the English were capable of following the classical rules in the way, Dryden's commitment to the neoclassical tradition is displayed.

Q7. What are the different arguments in the essay on dramatic poesy

Ans: An Essay of Dramatic Poesy gives an explicit account of neo-classical theory of art in general. Dryden is a neoclassic critic, and as such he deals in his criticism with issues of form and morality in drama. However, he is not a rule bound critic, tied down to the classical unities or to notions of what constitutes a "proper" character for the stage. He relies heavily on Corneille - and through him on Horace - which places him in a pragmatic tradition.

Dryden wrote this essay as a dramatic dialogue with four characters **Eugenius**, **Crites**, **Lisideius** and **Neander** representing four critical positions. These four critical positions deal with five issues. **Eugenius** (whose name may mean "well born") **favors the moderns over the ancients,** arguing that the moderns exceed the ancients because of having learned and profited from their example. **Crites argues in favor of the ancients:** they established the unities; dramatic rules were spelled out by Aristotle which the current-and esteemed-French playwrights follow; and Ben Jonson-the greatest English playwright, according to Crites-followed the ancients' example by adhering to the unities. **Lisideius argues that French drama is superior to English drama**, basing this opinion of the French writer's close adherence to the classical separation of comedy and tragedy. For Lisideius "no theater in the world has anything so absurd as the English tragicomedy; in two hours and a half, we run through all the fits of Bedlam." **Neander favors the moderns, but does not disparage the ancients. He also favors English drama-and has some critical -things to say of French drama:** "those beauties of the French poesy are such as will raise perfection higher where it is, but are not sufficient to give it where it is not: they are indeed the beauties of a statue, but not of a man." **Neander goes on to defend tragicomedy:** "contraries, when placed near, set off each other. A continued gravity keeps the spirit too much bent; we must refresh it sometimes." Tragicomedy increases the

effectiveness of both tragic and comic elements by 'way of contrast. Neander asserts that "we have invented, increased, -and perfected a more pleasant way of writing for the stage . . . tragicomedy."

Neander criticizes French drama essentially for its smallness: its pursuit of only one plot without subplots; its tendency to show too little action; its "servile observations of the unities…dearth of plot, and narrowness of imagination" are all qualities which render it inferior to English drama. **Neander extends his criticism of French drama - into his reasoning for his preference for Shakespeare over Ben Jonson. Shakespeare "had the largest and most comprehensive soul," while Jonson was "the most learned and judicious writer which any theater ever had."** Ultimately, Neander prefers Shakespeare for his greater scope, his greater faithfulness to life, as compared to Jonson's relatively small scope and Freneh/Classical tendency to deal in "the beauties of a statue, but not of a Man."

Crites objects to rhyme in plays: "since no man without premeditation speaks in rhyme, neither ought he to do it on the stage." He cites Aristotle as saying that it is, **"best to write tragedy in that kind of verse . . . which is nearest prose"** as a justification for **banishing rhyme, from drama in favor of blank verse** (unrhymed iambic pentameter). Even though blank verse lines are no more spontaneous than are rhymed lines, they are still to be preferred because they are "nearest nature": "Rhyme is incapable of expressing the greatest thought naturally, and the lowest it cannot with any grace: for what is more unbefitting the majesty of verse, than to call a servant, or bid a door be shut in rhyme?"

Neander respond to the objections against rhyme by admitting that **"verse so tedious" is inappropriate to drama** (and to anything else). **"Natural" rhymed verse is, however, just as appropriate to dramatic as to non-dramatic poetry:** the test of the "naturalness" of rhyme is how well-chosen the rhymes are. Is the sense of the verses tied down to, and limited by, the rhymes, or are the rhymes in service to, and an enhancement of, the sense of the verses?

The main point of Dryden's essay seems to be a valuation of becoming (the striving, nature-imitating, large scope of tragicomedy and Shakespeare) over being (the static perfection of the ideal-imitating Classical/French/Jonsonian drama).

Dryden prescriptive in nature, defines dramatic art as an imitation with the aim to delight and to teach, and is considered a just and lively image of human nature representing its passions and humors for the delight and instruction of mankind. Dryden emphasizes the idea of decorum in the work of art.

Q8. What is the theory of three unities? How does Shakespeare violate the three unites and how does Johnson defend him?

Ans: The neo-classical critics raised the question of unites concerning the free dramatic expression of the Elizabethans, particularly Shakespeare. Since the critics of the age showed allegiance to the rules of the classical writers and critics like Sophocles, Euripides, Aristotle and Horace, they put their late writers in the classical mould of (of standard) writing. Whoever fitted nice, passed for valid and if otherwise invalid. Shakespeare with all his natural capabilities was brought to the scale of judgment. Here Johnson in his "Preface to Shakespeare" comes to defend him and shows the inanity of observing the unites of place and time but action.

Among the unites, Johnson found only the unity of action justified by reason since it is needed to present the plot as an inseparable whole. But he founds the grounds for the unites of time and place to be wholly misleading.

He first echoes the objection raiser, "The necessity of observing the unites of time and place arises from the supposed necessity of making the drama credible. The unities hold it impossible, that an action of months and years can be possibly believed to pass in three hours. Fiction loses its force when it departs from the resemblance of reality. From the narrow limitation of time necessarily arises the contraction of place. The spectator who knows that he saw the first act at Alexandra, can not suppose that he sees the next at Rome, at a distance to which not the dragons of Medea could, in so short a time, have transported him. He knows with certainty that he has not changed his place, and he knows hat place cannot change itself."

To this Johnson answers very tactfully. Johnson says there should not be any consideration for the clock while the mind is "Wandering in ecstasy " and an hour can happily be allowed to pervade a century. And the unities of time and place come to notice when the spectator enter with sense not imagination. And Johnson rightly says, "Time is of all modes of existence, most obsequious to the imagination."

As for Shakespeare's free style writing, Johnson comments that it is not possible to decide and useless to inquire, if he rejected it by design or deviated from them by happy ignorance. What he said of Shakespeare is conjectural and Shakespeare's ignorance of the two unites: place and time was by chance but later he deliberately practiced it. He was probably indifferent to counsels and admonitions of scholars and critics.

But Shakespeare to Johnson was very much strict to the unity of action and other two had either been unknown by him or not observed. “Such violations” according to Johnson “of rules merely positive, become the comprehensive genius of Shakespeare.”

Q9. Discuss the merits and defects of Shakespeare as given in Johnson's "Preface to Shakespeare."

Ans: As far as defects, Johnson finds that Shakespeare offers little in the way of moral instruction in his plays, seeming to write, according to Johnson, "without any moral purpose." Johnson believed that literature ought to offer lessons for our own lives, and may of Shakespeare's works are morally ambiguous at best. Johnson also found Shakespeare's use of language crude and bawdy at times, and saw his use of puns as offensive. He criticizes his anachronisms, such as "Hector quoting Aristotle" and argued that many of the great speeches from his tragedies and histories were full of bombast and melodrama.

On the other hand, Johnson is struck by Shakespeare's originality, praising, rather than finding fault with his departure from classical dramatic conventions. He notes that Shakespeare, for all of his indiscretions, unlocked the potential for lyricism in the English language. Above all, he finds many of the human emotions at work in Shakespeare to be very powerful and enduring, and relevant to the human condition, even though his stories are clearly fictional:

Other writers disguise the most natural passions and most frequent incidents; so that he who contemplates them in the book will not know them in the world: *Shakespeare* approximates the remote, and familiarizes the wonderful...it may be said, that he has not only shewn human nature as it acts in real exigences, but as it would be found in trials, to which it cannot be exposed.

Above all, Johnson is insistent that his subject can only be understood in his context, by comparing his work to that of his contemporaries, and by considering what Johnson regards as the underdeveloped state of English literature before Shakespeare.

Q 10. Discuss the following ideas with reference to Johnson's *Preface to Shakespeare*: "The great contention of criticism is to find the faults of the modern and the beauty of the ancients."

Ans: Johnson's quote reflects much about the notion of literary criticism as well as the basic ideas that Johnson holds towards Shakespeare. Johnson's quote, on its own merit, suggests that the establishment of a higher caliber of literature is something that must endure the passage of time. The "great contention of

criticism" is something that involves study, scholarship, discourse, and analysis of work both in its context and afterwards.

Interestingly enough, I think that Johson's quote speaks to how literature, and thus literary criticism, must represent a notion of transcendence in a world of contingency. For Johnson, the idea of modern criticism is to examine and analyze works in the hopes of finding a higher caliber of literature.

It is here where Johnson posits his analysis of Shakespeare. For Johnson, part of Shakespeare's greatness is the "just representations of general nature." In this, Shakespeare's work established themselves during the time period in which they were written and have withstood the challenges of time in that which has followed.

The ability to use Shakespeare as a metric in which "the faults of the moderns" can be assessed is part of the reason why Shakespeare's works are so compelling in terms of Johnson's assessment: "The pleasures of sudden wonder are soon exhausted, and the mind can only repose on the stability of truth." In Johnson's mind, the greatness of Shakespeare is evident as the "beauty of the ancients" when it can be examined both in its context and in the contexts that follow. It is here where Shakespeare's work can be seen as a "stability of truth," an opportunity to find transcendence in a world of contingency.

Q11. Discuss Wordsworth's theory of poetic composition with reference to his "Preface" to *Lyrical Ballads*.

Ans: Wordsworth believed that the proper subject of poetry was "situations from common life," and that poetic language should resemble the language that was "really used by men." His purpose as a poet, therefor, was to present these common situations in an imaginative way, "tracing in them . . . the primary laws of our nature" and to:

follow the fluxes and reflexes of the mind when agitated by the great and simple affections of our nature.

Much of the preface is given over to a defense of these precepts, arguing that the cleverness most readers associate with poetic style is in fact unpoetic and "unnecessary" and that the poet should strive to exclude all but that language which the subject "naturally suggests."

His famous definition of poetry as "the spontaneous overflow of powerful feelings . . . recollected in tranquility" suggests that the role of the poet is to serve as a kind of conduit for expressing these emotions.

Q12. What is Wordsworth's theory of poetry?

Ans: In the first statement of the 1802 edition, Wordsworth says the poems in *Lyrical Ballads* are an experiment of "fitting to metrical arrangement a selection of the real language of men in a state of vivid sensation." So, one of the goals that Wordsworth has with this collection of poems is to use real language. In other words, he wants to make poetry from the language that people actually use. This was an attempt to get away from the formal style of his predecessors, namely the Neoclassical poets such as Alexander Pope. And the "vivid sensation" appeals to the poet's provocation of emotion rather than the more rational style of something like Pope's "An Essay on Man."

Wordsworth also focused on the common man and this goes along with his focus on real or common language. Now, his poetry is still poetic, so to speak, but it was a shift from poetry as a formal, structured poetics to something more common and emotive. He wanted to explore how ordinary events and feelings could be understood in extraordinary ways. He chose to focus on rural settings and people and to explore their feelings "because the manners of rural life germinate from those elementary feelings; and, from the necessary character of rural occupations, are more easily comprehended, and are more durable; and lastly, because in that condition the passions of men are incorporated with the beautiful and permanent forms of nature." Thus, Wordsworth also was enchanted by the emotive and transcendent power of nature.

Until Wordsworth's time, the important aspect in the poetic process was its Mimetic function: how, or how well, a poem imitated the real world.

2. After Wordsworth, the central aspect of the poetic process became the Expressive function: what went on in the mind of the poet, not what was imitated.

3. As Wordsworth writes, the excellence of poetry does not lie in the "action and situation" (243) but in the poet's intensely subjective feeling toward his experience: The "feeling [of the poet] therein developed [that is, in the poet's mind] gives importance to the action and situation [EXPRESSIVE THEORY], and not the action and situation to the feeling [MIMETIC THEORY]" (243).

4. He states that the poet does not simply imitate the world, but "throw[s] over" "incidents and situations from common life" "a certain colouring of imagination" (242), the imagination being that part of the human mind that creates poetry.

5. Wordsworth states that there are three basic stages in the process of writing a poem; each focuses on the Expressive approach, that is, what goes on in the poet's mind: First, the poet encounters a commonplace incident, which for reasons unknown at the time arouses powerful feelings in his mind. At a later time, when he is far away from the incident and can "see" it only in his mind, the poet looks back calmly on the feelings aroused by this incident. Suddenly his mind becomes agitated to the point that it calls forth a facsimile of the original feelings he had experienced. At this point, having proceeded through three sequences of (1) powerful feelings, (2) tranquil assessment, and (3) a recreation of the powerful feelings in his mind, the poet is ready to write.

6. Here is Wordsworth describing the poetic process, of this: "[P]oetry is the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquility: the emotion is contemplated till, by a species of reaction, the tranquility gradually disappears, and an emotion, kindred to that which was before the subject of contemplation, is gradually produced, and does itself actually exist in the mind. In this mood successful composition generally begins, and in a mood similar to this it is carried on" (253).

7. Since his definition of poetry stresses the poet, Wordsworth analyzes what qualities make a person a poet: He asks, "What is a Poet?" (247). A poet "is a man speaking to men" (247), but one who "is endowed with more lively sensibility" and has a greater knowledge of human nature, and a more comprehensive soul" than other people (247). The poet sees the "similitude in dissimilitude and dissimilitude in similitude" (253). However, Wordsworth insists that the poet differs from other men not "in kind," "but only in degree" (250). Two degrees of difference are listed: The poet is better able "to think and feel without immediate external excitement" and "he has a greater power in expressing [his] thoughts and feelings" than non-poets (251). But Wordsworth insists that the similarities between poets and other people are far greater than their differences: the poet's "passions and thoughts and feelings are the general passions and thoughts and feelings of [all other] men" (251).

Q13. "Poetry is the first and last of all knowledge; IT IS AS IMMORTAL AS THE HEART OF MAN." What implication did you find in Wordsworth's conception of poetry in this quote from "Preface to Lyrical Ballads?" Give answer in detail.

Ans: In "Preface to Lyrical Ballads," Wordsworth argues that poetry is more closely united with the universal truth of human experience than with any other discipline (subject). He contrasts this truth of human existence (via poetry) with the truth/knowledge gained by scientists, botanists, and historians. Wordsworth notes that Aristotle describe poetry as the most philosophical of all writing because poetry's object is general truth and experience, whereas the scientist's object of truth is a particular thing such as the function of an electron.

In this preface, Wordsworth notes that poetry is, itself, timeless because its object can (or should be) the human experience.

Emphatically may it be said of the Poet, as Shakespeare hath said of man, 'that he looks before and after.' He is the rock of defence for human nature; an upholder and preserver, carrying everywhere with him relationship and love. In spite of difference of soil and climate, of language and manners, of laws and customs: in spite of things silently gone out of mind, and things violently destroyed; the Poet binds together by passion and knowledge the vast empire of human society, as it is spread over the whole earth, and over all time.

Wordsworth goes a step further and attempts to write in a more common language, even using prose rather than traditionally metered poetry, in order to appeal to all readers (not just poets). Wordsworth believes that inasmuch as poetry is the timeless practice of tapping into general truth, it must be a practice applicable to all people (not just poets).

It has often been said that Wordsworth wanted to illuminate the extra-ordinariness of ordinary experience. Ordinary experience is the first and last of all knowledge. (Biology, for instance, is a particular knowledge.) Poetry is as immortal as the heart of man because man (humanity) will always have a general curiosity and intuition about existence, feeling, suffering, and pleasure. And poetry, according to Wordsworth, will always be (or should be) the most direct and general expression of these fundamental conditions of human experience.

Q14. In his "Defence of Poetry," what does Percy Bysshe Shelley mean when he says that "poets are the unacknowledged legislators of the world"?

Ans : At the end of his "Defence of Poetry," Shelley states the following. A few of the words may be difficult, so we will need to unpack this to understand what the last line means:

Poets are the hierophants of an unapprehended inspiration; the mirrors of the gigantic shadows which futurity casts upon the present; the words which express what they understand not; the trumpets which sing to battle, and feel not what they inspire; the influence which is moved not, but moves. Poets are the unacknowledged legislators of the world.

In his essay, 'A Defense of Poetry', Shelley's final claim that "Poets are the unacknowledged legislators of the world" has its basis in his opening view of the human mind.

For him the human mind performs two very important and very different "mental actions": it reasons and it imagines. Shelly argues Reason is "contemplating the relation of one thought to another" but that Imagination is the "production of thoughts"; in effect imagination is the "synthesis", or interpretation of values and forms from "existence itself", while Reason is the analysis of those values, and concerns itself only in the relations of values of forms. For example: Imagination would look at existence itself and synthesize the value and concept of centimeters, while Reason would deal only with the analysis of centimeters once the concept is thought; in essence, reason analyzes and measures the values produced by the imagination.

So when Shelley argues "Poetry is the expression of the imagination and connate with the origin of man" he is saying Poetry is the production of human values and concepts and so by producing human values is laying down the values and laws the world lives by: in essence Poetry is the legislation of the world.

Shelley's point that Poetry is the refined expression and "reflected image" of the stimuli that inspires and excites it, enforces the idea that Poetry is not only the creation of human values but also allows them to evolve and develop: because when it is "man in society, with all his passions and pleasures" that next becomes the subject of poetry and "Language, colour, form, and religious and civil habits of action are all the instruments and materials of poetry" then Poetry, as "the order from which the highest delights result" is the perfection of our expression of humanity and human values.

Poets are, “in the most universal sense” men especially gifted in observing the order that “most approximates to beauty” are so are “those who imagine and express this indestructible order”. For Shelley, Poets are the ones who “in the infancy of the world” developed the “social sympathies, or those elemental laws from which society develops” by observing and expressing the “highest order” to produce the society we live in. Poets “are not only the authors of language and of music, of the dance and architecture and statuary and painting; they are also the institutors of laws and the founders of civil society”.

In Conclusion, Poets by “not only beholding intensely the present as it is, and discovering those laws according to which present things ought to be ordered, but also beholding the future in the present” are the ones who shape and develop society. In effect Shelley is arguing Poets are anyone who can imagine a better order for things and try to express it; they are the revolutionaries, the innovators, and

Q15.According to Shelley How does poetry evoke change and emotion?

Ans: In Percy Bysshe Shelley’s essay “A Defence of Poetry,” the author discusses the different aspects of the literary genre that make it so impactful.

One of these is poetry’s ability to create change. Shelley discusses this in the last several paragraphs of the essay.

He introduces this idea in the following quote:

The most unfailing herald, companion, and follower of the awakening of a great people to work a beneficial change in opinion or institution, is poetry.

This quote suggests that at any time in which progress in society occurs, one will find a particular change in the poetry of the time. According to Shelley, art doesn’t imitate life but rather shapes it.

He states that anyone who reads the poetry written at the time can feel the “electric life which burns within [the authors’] words.” The passion with which a poet imbues his or her work transfers to the reader; as a result, the reader becomes inspired to conform his or her world to the idealized version presented in the poem.

In his final statement at the end of the essay, Shelley explains why people enjoy poetry:

Poets are the hierophants of an unapprehended inspiration; the mirrors of the gigantic shadows which futurity casts upon the present; the words which express what they understand not; the trumpets which sing to battle, and feel not what they inspire; the influence which is moved not, but moves. Poets are the unacknowledged legislators of the world.

In Shelley's view, poetry voices what the average person cannot articulate and thereby serves as a source of inspiration. People find the courage to change things because of the passion and enthusiasm transferred from poet to reader.

Q16. In what ways does "The Function of Criticism at the Present Time" by Matthew Arnold represent Victorian literary criticism and the Victorian era? And what does the article deal with in detail?

Ans: In "The Function of Criticism at the Present Time," Matthew Arnold argues it is **criticism** that has most significantly **influenced French and German literature**, and that criticism is applied using all "branches of knowledge, theology, philosophy, history, art, [and] science," in order to see things as they truly are. He further argues that those who write and study English literature **fail to apply any criticism**, and **English literature is suffering in quality** due to the lack of criticism.

By **criticism**, Arnold means more than just critiquing though critiquing is certainly a part of literary criticism. Literary criticism is an "evaluation, analysis, description, [and] interpretation of literary works" ("Literary Criticism"). And, Arnold is arguing it is through such criticism that new ideas are gained and literature is improved in order for literature to **deal in deeper subject matters**.

He particularly notes that **Victorian society** is failing to improve literature through criticism, and **one of the reasons why** is because the **society is so divided** by its members' own political and religious ideals that the society is **unable to see things as they truly are**. He goes on to list many various works of English literature that are written solely to promote the writers' own political agendas; for example, the *Edinburgh Review* represents the agenda of the Whigs; the *Quarterly Review* represents the agenda of the Tories; the *British Quarterly Review* represents the vies of "political Dissenters; and the *Times* represents the views of the "common, satisfied, well-to-do Englishman." In short, **each faction of Victorian English society** has found a way to **voice its own criticism**, but the **biased criticisms of factions** alone are meaningless and **will not lead to truth**. As Arnold argued, British Victorian society had no interest in combining all of the

criticisms from all factions into one common, "disinterested" criticism, which is what would be needed for criticism to draw any true conclusions.

He further argues that true criticism can only be reached when one analyzes things from a **detached standpoint**. But unfortunately, "The mass of mankind will never have any ardent zeal for seeing things as they are; very inadequate ideas will always satisfy them."

Q17. What, according to Matthew Arnold, are the functions and qualifications of critic?

Ans: According to Matthew Arnold, a critic is expected to find out the best of what is currently available and making it known to the rest of the world.

"a critic may with advantage seize an occasion for trying his own conscience, and for asking himself of what real service at any given moment the practice of criticism either is or may be made to his own mind and spirit, and to the minds and spirits of others."

By exercising creativity, individuals needs to produce great works to achieve the literary objective. A critic plays a major role in ensuring that the creative individual understands that their work will be held against a higher standard. The critic ensures that the creative individual takes their time acquiring all materials they need to produce great works of art.

A critic's objective is to see the piece of work for what it really is regardless of the field it originates from and to ensure the best idea prevails. It is a critics role to guide public opinion and be a source of education with regards to literary works.

To qualify as a critic the individual needs to be a social benefactor and a moralist.

Q18. What is the function of criticism according to T. S. Eliot's

Ans: Eliot argues that the function of criticism is “elucidation of works of art and the correction of taste.” He sees criticism as an impersonal process, and argues that rather than expressing a critic's emotions about or impressions of a work, criticism is grounded in fact.

Although criticism for Eliot is not philology, and its goals are not simply discovery of historical or biographical background, the critic must be intimately acquainted with an author's work, the background to that work, and the traditions within which the author was working.

Eliot emphasizes that one of the main tasks of the critic is to understand how a work fits within the tradition of literature and how it advances the development of poetic technique. When, for example, he writes about Jacobean playwrights, he emphasizes the particular strengths and weaknesses of the ways they handle various figures of speech and the blank verse line.

Q19.Describe Eliot's view on Tradition.

Ans: At the beginning of the essay, Eliot refers to the views he presented in 'Tradition and Individual Talent'. The most unique aspect of his theory about tradition has been that he identifies a direct and strong relationship between the literature of past and present. He believed that European literature, right from the very beginning of literature to the present day, formed a single literary tradition without any break. He also states that individual writers and individual literary works have significance only when seen in relation to this tradition. The present merely alters the past and past directs the present. New works of art disturb the order of already existing literary works but soon conforms to this order. So, literary tradition continues without a break though it keeps on changing.

Another aspect of literary tradition, as per Eliot, is that every writer has to owe allegiance to the authority of tradition. Only surrender to the literary tradition could give meaning and significance to a writer's work. The writers of all time form a singular ideal community and they all are united by a common cause and a common inheritance.

Eliot's views about criticism also follow his views about art and tradition. However, works of art could have different ends like moral, religious or cultural but criticism has only one end- i.e., "elucidation of works of art and the correction of taste."Criticism, thus depends on art and could not be an independent activity.

To determine the success of a critic in his performance should be easy considering that the end of criticism is clear and well defined. However, Eliot states that in reality it is not that simple. The basic reason he identifies is that critics believe in asserting their individuality rather than conforming to the fellow critics. He states that critics trying to attract audience by competing with others have no value or significance. However, he also believed that some critics did prove useful on the basis of their work.

Q20.Describe Eliot's view on criticism.

Ans: Eliot's views about Criticism

Link between Criticism and Creativity

In the fourth part, Eliot analyzes various aspects of criticism. First of all, he comments about the terms 'critical' and 'creative' and also ridicules the way Matthew Arnold bluntly distinguished the two.

Eliot says that 'critical' activity is of great importance for works of creation. The major part of the effort of an author in composing his work is 'critical labour' which includes 'the labour of sifting, combining constructing, expunging, correcting, testing.' Eliot considers the critical effort done by a writer on his own work to be the highest kind of criticism. He believes that creative writers having superior critical faculty are superior to other writers.

Creative Criticism

Eliot opposes one of the basic beliefs of literary studies that critical and creative activities are separate. According to him, criticism forms a large part of the effort undertaken for creation. However, he states that critical writing cannot be creative. Because there is a fundamental difference between creation and criticism, an effort for creative criticism would be neither creative nor critical. Creation has no conscious aims but criticism has fixed purpose concerned to something other than itself. Criticism could not be autotelic and is aimed at elucidation of works of art.

Qualifications of a Critic

Eliot also mentions the qualifications of a critic. He considers a highly developed sense of fact to be the most important quality of a critic. The sense of fact is a rare gift and is very slow to develop. Eliot also states that 'workshop criticism', i.e. criticism by a person who practises creative art himself is most valuable. He also says that the part of criticism attempting interpretation of an author or a work is false and misleading.

According to Eliot, true interpretation is giving the possession of the facts to the reader. The true critic puts his knowledge about facts about a work of art before the reader in simple manner. He also suggests clearly that by the term 'facts', he means the technical aspects concerned to a work of art.

Critic's tools

Eliot considers comparison and analysis to be the chief tools of a critic that should be used with care and intelligence. A critic needs to be fully aware of the facts about a work to employ comparison and analysis.

He believes that the method of comparison and analysis is preferable over the conventional interpretation even if used injudiciously.

Eliot's Suggestions to Critic

Eliot states that even trivial facts cannot corrupt taste. However, critics like Coleridge and Goethe corrupt by offering opinions and fancy. Eliot also cautions against obsession for facts. Trivial facts should not be chased. He also says that critics should read the works themselves rather than reading views about the work.

Eliot also opposes 'lemon squeezer' critics, i.e. the critics who try to squeeze too many meanings from the text. He says that a critic should not get indulged with trivialities.

So, as per Eliot, a good critic follows tradition, judges on the basis of facts and is objective. He should not be prejudiced on the basis of preconceived theories.

Course: BA English, Sem IV

Paper: Indian Writing in English

Paper Code:BAENGH204

1. Comment on the character of Nur in Anita Desai's *In Custody*.

Ans- Nur is an Urdu poet and object of interest to the protagonist of In Custody, Deven, a Hindu literature teacher and would-be Urdu poet. Deven has long been an admirer of Nur and is excited to get the opportunity to interview him. Nur is built up as a character as Deven makes the journey to Delhi to meet his hero. But, as is often the case, Nur falls short of Deven's expectations. He is depicted as old, hopeless, and miserable. He tries to convince Deven to give up on Urdu poetry and accept that, as the country modernizes, Urdu will become a dead language.

While Nur eventually agrees to let Deven record him reading some of his poetry, he never really moves from his position as a disillusioned artist, convinced his time and the time of his language has passed. *In Custody* is a book about Deven grappling with his position as a lover of the Urdu language and its poetry in an age where Urdu seems like it will be replaced. Relative to this search, Nur represents shattered hope. It would be easy to think that if anyone knew how to make it as an Urdu poet or had thoughts about language preservation, it would be someone who had previously made it as an Urdu poet. Thus, Nur's hopelessness is quite significant.

However, we can read this not as a verdict on Urdu literature but as a commentary on looking to heroes for hope. Nur's name is recognizable because a significant audience supported his work, so perhaps it is less surprising that as this audience faded, he did not have answers for how to go forward.

2. How is Mirpore and Delhi portrayed in the novel*In Custody*.

   Ans- The setting of *In Custody* is in Mirpore and Delhi, the two cities contrast the narrative with their strange contradiction. One is famous other is anonymous. Delhihas identity of its own. It has a culture (identity). Unlike Mirpore, Delhi has a history attached to it. It is associated with a glorious past (history). It is the capital city. It is a city that is along the river Yamuna (relational). It is related with the prime characters in the novel and is also associated with the identity of characters living in it like Nur or Deven's practical and cunning friend, Murad, who is the publisher or Noor's second wife who is smart enough to understand the importance of her husband's past and wants to make money out of it. Nur has memories attached to old Delhi. Delhi is where Deven forms relationships of

friendship (Murad, Nur), recording together with the assistant, and succeeds in seeking help of Noor's first wife. Place adds to the individual's identity. Nur is very much identical to Chandni Chowk in old Delhi, where he lives. This place is old as is Nur and is crowded just like Nur is surrounded by people who give him little importance but both had a glamorous past. Mirpore is similar to Deven, moving directionless in the realm of time. Delhi presents a contrast of old and new. Deven was surprised to know that Nur enjoyed Byron and Shelley in the true spirit of Delhi by accepting and appreciating anything wondrous. Deven goes to old Delhi to interview Nur in the lanes of Chandni Chowk, which he describes as "bazaar encountered in a nightmare. He continues to wander in the lanes, which had old stained buildings, shops and different stalls. The contrast is also shown in the modern methods of recording, through the tape, and the flow of poetry, that flows naturally, failing all the artificial means to capture the past. Mirpore, on the other hand, fits in completely under the criteria of a non-place. Non-place is the "Space which cannot be defined as relational, or historical, or concerned with identity" and is thus devoid of emotion and memory. Mirpore is a small town located on the outskirts of Delhi. Unlike most of the towns in the country, it does not have a river flowing through it (relational and identity: factors that concerns with the identity of a city or a town). Mirpore lacked the sense of historyDeven's conflicted nature reflects the setting of the novel—a post-partition India containing the old and the new, the East and the West. Deven lives in the town of Mirpore. Between Delhi and Mirpore billboards litter the landscape, advertising "modern" things.

3. Discuss the portrayal of decline of Urdu culture in the novel*In Custody*.

   Ans- In Custody deals subtly with the diminishing Islamic and Muslim culture in postcolonial India and the plight of Urdu as an official language. A parallel is drawn between Urdu and Hindi which are juxtaposed with the change of cultural dynamics. With the partition of India and Pakistan in 1947, the official language of India changed from Urdu to Hindi. Although the two languages are very similar and a person who speaks Urdu can understand Hindi to a great extent and vice-versa, the difference lies in the script. Urdu has Arabic script written from right to left and Hindi has Devanagari scripts that are written from left to right. Urdu is spoken by Muslims, who went to Pakistan and Hindi is the language of Hindus who were left behind in India. *In Custody* deals with the protagonist Deven, who is Hindu, and who has high regard for Urdu language and culture, and the Muslim Nur, the great Urdu poet, who is no longer in demand. The culture of people who spoke these languages had similarities yet had differences as well. When Deven, a lecturer in Hindi (in a small college in Mirpore), applies in person for one week's leave to interview the legendary Urdu

poet Nur Shahjahanabadi, his head of department, Trivedi, meets the request with a virulent, short-tempered and communally charged reaction: 'I'll get you transferred to your beloved Urdu department. I won't have Muslim toadies in my Department; you'll ruin my boys with your Muslim ideas, your Urdu language. I'll complain to the Principal, I'll warn the RSS (Rashtriya Swayamsevak Sangh) you are a traitor'. *In Custody* is about an Urdu poet in his declining days. It deals with the disillusionment of the protagonist Deven when he realizes that Nur, the great Urdu poet he idolizes, 'has feet of clay'. He comes to accept the complications of their relationship in another vision of renewed possibilities in the closing pages of the novel.

4. Comment on the portrayal of Women in the novel*In Custody*.

   Ans- The novel, In Custody is related to a young man, named Deven Sharma, an unworthy, unaffecting and undogmatic lecturer in Hindi in a Mofussil Degree College in Mirpore village. His wife Sarla is a dull and spiritless woman who has nothing to do with her husband's enlightened pursuit in literary taste. In this novel there are a few women characters but they have a lack of depth to view their inside and their own thoughts and feelings the novelist has focused her complete mental application on the character of Sarla. In Sarla, there is a sense of defeat, frustration and indignation due to the austere and harsh realities of life. She has been referred only in slight indications, within a frame work or restricted appearance. Desai's novels illuminate the traditional criticism diffused in society. Her novels also concentrate on the traditional position of women in male dominated society. In the novel *In Custody* Anita Desai delineates the compulsion and powerlessness of Sarla and her life's incessant submissive waiting. The pleonastic waiting and barren involvement act as the catalysis of her disquiet though she does not raise her voice against her circumstances. Her ambitions and ardent desires have been shattered into pieces against the rock of harsh realities of life. Sarla has been portrayed as a sufferer of callous circumstances like her husband Deven, which leads her to dejection in life. Sarla's husband, Deven is presented as a young man, psychologically concise and longing desirous to entertain in some literary exertion. Both of them have nothing similar. They are neither similar in love nor in emotion nor mutual understanding for each other. Anita Desai becomes the voice of those mute miseries and helplessness of millions married woman crushed by existentialist problems and trying situations, who never raise their voice against the male-dominated society.

5. Describe Anita Desai as the diasporic writer.

Ans- Diaspora is primarily concerned with emigration and settlement of people beyond the boundaries of their homeland due to socio-economic or political reasons. The word diaspora may be explained as, "The voluntary or forcible movement of people from their home land into new regions" (Ashcroft 68). The group maintains its separateness from the host country based on common ethnicity or nationality, yet maintains attachments, nostalgic or related to culture to the home country. Though the group is physically or geographically displaced, they retain their social and cultural position to the old memories of the culture which they have inherited.

Anita Desai's fictions are generally existentialist studies of individuals and hence background, politically, historicity, social settings, class, cross-cultural pluralities are all only incidental. But being incidental does not mean that they are essentially extraneous. Their study is not only as important as the study of 'human condition' in Desai's fiction but in fact, they are intrinsic to the latter study. Basically, it is the tension between what is to be included and what to be excluded from the study of literary text that makes it all the more interesting. This is especially relevant when the fiction deals with the condition of being in a Diaspora about migrant existence. The solitude that Desai depicts in her diasporic characters is a result of the inner psyche of the characters as also their external circumstances. Loneliness is a manifestation of both inner and outer conditions and hence, its sense can be evoked even in the middle of society.

6. How is Malgudi depicted in the novel *The Guide*?

   Ans- The fictional town of Malgudi represents India in miniature. Like the country of which it is a part, Malgudi undergoes tremendous changes, including the arrival of industrialization and modernization, as symbolized by the railway line that is newly built there. Furthermore, it is a microcosm of the society at large, as it is home to people who occupy various social and economic positions. The Sait, for instance, is clearly wealthier than Raju and his family, while the poor people who occupy the huts outside of town, where Raju takes Rosie to meet the snake charmer, are much poorer, and most likely of low caste. Malgudi's geography also reflects the wider country: the town itself, with its condensed population, recalls the large urban centres of India, while the beautiful wild landscape that surrounds it, such as that found at Mempi Hills, where Raju takes Marco and Rosie to look at cave paintings, suggests the country's extravagant natural scenery.

7. Discuss the character of Raju in *The Guide*.

   Ans- The protagonist and part-narrator of *The Guide*, Raju is a trickster-charlatan whose greatest talent lies in re-inventing himself. With roots in a modest household in the town of Malgudi in

southern India, Raju knows how to make the best of opportunities—as evidenced, for instance, in the way that he takes advantage of the railway that is newly constructed in Malgudi to create a career for himself as a tourist guide. Articulate and persuasive, Raju has no qualms about twisting facts—and even reality—to suit his interests, a skill which he deploys relentlessly in his role as host to tourists in Malgudi. Raju's penchant for duplicity is also evidenced in the affair that he commences with Rosie behind the back of her husband, Marco, who also happens to be one of Raju's customers. Driven by a desire for wealth, Raju's greed is apparent in the way that he exploits Rosie's immense talents as a dancer to enrich himself once he again reinvents himself as her manager. Jealousy and a desire for control are the other hallmarks of his character, qualities which, along with his deceitful tendencies, ultimately land him in prison. And yet, as low as Raju may go, he seems always able to rise again. In his final reinvention as a holy man or spiritual guide on the riverbank near a small village after his release from prison, Raju comes to fulfil the destiny of "a guide" in the highest sense. Although initially playing the role of "swami" so as to exploit the villagers' generosity, Raju ultimately lives up to the villagers' faith in him by risking everything to save them.

8. Comment on the theme of Existentialism in the novel*The Guide*.

Ans- It is not less of a problem to define Existentialism satisfactorily. Existentialism is a style of philosophizing rather than a body of philosophical doctrines, the term first used by Kierkegaard. Existentialism is to be or not to be, to be satisfactory with the worlds around us or should we change ourselves according to the 'worlds' or change these 'worlds' according to our need and desires. The world however is not the place alone. It is in fact the men, women, their actions and reactions that make a world, where each character perceives the world from a personal point of view and makes his choices. In the novel, the protagonist Raju encounters questions of traditional existence when he sets out to realise his dreams and aspirations. He does not care to abide by the social and moral norms when it comes to Rosie. He seduces Rosie, the other man Marco's wife, begins living with him, and thus violates a major conventional order. The whole society including his own widowed mother stands against him but he puts a blind eye on the severity of the chaotic situation. He gets into financial trouble and becomes a kind of social outcast due to his relationship with Rosie but he refuses to mend his ways and thus fails to bring order and harmony in his own life and his surrounding society. Raju's life becomes a total failure and he earns the wrath of everyone around him because he deals erratically with each one of him or her.

Narayan's human experience and compassion constitute a mature existential vision which is vitalised by his humorous narration and given depth by his acceptance of traditional and religious values, which at

various points in his narratives place his characters in moral relief. His humour discriminates between the permanent and the absurd; thus while Narayan gently mocks some peculiar, pretentious or hypocritical attachments to traditional customs, or displays some of the inept incongruities which result from a blunt attempt to amalgamate tradition and modernity he indicates time and again that the traditional way provides the best guarantee of joy and fulfilment. In the novel, Raju is portrayed as an ordinary and not-so-great human being and Narayan presents in a humorous yet serious vein, his clumsy attempts at realising his potential for greatness, and also the spectacle of his efforts towards maturity that is spiritually enlightening and morally uplifting. We see Raju maturing before us by stages, over a period of time. His self-awareness is hard earned but not in the way in which a tragic character earns it. The cleansing takes place no doubt but not in the heroic strain. As Raju is a kind of anti-hero, Narayan does not show this 'common man' reach the tragic height of Shakespeare's protagonists, although Raju's self-awareness and the sense of social and spiritual fulfilment that results from it in the end, is something that astonishes us and elicits appreciation. As a matter of fact, in *The Guide* there are many characters and many situations which could yield to existentialist interpretations. Rosie's desire and effort to 'exist' is nothing but an 'existents' effort to have her 'free will' and her survival as a dancer is a 'beings' fight with the existing world. Marco makes his choice and lives by it – committed as a research scholar. Raju's basic need is to 'exist' and to exist he has to act and so in the novel he acts as a guide, as a lover, as a manager and finally as a Swami. Rosie, Raju and Marco do not accept life as it comes to them. They assert their 'free will' and make their existential choices. Rosie has a passion for dancing, Raju loves 'role playing' as they come to him and Marco is committed to his research. All three deviate from the normal course of their lives sanctioned to them by society and the results are alarming Marco loses his wife. Rosie, her husband and Raju lands himself in jail. The 'world' comes in the way of their fulfilments.

9. How is the style of R. K. Narayan's writing?

   Ans- Most of the writings of Narayan were published in England and have drawn much appreciation from renowned authors and critics such as Graham Greene, Walter Allen, E.M.Forster, Pearl S. Buck, V.S. Naipaul, Ved Mehta etc.In most of his novels, Narayan simply selects a protagonist and weaves a story around him depending on his intrinsic ability to make situations and characters, but definitely not on the plot, that clearly strike a chord in the heart of the reader. While "Swami and Friends" explored the psyche of the school going hero Swaminathan, "The Bachelor of Arts" had for its nucleus Chandran, a youth, his vicissitudes of fortune interwoven with his romantic capers. The

prominent forte of Narayan's writings is his comic vision, which is universal in appeal without losing the essential fragrance of its Indianness. He is the most authentic and artistic of all Indian writers in English and presents people as they are unbiased. He presents a pardoned moral vision in his works sans didactics. Moreover, his foresight has its roots in an ageless heritage of tradition and culture. The secret of Narayan's amazing success is linked with the aesthetic pleasure that he provides to his readers. He interprets Indian life solely from 'art for art's sake' point of view, maintaining complete objectivity and impartiality. Many of his short stories and novels have a common backdrop of the imaginary town of Malgudi and his both male and female characters are generally the masses who inhibit the little town. The best examples are "The Painter of Signs", "The Talkative Man", "The Financial Expert", "The World of Nagaraj" etc., which deal with the ups and downs of the lives of the denizens of the colourful town, Malgudi.

The first and the foremost characteristic feature of Narayan's style as a writer is his dispassionate way in which he judges the Indian-life of his contemporary times. He too like other authors, possesses the exceptional quality of being 'impersonal'. He is very much particular about humanity and therefore, never takes sides. All his works contain neither didacticism nor propaganda. He interprets Indian life purely on the basis of aesthetic sense with unbiased objectivity. He is considered to be the most authentic 'stylist' of Indian writers as he presents the people as they are without any personal bias. Thus, he is often compared to Anton Chekov and Jane Austen. Just like Chekov, he too addresses the reader in his own person as a dispassionate observer. His prime motto is to present a scene formed in his mind very convincingly. He takes utmost care in not touching the issues such as social, economic and political. He does not uphold nor denounce any cause. His writings are away from ideological prejudices. With his own temperament, he holds himself aloof, not as an actor but as a spectator sympathizing but not sharing in the interests of the world around him. He does hold mirror up to nature like William Shakespeare and does not give distorted version. Moreover, the middle-class family life in a South Indian ambience has remained a common ingredient in all his writings. Narayan's novels resemble the novels of character as written by Dickens, Smollett, Thackeray and Henry Fielding. In the similar manner of their works, Narayan's characters too are not conceived as parts of the plot, they exist independently and the action is subservient to them. The part of 'structure' is too loose and rambling like that of picaresque novels of character.

10. Comment on the title of the novel *The Guide*.

Ans- The title of the R.K Narayan's novel, *The Guide*, has a double meaning, and Raju, the protagonist, is in a sense a double character. As a tour guide and lover, he is impulsive, unprincipled, and self-indulgent. After his transformation as a holy man, he is careful, thoughtful, and self-disciplined. It is the journey of a common man from being a charlatan tourist guide to a purified soul transformed into a spiritual guide, ready to sacrifice his life for the welfare of the common people.

Raju, the guide is fated to be a guide by chance and temperament. He never says "no", gives false information, cheats the tourists successfully and becomes famous as a tourist guide. His popularity and success as a tourist guide bring him in contact with Rosie and Marco; and Raju starts a new phase of life as an adulterous lover and a theatrical impresario.

However, Rosie's obsession with dance results in alienation and loss of communication. Raju feels bewildered and beset. His love, jealousy and possessiveness motivate him to hide Marco's book and copy Rosie's signature. Basically, he does not want her to realize Marco's generosity. This choice of his, ironically leads to his imprisonment. In fact, he is so used to playing roles that he does not realize the extent of his act.

When he is sitting bored and lonely near a dilapidated temple after his release from jail, a villager called Velan - impressed by his saintly appearance - is encouraged to unburden himself, looking for advice and guidance. Raju on the other hand is tempted to play the role of the swami because "it was in his nature to get involved in other people's interest and activities".

But the affection and devotion of the peasants transform Raju to such an extent that he assumes the role of a spiritual guide too seriously. He even assures himself that he has become an authentic saint. The unshakeable faith of the people of Mangal transforms Raju into an instrument of their will. When he is called upon to fast by his devotees, and thus to bring rains to the parched land, he realizes that, "he had worked himself into a position from which he could not get out." He makes an attempt to confess to Velan all about his notorious past. But Velan's rustic discipline towards him is so deep that he refuses to believe him.

Then Raju becomes aware about the fact that something has changed within himself: "if by avoiding food I should help the trees bloom, and the grass grow, why not do it thoroughly?" For the first time in his life he has been making an earnest effort outside money and love, for the first time he is doing a thing in which he was not personally interested. It reveals the spiritual achievement of Raju. Thus, Raju spends his days

muttering prayers as a result of his indubitable liberation from his ego, and it is revealed by his words - "I am only doing what I have to do; that is all. My likes and dislikes do not count"- until on the eleventh day when he collapses with the prophetic declaration that it is raining in the hills. The novel thus concludes in the magnitude of his spiritual gain and the title attains an elevated significance.

Raju is initially entrapped in the illusory world when the materialistic philosophy guides and governs his life. By the end of the novel, Raju attains that selfless state like a saint, which sets the stage for his release from all the worldly shackles. Conclusively, *The Guide* is the story of the protagonist's journey through life. It is his journey through a maze of illusions and the attainment of the ultimate universal truth. He is transformed into a spiritual leader because he has escaped from the coils of mortality.

11. Comment on the idea of Quest for Identity in the play*Hayavadana*.

    Ans- In Hayavadana, Karnad effectively dramatizes the conflict between the body and the soul. The question of physical vitality versus intellectual power is powerfully dramatized in the characters of Devadatta and Kapila. As a member of Brahmin caste Devadatta possesses all the virtues and qualities of an intelligent class. He is preoccupied with reading and knowledge and spends most of the time in his study. As a consequence, he grows physically weak, pale and thin. Kapila to the contrary belong to a lower caste and quite naturally, he is physically strong and sturdy. The contrast between Devadatta and Kapila powerfully illuminates the age-old caste narrative stereotyping human beings according to their origins and caste. It is a highly revealing comment on the nature of a caste-based society and the notions of intellectual superiority and physical sturdiness that are governed by the caste paradigm. The subject is relevant to the contemporary society. Karnad sets in motion Hayavadana with a prayer to Ganesha "the destroyer of incompleteness" as he is called the husband of Riddhi (style) and Siddhi (talent). It is believed that Riddhi cannot exist without Siddhi, and Siddhi counterfeits its identity with the appropriate Riddhi. The harmonisations of these two features shape the ideal of appropriateness that Karnad endeavours to achieve throughout the play through his heroine, Padmini. The play attracts our attention to the thought-provoking questions such as what decides our identity. Whether it is decided by the facial beauty and intelligence or strength and physical powers. Likewise, Devadatta and Kapila are these two attributes personified respectively. But the two are envisaged only as complementary entities such as Lava and Kusha, Rama and Lakshmana, Krishna and Balarama and are not considered as a fused thing.

12. Comment on the element of "meta-theatre" in the play.

Ans- Metatheatre describes aspects of a play that draw attention to its nature as a play. Though the "play within a play" is a common conceit, *Hayavadana* is unusual in that it has several layers: first, the play opens with a ritual to Ganesha, as the Bhagavata (a narrator-like character) asks Ganesha to bless the play that the company is about to perform. In the middle of this ritual, Hayavadana is introduced and he explains his origin as a half-horse, half-man. As he goes off to attempt to change his head into a human head, the Bhagavata begins the real play, which concerns the love triangle of Devadatta, Kapila, and Padmini. Eventually, the storylines begin to interrupt and weave in and out of one another, and the Bhagavata appears not to know what happens as the story continues. Although this unique use of three separate storylines may seem at first to distract from the main storyline, the play's metatheatrical elements and the eventual surprise return of Padmini's child ultimately invite the audience to believe in the power of stories, and in the power of the joy that can be found in stories.

Throughout the play, various characters wear masks. Thus, rather than attempting realism, Karnad draws attention to the fact that the audience is watching a play and plays many dramatic moments for comedic effect. First, the puja to Ganesha introduces the symbol of the masks. The mask of Ganesha is the mask of an elephant, establishing masks as a theatrical device. Hayavadana's mask is that of a horse's head, and draws attention to the theatrical conceit of an actor playing a man with a horse's head, and this incongruity elicits a lot of comedy as he tries to hide his head and as the Bhagavata attempts to pull it off. Devadatta and Kapila also are played by actors wearing masks because their heads eventually must be "cut off" and switched. This allows Karnad to use what might in another play be a serious moment to comic effect, as the two struggles to cut off their "heads."

As the story continues into the second act, it seems to spin more and more out of the Bhagavata's control, and the storylines begin to intersect with one another. The Bhagavata starts to interact with the characters directly, speaking to Kapila when he discovers him in the woods and startled by finding Devadatta there as well. He also speaks to Padmini before she performs sati, and she tells him to take care of her infant son. At these moments, the line between the world of the storyteller and the world of the story is blurred, thereby also disrupting the distinction between fiction and reality, or the stage and the world at large. This is also true of Hayavadana's storyline; because he "interrupts" the play, it is as if he exists on the same level of reality as the audience rather than remaining inside the play with the other characters. In this way, the play repeatedly calls attention to the fact that it is a play, and makes use of such moments to create humour, as well as to comment on the importance of telling stories more generally.

The joy found in this kind of storytelling becomes most thematically resonant at the end of the play, when a young child appears onstage. The Bhagavata quickly realizes that it is Padmini's child by the mole on his shoulder and the dolls he carries, which Padmini had given to him. An actor explains that the child has never laughed, cried, or spoken in his life, but he begins to laugh at Hayavadana because of his human voice and horse body. The child's joy causes Hayavadana to laugh as well, and as his laughter turns into a horse's neigh, he loses his human voice and becomes a complete horse. This gives closure to the two main storylines of the play (Padmini's story and Hayavadana's). The fact that Padmini's child returns at the end as an older boy within the Hayavadana storyline pulls the two stories—which were previously presented as separate—into the same reality. When the boy and Hayavadana find happiness with each other, each storyline finds its end. The metatheatrical elements of the play are repeatedly played for comedic effect, but the end of the play goes further, reinforcing the power of storytelling to bring people together.

13. Describe the structure of Girish Karnad's *Hayavadana*.

    Ans- GirishKarnad's Hayavadana is a play in twoacts is his third play originally written in Kannada. The play was an immediate success on the stage and received the prestigious Kamala Devi Chattopadyaya award of 1971.The play Wright himself translated it into English retaining, however the original title Hayavadana. Hayavadana literally mean 'one with horse's head'. The precursor text is the Transposed Heads by Thomas Mann. Although switching of heads of two people are relatively rare in the myths, legends and folk tales of most cultures, Indian myth provides a fairly rich source of these stories. The most Indian example of this narrative concerns the origin of the elephant headed God Ganesha. Hayavadana has one main plot and one sub-plot. The story of Hayavadana constitutes the sub-plot while the main-plot is based on the story of Transposed Heads. It's obvious that the main theme of Hayavadanais derived from one of the stories from Sanskrit VetalaPanchavimshati which forms part of Kshemendra's, Brihat Katha Manjari and Somadeva's Kathasaritsagara. A modern source of Hayavadana is Thomas Mann's long short story The Transposed Heads which the author himself called a "metaphysical jest".

14. How was Girish Karnad as a playwright?

    Ans- Girish Karnad was born on May 1938 in Matheran, a hill station near Mumbai. His father, Mr. Raghunath Karnad, was a Medical Officer in the Sassoon Hospital, Pune. Karnad was first admitted to Tarabai Modak School and later on he joined Modern High School, Pune. The members of his family speak Marathi though their mother tongue is Kannada. Girish speaks more than five

languages. As a child, he listened to fairy tales and stories from the Puranas. His parents were fond of drama. In his village, Sirsi, in the Western Ghats of Karnataka State, strolling group of players called Natak Mandalies or Natak Companies would arrive, set up a stage, present a few plays for a couple of months and then move on to other villages. That was in the late 1940s. Karnad got an opportunity to watch a number of traditional Yakshagana performances when he was very young. His father saw an Urdu version of Othello in 1905 and introduced Girish to Urdu plays. During his school days, he acted in Kannada plays. He loved farcical plays in those days. Initially, it was his desire to be a poet. During his teens, he wrote poetry in Kannada and English. During his college life, he was intensely impressed by the late A. K. Ramanujan, the well-known Indian poet. He taught Karnad the art of literary writing and structure of poetry. He made an indelible impact on Karnad's literary career. Karnad dedicated his play Nagamandala to A.K. Ramanujan. In 1960 he received the prestigious Rhodes Scholarship which enabled him to go to England to complete his Master's degree. During his stay at Magdalen College, Oxford, Karnad took interest in arts and cultural activities. He saw many plays in England and got fully acquainted with the theatre. Girish Karnad was awarded the Homi Bhabha Fellowship in 1970-72 for his creative work in folk theatre. He resigned from Oxford University Press and devoted himself to drama and films. He was the Director of the Film and Television Institute of India, Pune during 1974-75. He was awarded Padmashree in 1974 by the President of India. Karnad has written and published nine plays in Kannada: Yayati (1961), Tughlaq (1964), Hayavadana (1971), Angumalige (1977), Hittina Hunia (1980), Nagamandala (1988), Tale-Panda (1989), Agni Mattu Male (1994) and The Dreams of Tipu Sultan (1999). His first play Yayati won the 'Mysore State Award' in 1962, 'Government of Mysore Rajyotsva Award' in 1970 and the 'Sangeet Natak Akademi Award' in 1971. His second play, Tughlaq has been translated into Hungarian and German. A radio play of Tughlaq was broadcast by the B. B. C, London, in 1979. It was performed in English in London in 1982. A German version of the play was staged at Henschel Verlag, Berlin in 1989. His play Tughlaq received 'Sangeet Natak Academy Award.' His third play Hayavadana which was translated into German was staged in 1998.

15. Discuss Nissim Ezekiel as a modernist poet.

Ans- Nissim Ezekiel is one of the foremost Indian poets writing in English. He is a Jew by birth and has made Mumbai his home. He has written poetry, plays and has edited several books. He has also published several literary essays and articles, and essays on art criticism in reputed magazines and journals. Modern Indian English poetry could not have been what it is today without Nissim Ezekiel. He has attracted considerable critical attention from scholars both in India and abroad. He has

influenced and encouraged other Indian-English poets including Jayanta Mahapatra and espoused the cause of Indian English poetry. He won the central Sahitya Akademi Award for Latter Dan Psalms in 1983.The greatness of Ezekiel lies in the fact that in his poetry he is constantly bringing together opposite concepts and tries to reconcile and harmonise them. Ezekiel's poetry is the battle field for the clash of opposites. There are two opposite poles in his poetry—life as pilgrimage away from home and the actual milieu. He believes that grace is to be found only at home. 'Home' is a metaphor for the 'self'. So, one could achieve redemption through one's 'psyche' or mind. Both these realms—outer and inner are essential to human growth and fulfilment. Such a pilgrimage leads one from the outer to the inner, from the physical to the spiritual, from the intellectual discus Sion to the inner illumination and from the disintegration and chaos to order, discipline and self-control.

The end of shivery is the beginning of the freedom. The sudden departure of flic British from Indian mode Indian confront a variety of anomalies, conflicts, contradictions and paradoxes and redefinition of their roles and commitments in the changed context of the times: It was dealt more keenly in the field of literature, especially in Indian poetry in English. The most important dilemma the poets felt was one of 'alienness' in their own land and therefore the paradox of 'belonging.' The long association with the west had turned them into 'exiles' looking for roots. In short, they had to discover themselves anew charting their relationship with themselves and the people, culture and to which they belonged. The first major Indian English poet to emerge as a force on the scene after independence was Nissim Ezekiel. The way he approaches the situation involves him as a man and the way he expresses himself involves his as a poet. What, is at stake here is not his Jewishness but his 'alienness' and his efforts to come to terms with the milieu, in which process he discovers his own inadequacies and incompleteness and the substance of life and poetry itself poetry offers ; him access not only to self-analysis but an eternal discourse with the milieu around.

16. Comment on the writing style of Jayanta Mahapatra.

Ans- Jayanta Mahapatra is a well-known Indian poet writing in English. Though he is no more active poetically (or poetically dead) as he has already produced the best he could, one or two decades ago, still, Mahapatra is the undoubtful benchmark in Indian English Poetry tradition. Most of the students who graduate or excel in English Literature studies in India have to go through the poems of Jayanta Mahapatra. His poems, liked by some and otherwise, are always a part of the discussion whenever it happens to be on Indian English Poetry. Born in 1928, Mahapatra is a poet and occasional prose writer who writes in English as well in Oriya also. Out of his twenty books of poems, only a few could keep their existence in the light for long. Some of his poems, however, are evergreen.

He is a poet of landscape and mostly, his poems are but a kind of search for peace in the natural essence. He is a poet who begins with some sort of image (or group of images) and then follows the lead to make it into a poem. In a letter to M. K. Naik, 1983, Mahapatra writes:

"Perhaps I begin with an image or a cluster of images; or an image leads to another, or perhaps the images belonging to a sort of 'group'… The image starts the movement of the poem… but I do not know where I am proceeding in the poem or how the poem is going to end. ….. I don't know myself how the poem is going to be."

Talking of the poems, individually, Hunger is a poem which is very popular, penned by this poet. This poem talks about poverty and almost extrapolates the case to be a kind of realism which some might just think once to overlook.

17. Discuss Eunice De Souza as an Indian-English Writer.

Ans- During the last few decades Indian English poetry changes rapidly and so many themes and aspects come into experimentation. And these changes also are seen in the writings of Indian English woman poets. Women poets at the pre independence period deal with romantic and sentimental theme in their poems as they were highly influenced by English romantic poets. But in the later half more clearly women poets of twentieth century want to show in their writing the socio-cultural life, domestic life of Indian woman. Male domination and behaviour towards them are the major concern in their writing. Also, they want to protest against it through the medium of their writing. One such Indian English woman poet is Eunice de Souza. Eunice de Souza is widely known as A famous Indian English woman poets who raises her voice for the woman in contemporary world scenario. She chooses poetry as a medium to show her protest and to show the position of woman to transform it. Sometimes she has shared her personal experiences and connects herself with the all women.

In her poems we find that she shows her concern for woman. She shows the dislocation of mother, daughter, wife in a same way as the different roles of woman suffered different problems. She wants to be a device without these particular names as she is created with origin of multiple and diffused points. As she says in 'Bequest': "I Wish I could be a Wise woman Smiling, endlessly, vacuously Like a plastic flower. Saying child, learn from me." She uses irony and satirizes on so many aspects in her poetry. She thinks marriage as a very mean custom as two unknown persons are tied in a bondage and woman are the commodity and product which man gets in marriage. They are sold to exploit both physically and mentally through marriage.

18. Critically comment on A. K. Ramanujan's poem- *The River*.

Ans-The poem *A River* by A.K. Ramanujan is a four-stanza poem that is separated into uneven sets of lines. The first stanza contains sixteen lines, the second: eleven, the third: seven, and the fourth: fifteen. They do not follow a specific rhyme scheme, but there are moments of repetition which help create rhythm.

Most clearly, there is a refrain that is used in the second stanza and the fourth, and is only slightly changed. The speaker describes what happened during this particular flood, and then restates the same thing. This works in two ways, first to emphasize the loss. But, at the same time, it also desensitizing the reader. One comes to expect tragedy, as those who reside in the city do, and see it as another aspect of the flood/drought.

Ramanujan also uses a variety of poetic techniques, such as alliteration, assonance, consonance, and enjambment to unify the text. Alliteration occurs when words are used in succession, or at least appear close together, and begin with the same letter. Assonance and consonance are other forms of repetition in which a vowel or consonant sound is used multiple times, in words which close in proximity. A few of these are noted with the body of the text. Enjambment is another important technique. This occurs when a line is cut off before its natural stopping point. It forces a reader down to the next line, and the next, quickly. One is forced to move forward in order to comfortably resolve a phrase or sentence. A great example is between lines four and five in which a reader has to move down a line to find out what summer brings. All of these techniques contribute to the speaker's tone. It fluctuates back and forth between disappointed, analytical and even light-hearted at times.

19. Comment on Girish Karnad's use of myths and traditions in his writings.

Ans- Myth is primarily a certain type of story in which some of the chief characters are gods or other beings larger in power than humanity. Very seldom it is located in history: its action takes place in a world above or prior to ordinary time. Hence, like the folk tale, it is an abstract story pattern. The characters can do what they like, which means what the storyteller likes. There is no need to be plausible or logical in motivation. The things that happen in myth are things that happen only in stories; they are in a self-contained literary world. Myths are stories of unascertainable origin or authorship accompanying or helping to explain religious beliefs. Often (though not necessarily) their subject is the exploits of a god or hero, which may be of a fabulous or a superhuman nature and which may have instituted a change in the working of the universe or in the conditions of social life.

Karnad makes a selection of myths/folktales relevant and suitable for his dramatic purpose and strips off their spatio-temporal bearings. His mythical characters emerge as archetypes, manifestations of general human characteristics, placed in a contemporary context and dealing with contemporary

situations. He chooses events/episodes from Indian mythology to question their values and relevance in the present context. Commenting on the use of techniques of the classical and folk theatre of India, Karnad says, "The energy of folk theatre comes from the fact that although it seems to uphold traditional values, it also has the means of questioning these values, of making them literally stand on their head". Girish Karnad has been regarded as the leading dramatist so far as the use of myth and history is concerned. With his artistic skill, he combines myth and reality, past and present and portrays the complexities of the modern life.

Girish Karnad makes use of myths, mythologies and folklore as his source for his plays, not for the glorification of the chosen myths but to relate the myths to the present and to the past beliefs found in these myths. Karnad provides us with a glimpse of the past as well as its relevance to an understanding of the contemporary world. In conclusion it can be said that myth and folktale merge and come together and weave a rich tapestry of meaning that explore the modern predicament. Myth can never be dismissed as belonging to the past, because a great deal of its charm lies in its principal quality- that of repeating itself. Thus, the old-aged myth reappears in disguise form to confront us. Myths and folktales always interpret human life, and in the contemporary context they interpret modern sensibility or the modern consciousness. In this way by exploiting myth and folktale in Hayavadana, Karnad presents various problems of contemporary society.

20. Describe the portrayal of Padminiin *Hayavadana*.

Ans-Padmini is the spark that ignites the rivalry between Devadatta and Kapila. She marries Devadatta because she loves his mind, but she quickly realizes how sensitive Devadatta is when she makes harsh, teasing comments (a fact that Kapila understood when he met her for the first time). Even while she is pregnant with Devadatta's child, she begins to pine for Kapila's muscular body, and it is her split desire which causes Devadatta to kill himself, followed quickly by Kapila. When Padmini switches the men's heads accidentally, she appears to get the best of both worlds now that Devadatta's head is attached to Kapila's body, but as the men's bodies slowly return to their former states, she begins to yearn again for a different life. When the two men kill each other at the end of the play, she laments that they have once again left her all alone. She tells the Bhagavata to take care of her son and performs sati, throwing herself on the funeral pyre. Her storyline dramatizes the ways in which the mind—and tools of rationality more generally—can be irreconcilably at odds with the desires of the body.

Indian Literature in English Translation (206)

1. Give a detailed history of Indian Literature in English Translation.

Translation is an ancient literary activity caused to survive the most ancient literatures in India like the Ramayana and the Mahabharata. Now translation has gained a particular place in Indian Literatures in English, because the rising contact with native Indian languages has proved to be one of the inevitable activities and parts of any language literatures in India. Let us take a recent example of the world's celebrated biography of Steve Jobs by Walter Isaacson published in English, and at same time more than 60 other languages including Marathi. This stated how translation became the tool of transformation of literatures in English. Hence it is significant to take a review of Indian translation literature.

The earliest translations seem to have happened between Sanskrit, Prakrit and Pali and the emerging languages of the regions and between the same languages, and Arabic and Persian. Indian narrative and knowledge-texts like Panchatantra, Ashtangahridaya, Arthshastra, Hitopdesa, Yogsutra, Ramayana, Mahabharata and Bhagavad-Gita were translated into Arabic between eighth and ninth centuries; there was an intense exchange between Persian and Indian texts. Sanskrit texts especially Bhagavad-Gita and Upanishads came into contact with other Indian languages during the Bhakti period producing great bhasha texts like Jnaneshwari, a translation of Gita by the Marathi Saint poet Jnaneshwar and several free translations of theepics, especially Ramayana and Mahabharata by the saint-poets of various languages. For example one may look at the Ramayana adaptations of Pampa, Kambar, Malla, Ezhuthacchan, Tulsidas, Premanand, Eknath, Balaramadasa, MadhavKandali or Krittibas. In the early centuries of the Christian era, Buddhist texts were translated into Chinese and later into Tibetan. Apart from these northern connection, as attested by Arab sources there was considerable interaction between the Hindus and pre-Islam Arabs, on the west. Not much direct evidence remains but it is acknowledged that Hindu mathematics, astronomy, and philosophy travelled to the west in this phase. Even after the advent of Islam on Alberuni's testimony, the relationship of give and take continued. From the eleventh century onwards with the rise of modern Indian languages, Sanskrit techniqual and cultural texts began to be transferred to those languages—Assamese, Marathi, kannada, Telgu, Bengali and many other—as a method of preserving those texts through diffusion. At the same time, translations began to be made into Persian, Zain-Ul-Abedin (1420-1470), the enlightened ruler of Kashmir, established translation bureau for bilateral rendering between Sanskrit and Persian. DaraShikoh's Persian translations of the Upanishads and Mulla Ahmad's rendition of Mahabharata are among the major landmarks along this stream. In the seventeenth-eighteenth century, the great Sikh Guru, Guru Govind Singh set up a bureau and had a large

number of Sanskrit texts translated into Panjabi. In the late eighteenth and nineteenth century, the encounter with the west resulted in a complex, bidirectional, cultural-intellectual relationship. In the fields of science, engineering, and in new disciplines such as politics and economics, English became the donor language for translations into Indian languages. In the fields of philosophy, religion, linguistics and literary theory, Sanskrit renewed its role as a donor language for translations into English and other European languages. In fact in the nineteenth century, Europe discovered India as much as India discovered Europe and the mutual influence was perhaps equal. By 1820, all the major universities of Europe had chairs in Sanskrit prestige. As the century progressed, Sanskrit Studies increasingly shaped the European mind. All the major European minds of the nineteenth century were either Sanskritists or, on their own admission, had been deeply involved in Indian thought—Humboldt, Fichte, Hegel, Goethe, Schopenhauer, Kant, Nietzsche, Schiller, Shelling, Saussure, Roman Jacobson. The list is impressive. In 1839-40, Otto Bohtlingk brought out an edition of Panini's Astadhyayi with German comment on rules and an index of techniqual terms with glosses. In 1841, N.L. Westergaard brought out an edition of the Dhatupatha—enumeration of Sanskrit verb roots—with Latin gloss and references. In 1858, W.D. Whitney brought out his translation into English of AtharvavedaPratisakhya. In 1874, Lorenz Franz Kielhorn published a translation into English of AtharvavedaPratisakhya. In 1874, Lorenz Franz Kielhorn published a translation into English of Nagojibhatta'sParibhasendusekhara. Let us turn our attention now to the translation activities in the British period. Though Macaulay's Minute and the Anglicists victory in the debate with the Orientalists marked an end to whatever translations were encouraged from English into regional languages, the translation activity around Sanskrit still continued as we noted earlier due to Sanskrit's role as donor language. Furthermore, despite the multilingual character of the Indian communities, the masses which shared a common heritage were largely illiterate but deeply immersed in their respective oral cultures. They did not have to transverse further beyond the confines of their respective languages; almost all the languages had indigenous versions of classical epics such as Ramayana and Mahabharata. So even if the British support was lacking for translation between Indian languages, a situation that has not become much better in contemporary times despite much talk and felt need for such translations, the awareness created by the filter language, English, and the fall out of the freedom movement which brought Indians from all regions and corners of the county together, did generate considerable translation activity. The nationalist writings of V.S. Khandekar in Marathi and Bankim Chandra Chatarjee in Bengali became available to readers in their own native languages. Besides, the campaign to popularize science led to European textbooks being translated into Sanskrit, Hindi, Marathi, Bengali and other local languages. Translation during this period became part of larger process of resistance to alien domination and a determining factor in the expression of cultural identity and the reassertion of the native

self. The colonial period saw a spurt in translations between European languages and Indian languages, especially Sanskrit. While there were exchanges between German, French, Italian,Spanish and Indian languages. English was considered privileged by its hegemonic status as it was used by the colonizers. The British phase of translation into English culminated in William Jone's translation of Kalidasa'sAbhijananashakuntalam. Shakuntalam as a text has now become a marker of India's cultural prestige and one of the primary texts in Indian consciousness. This explains how it came to be translated into more than ten Indian languages in the 19th century. The (colonial) British attempts in translation were determined by the orientalist ideology and need for the new rulers to grasp, define, categorize and control India. They created their own version of India while the Indian translators of texts into English sought to extend, correct, revise and sometime challenge the British understanding though the whole battle was fought around ancient texts rather than the contemporary ones. Raja Rammohan Roy's translations of Shankara's Vedanta and the KenandIsavasya Upanishads were the first Indian interventions in English translations of Indian texts by Indian scholars. It was followed by R.C. Dutt's translations of Rig-Veda, the Upanishads, Ramayana, Mahabharata and few classical Sanskrit plays. These translations were meant to challenge the Romantic and Utilitarian notions of Indians as submissive and indolent. Then came a flood of translations by others like DinabhandhuMitra, Aurobindo and Rabindra Nath Tagore to name only a few. Translations between Indian languages also began around this time, though in a limited way. The reality however is that English still remains inaccessible to even the literate majority in India, and the real empowerment of these sections is possible only through translations of significant literary as well as knowledge texts in Indian languages. Gandhi's views on translation may be relevant here: I consider English as a language for international trade and commerce and therefore it is necessary that a few people learn it… and I would like to encourage those to be well versed (in English) and expect them to translate the masterpieces of English into the vernaculars." He even felt that the adoption of English as the medium of education might prevent the growth of Indian languages.

The Postcolonial scene brought new dimensions to the language and translation activities. A crucial decision in this regard was to create division of states on the basis of regional languages which kindled regional linguistic pride and acted as an impediment to any single language successfully supplanting English as the common national link language. Translation remains the most powerful tool for better understanding among cultures. Within Postcolonial contexts, translation can be looked upon as policy, as prioritization, as empowerment, as enrichment and as culture learning. To turn our attention to the Indian situation again in the years after independence, or "new Nationhood" (SujitMukharjee), Indian literature in English translation has been published under various circumstances. There have been public as well as private enterprises. The Sahitya Academy and the National Book Trust both fully funded by the

government of India are supporters of literary publications under the public enterprise. During the twentieth century, the development of communication theory, the expansion of the field of structural linguistics and the application of linguistics to the study of translation effected significant changes in the principles and theory of translation. Good literature written in any part of the world in any language now made available to the rest of the world through translation. Tagore translated his Gitanjali originally written in Bengali into English which won the Nobel Prize for literature in 1913. This is the Indian translation literature history. Thus the history of the world and the history of the translation being closely entwined, there is no doubt that most of the world's past comes to us through translation. All throughout history, translation has enabled the dominant social groups to understand and control the dominated social classes; it has also allowed these lower classes to have access to otherwise unattainable writings that have contributed to the enrichment of their knowledge, as well as changing people's lives and perspectives regardless of social class or standing. In modern times, the advancement in technology, the need for instant global communication, and the never ending migration of people around the world confirm the everlasting importance and necessity of translation as a tool for economic, political, cultural, religious advancement. Hence: "Translators have invented alphabets, helped build languages and written dictionaries. They have contributed to the emergence of national literatures, the dissemination of knowledge, and the spread of religions. Importers of foreign cultural values and key players at some of the great moments of history, translators and interpreters have played a determining role in the development of their societies and have been fundamental to the unfolding of intellectual history itself." [Woodsworth: 65].

After the review of the history, it is time to discuss how Indians respond to the activity of translation. I'm trying to change the academic notion of the word 'translation' and making it more homely. Let us look at ourselves in our everyday speech activity. We are most of the times translating from one language into the other. Many of us use at least three languages, one at home, another on the streets, still another at our office. When we narrate at home what happened in office, we are translating, and vice versa. This isn't just an aberration of urban life. We have many examples of this from ancient times, e.g. AdiShankara had used two languages: Malayalam in Kaladi and Sanskrit everywhere he went. And he traveled a lot from Kanyakumari to Kashmir through a complex web of languages. DilipChitre, a noted bilingual poet, must have used at least three languages, Marathi at home, Hindi and English everywhere he went. Many Marathi poets and writers did the same, because we live in India in an ambience of languages. The word 'mother-tongue' doesn't mean what it means in Europe. Conrad is an exception writing in an alien tongue. We can count such geniuses in Europe on our fingers. But many of our writers in India, some of them best in our times, spoke a different language at home. Masti and Putina spoke Tamil at home and the great poet known for his magical use of language, Bendre, spoke Marathi at home. This is true of large

number of writers in Hindi who speak Rajastani, Bhojpuri, Panjabi, Awadhi, and many other languages related to Hindi. The characters in their fiction may be actually speaking these languages and they are rendered for us in Hindi. More significant than this in our understanding of what constitutes a text is a unique Indian phenomenon often bypassed. Kalidasa'sShakuntalam isn't a text in single language. There are some poets who used three languages to compose poems, e.g. ShishunalSharief, a Kannada poet, have poems where the first line is in Kannada, the second Telgu and third in Urdu. He came from an area where these languages are spoken, and hence his audience could understand his compositions. They were listing to the silence beyond the spoken word—especially to the silence celebrated in a variety of words. Along with this free play of languages, which existed in an ambience allowing for shifts and the poets of the past in Indian Languages could acquire the territory of Sanskrit for their vernaculars. The use of vernaculars never seemed to threaten free communication with others, isolating each language group in its own territory. Such a process of cultural inclusion and quit synthesis has gone on India for more than a thousand years. First it was the language of Gods making way for the languages of common people, now it is the official domain of English making way, however reluctantly, to the vernaculars in the process of the empowerment of the people. Translation, oral as well as textual, was the principal mode in the past as well as in the present for such negotiations. When languages which do not travel (as they lack imperial power) still undertake spiritual and intellectual journeys into the experiential richness of the other languages (which travel and therefore assume universality), then we don't seem to bother much to be literally true to the languages from which we translate. We have to digest anyhow these languages of power, lest they dominate us. We rarely translated the Sanskrit word-as- mantra, in which the shabda is supposed to be both sound and sense to the believer. But we unhesitatingly adapt and change the narrative texts, even when they are composed in the language of Gods or of the white men who ruled us. In Kamba's Tamil Ramayana, the cursed Ahilya becomes a stone, and not a disembodied voice as in Valmiki's Ramayana. And it was not Dryden alone, who tried to make Shakespearean tragedies into comedies; many Hindi, Marathi and Kannada writers did it too. India has been able to digest several influences through her long history; it was mainly because of these vernaculars, the unquenchable imaginative hunger of the people who speak these languages. To add here that these languages with a difference: they have a front yard of a self-aware literary tradition, as well as a backyard of unselfconscious oral folk traditions that have never been discontinued during the millennium. The oral traditions that flourish in the backyard have vigour as well as unfailing sense of what is alive on the tongues of men and women without which a literary language can become heavily artificial. To support these ideas we must take an example; the coastal Karnataka has a small town called Udupi, a name made familiar by its inhabitants who have opened restaurants all over India. There are at least three languages spoken in and around Udupi. Tulu is the language of a large number

of its inhabitants, the peasants and workers and it is also a language rich in folklore. This language is spoken by so called lower as well as upper castes.

Konkani—one of the dialect of Marathi but now a separate language—is mainly the language of trading castes and people living in coastal areas. So the large body of native literature came from these languages. But when a Tulu or Konkani speaker encountering other speakers of those languages would invariably use the language native to the speaker. When we speak about literatures in English, much of the good fiction in English is written by Indian writers. Isn't Salman Rushdie translating from Mumbai Hindi which is the mixture of several languages and dialects in many of his creative and rich passages? The best effects of Arundhati Roy lie in her great ability to mimic the Syrian Christian Malayalam. Raja Rao's path-breaking Kanthapura, although it is written in English, is a basically Kannada novel in its texture as well as narrative mode—deriving both from the oral traditions of Karnataka. With most of the truly creative Indian novelists in English, who seem to have made contribution to the way the language English is handled it would venture to make this remark: for them to create a unique work in English is to transcreate from an Indian language milieu.

2. What is Translation and how did it progress?

Language is one yet languages are many. And therefore the origins of translation can be traced back to the origins of the human race. The word 'translation' consists of two Latin words – trans meaning 'across' and lation meaning 'to take' (derived from the Latin verb transfero, transfere, translatum). The ancient Greek word for translation was metaphrasis meaning 'a speaking across'. To put it very simply, translation means transferring or taking across to or expressing in one language what has already been said in another language. Eugene Nida describes translation as a science, Theodore Savory terms it an art, and Eric Jacobson visualizes it as a craft (Das 167). Translation is all this and much more. The translator is required to be intellectual, rational and objective like the scientist, creative and sensitive like the artist, and trained and hardworking like the skilled craftsman. A good translation is characterized by faithfulness to the original text, purity of language, clarity, lucidity, spontaneity, creative genius and sometimes even offers a new interpretation of the original text. In the contemporary world, translation is indispensable, a vital means of transferring information and knowledge. It unites diverse languages, literatures, cultures and peoples, enabling their progress. By importing ideas, words and idioms from one language into another, translators have shaped the very languages into which they have translated, since times immemorial. Translation plays a major role in international relations, governance, education, trade, tourism and media. In a multi-lingual country like India, translation is essential for national unity and in every sphere of life.

Today translation is an organized and multi-faceted profession catering to varied needs. Noted translation theorist Paul Engle wrote in the 1980s, "As this world shrinks together like an aging orange and all peoples in all cultures move closer together…it may be that the crucial sentence for our remaining years on earth may be very simply: TRANSLATE OR DIE. The lives of every creature on the earth may one day depend on the instant and accurate translation of one word" (Engle and Engle 2). In the West, there exists a rich tradition of translating the Bible from Hebrew to Greek, Greek to Latin, and from Latin to French and English, right from the 2nd and 3rd centuries B.C. to the middle of the 20th century A.D. Greek classics were translated into Latin by Roman scholars around the 3rd century B.C. The Middle Ages and especially the Renaissance saw many famous translations of Greek and Latin classics into Italian, French, German and English. The trend was prominent in Elizabethan England and continued during the Neo-Classical, Romantic and Victorian ages, with even Arabic and Sanskrit classics being translated into English. In the 21st century, discerning and sensitive American translators have helped translated texts to become as popular, moving and lively as in the glorious Elizabethan age. In the East, the traditions of translating material among Egyptian, Mesopotamian, Syriac, Persian Anatolian and Hebrew languages go back several millennia. There is an ancient tradition of translation in South, Southeast and East Asia, primarily of Indian and Chinese classics and scriptures from ancient classical languages such as Sanskrit into popular vernaculars. Translation of Persian, Greek, Chinese and Indian texts into Arabic expanded after the creation of Arabic script in the 5th century, and gained great importance with the rise of Islam and Islamic empires. Arabic and Persian translations served as models for Western translators. In the post-colonial era, there has been a spate of acclaimed translations of Eastern classics into all world languages. Indian Literatures and Translation –Unlike the West, classical Indian translation is characterized by loose adaptation and creative re-telling rather than close translation. Translations of Sanskrit texts into vernaculars took the form of critical commentaries, summaries and partial translations. As K.Satchidanandan observes, "India's culture of translation dates back to pre-colonial times that had witnessed several kinds of literary translation, though our ancients may not claim to be doing so. This is perhaps natural to multilingual culture where poets… easily moved from one language to another without even being aware of it and translators did not fear being executed for deviations as in the West…. We do not even have a proper word for translation in the Indian languages, so we have, at different times, borrowed anuvad ('speaking after') from Sanskrit and tarjuma (explication or paraphrase) from Arabic…. Our predecessors used texts as take-off points and freely retold and resituated them, as was done in the case of many Ramayanas, Mahabharatas and Bhagavatas in different languages. … This tendency to transform texts from older languages like Prakrit, Pali, Sanskrit, Tamil or Persian continued almost to the end of the pre-colonial period….." (SatchidanandanThe Hindu Literary Review). Other than this, Buddhist

literature, Ramayana, Mahabharata and Panchatantra were translated into almost all major Asian languages. During the Mughal era, Emperor Akbar established a special division for the translation of ancient Sanskrit texts into Persian and Arabic. In the colonial era, the contact with the West transformed the translation scene in India. English scholars like William Jones, MacDonnell, MaxMuller, H.H.Wilson, R.T.H.Griffith, G.A.Jacobs, as also French, German and Italian scholars made classic translations of Indian texts into English and other European languages. With regard to the translation of English or European texts into Indian languages, there were notable examples like Bharatendu's Hindi translation of Shakespeare, Premchand's Hindi translation of John Galsworthy's plays, as also Hindi versions of Alexander Pope, Matthew Arnold and Edward Fitzgerald's Rubaiyat of Omar Khayyam. Translations amongst different Indian languages were a special feature of the Indian Renaissance and helped build the nation during the freedom struggle. Bhartendu, Ramakrishna Varma, Gopal Ram Gehamari, Roop Narayan Pandey, Dwijendranath Roy and others translated Bengali and other native language texts into Hindi. "These translations during the early years of independence and the late colonial period were not profit-oriented; dedicated translators came up in many languages making a Tagore, a Sarat Chandra Chatterjee or a Premchand household names across the country" (Satchidanandan The Hindu Literary Review).Today, numerous individuals and institutions like the SahityaAkademi, the Indian Gyanpith and the National Book Trust are involved in translations amongst different Indian languages. Translating Indian Literatures into English: Issues and Possibilities – India has one of the oldest and richest literary traditions in the world. The history of Indian literature is the history of hundreds of languages and dialects. In the colonial era, the entry of the English language led to widespread translation of Indian literatures into English. Scholars like William Jones, MacDonnell, MaxMuller, Wilson, Griffiths and Jacobs were the pioneers. "… by late 19th century, Indian scholars like Romesh Chandra Dutt… also joined the effort, sometimes with the noble intention of correcting Western perceptions of Indian texts. This is a living tradition as we realize from the practices of P.Lal, A.K.Ramanujan, DilipChitre, VelcheruNarayanaRao, Arvind Krishna Mehrotra, Arshia Sattar, H.S. Shivaprakash, RanjitHoskote, Vijay Nambisan, Bibek Debroy, and several other poets and scholars" (Satchidanandan The Hindu Literary Review). The world has been enriched by English translations of the Vedas, Upanishads, Ramayana, Mahabharata, Buddhist texts and Panchatantra, the masterpieces of Panini and Kalidas in Sanskrit, Tulsidas, Surdas, Kabir, Meera, Premchand, Bharatendu, Dinkar, Agyeya in Hindi, Ghalib and Iqbal in Urdu, Chandidas, Saratchandra and Tagore in Bengali, Narsi Mehta in Gujarati, Pothanna and Vemana in Telugu, Jagannath Das in Odiya, Shankar Dev in Assamese,Purandardas in Kannada, KumaranAsan and Vallathol in Malayalam, Kusumagraj and Vijay Tendulkar in Marathi, Kamban and Andal in Tamil – to name only a few. Translating Indian literatures into a global language like English

is a potent means of revealing to the entire nation and to the world - the rich cultural heritage, the similarities and differences amongst these literatures, their humane vision and lofty ideals, their quest for truth, beauty, liberty, justice and happiness. English translation has helped Indian literatures to transcend the barriers of place and time, and become accessible to layman and critic alike. There is immense scope and urgent need for more such translations of old and new works in Indian literatures, so that new meanings are discovered and innumerable hidden treasures are brought to light. However, the process of translation or building a bridge between two languages is far from simple. Eugene Nida observes, "Translating consists in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style" (Nida 12). The translator has to essentially play three roles – that of the reader who must grasp the original text in its entirety, of the bi-linguist who must master and equate the unique rules, styles, socio-cultural contexts and worldviews of two different languages, and, of the creator who creates a new text keeping in mind the essence, sensibilities and intentions of the original text and writer, and the nature of his readers. Translation demands creative imagination just like original writing. In fact, the translator's task is more difficult as he/she has to capture and convey the essence of the heart and mind of another individual. Right from Cicero and Horace to John Dryden, translation theorists have been concerned about maintaining the fine balance between literal translation and creative paraphrase that enables equivalence between original and translated texts. As Prof. Bijay Kumar Das rightly observes, "…at the writing level, translation is always considered as a rewriting of the original text… translation is a text about a text and hence, it is a meta-text. It reproduces not only what the author in the original language says but what he means…." (Das 167) The translator's ultimate challenge lies in carefully transmitting the soul of the original work into the target language without damaging the structure, meaning or beauty of the original text or the source and target languages. As Lakshmi Holmstrom, the famous translator of Tamil literature into English notes, "The most difficult part of translation is, I believe, finding the 'right' pitch and voice of the original, and to try and match that. I won't say 'replicate'; that's impossible. But there is also the hard graft of familiarizing oneself with the history and cultural background of the work. A translator should never be afraid of asking questions. Meanings don't reside in dictionaries alone, we know" (qtd. in Santhanam, The Hindu Literary Review). Based on the medium and the procedure, translations of Indian literatures into English may assume varied forms. Translating poetry is as difficult as writing poetry, for, the idiom, figures of speech and peculiar style of the original poet have to be re-created. Translating prose too is a challenge since the original socio-cultural context of the text has to be faithfully rendered. Textual translations adhere strictly to the substance and style of the original text. For instance, Hindi usages such as kaala bazaar and aagmein ghee dalna become 'black market' and 'adding fuel to the fire' respectively. The translator may also focus

on reproducing the core emotion and effect of the original text rather than word-to-word translation. For instance, a Hindi idiom like wohkhoonkaghoontpeekarrehgaya might be literally translated as 'he drank a draught of blood and remained' whereas the real English equivalent would be 'he pocketed the insult'. As far as the translation of native Indian literatures into English is considered, the translator faces three major issues. The first is grasping the meaning of the original text which requires a deep understanding of its linguistic structure and idiom, subtle cultural nuances and varied interpretations of the same word or phrase. The same Hindi expression aankhlagna can have widely different meanings when used in slightly different ways. Kisi kiaankhlagna denotes 'sleep', kisi se aankhlagna denotes 'falling in love', while kisi par aankhlagna denotes 'desire'. The second issue pertains to transferring the exact meaning of the original text. Here the translator may have to retain the original usage, find its equivalent or give explanations. For example, the Hindi word chamaar can be translated in four different ways depending upon the context – 'chamaar', 'cobbler', 'tanner', 'untouchable leather worker'. The third issue involves communicating the meaning of the original text. Here, the translator has to adopt a reader-based approach with due reverence for the structure and idiom of the target language, the place and time of his readers. That is why chaitrakamahina in Hindi is variously translated as 'the Hindu month of Chaitra', 'the month of April' and 'the end of the spring season'. English translations of native Indian literatures have certain limitations. The translator must be very sensitive to the dissimilarity in the nature of Indian languages and English. For instance, Hindi and English have different grammatical structures vis-à-vis tense, number, gender, verbs, etc. The second obstacle is untranslatability especially between alien cultures. In the absence of exact English substitutes for native usages, explanations, footnotes or condensation are employed. However, it is not always possible to duplicate suggestive usages, peculiar words or styles, sentence structures, socio-cultural idioms, ideologies, subtle nuances of meaning, situation-specific expressions, etc. For instance, the Hindi words aap, tum and tu denote decreasing degrees of respect, but they have just one neutral English equivalent – 'you'. There are several ancient and rich Hindi words, idioms and proverbs which cannot be literally translated into English for fear of losing the cultural context. There are no proper English equivalents for dhoti, raita, puri, halwa, lota, lehenga etc. Chacha, Mama, Tau, Phoopa, Mausa – all these have just one word 'uncle'. Hindi idioms likeoonthkemuhmein jeera (akin to 'a drop in the ocean') or aa bail mujhe maar (akin to 'ask for it') have no literal English equivalents. In multi-cultural India, the translator must consider contrasting customs, lifestyles, philosophies, beliefs and linguistic sensibilities. Translating Indian literature into English is thus a serious task demanding a selfless and passionate devotion to literature, skill, hard labour, scholarship and creative genius, profound experience of life and deep social commitment. Given India's numerous autonomous language-communities, the translator shoulders the onerous responsibility of

bridging a deeply fragmented world. He/She is expected to be multilingual and multicultural and strike a fine balance between imitating the original and producing a new creation. The ultimate aim is to draw readers towards the original and its related language, literature and culture. Translation today is a highly demanding and dynamic discipline. In the words of Prof. Bijay Kumar Das, "We have come a long way from taking translation, first as a 'carry over of meaning', and then, as a linguistic activity… to … accepting it as an 'intercultural activity'. It is identical to culture. Translation is now viewed as 'transformation' and transposition of culture..." (Das 180).Examples of Indian Fiction in English Translation –In the present Indian scenario, fiction being one of the most popular choices of translators, it would be interesting to study three examples of recent, highly acclaimed English translations of Hindi, Marathi and Malayalam fiction – Great Hindi Short Stories(2013), Cobalt Blue(2013) and Goat Days(2012), respectively. Hindi, Marathi and Malayalam literatures are vibrant, immensely rich in styles and themes, and have a history of several centuries. They all began with spiritual and philosophical lyrics and poems and later moved on to other genres while embodying themes of humanism, existentialism, social commitment, nationalism, culture and politics, post-modern controversies and disillusionment, etc. While Hindi fiction has finely balanced artistic pleasure with social reform, Marathi and Malayalam fiction are known for their bold experiments with controversial personal and social issues and daring advocacy of the traditionally marginalized sections of society – poor, women, lower castes, rebels,etc. Great Hindi Short Stories (translated from Hindi by Dr. Ravi Nandan Sinha) –Great Hindi Short Stories published by Anubhuti Foundation Mission, New Delhi in 2013 is Dr. Ravi Nandan Sinha's English translation of classic Hindi short stories penned over the last hundred years. Dr. Sinha, scholar, poet, critic and renowned translator is jury member for the translation prize of the SahityaAkademi, editor of The Quest – an acclaimed literary journal, and Head, Postgraduate Department of English, St. Xavier's College (Autonomous), Ranchi. As is evident from the useful 'Translator's Note' at the beginning, Great Hindi Short Stories is the translator's labour of love, a collection of his favourites among the finest Hindi stories. This is truly a "new kind of book" (GHSS vii) and a work of foresight. Dr.Sinha makes an excellent choice of the popular but seldom translated genre of short-story and that too in the national language Hindi. The book not only showcases the opulence of Hindi literature but also the history, geography, culture and philosophy of the very heartland of India in all its rich diversity. By translating the works of classic literary giants and forgotten geniuses who have founded and set high standards in the genre, as also contemporary writers – both established and budding, Dr. Sinha has created a "cultural bridge" amongst generations both in India and the world over. Great Hindi Short Stories contains twenty stories. Before each story, the translator provides a valuable profile of the writer and hints at the essence of the story. At the end of each story, there is a glossary that offers simple and precise explanations of Hindi terms that have

not been translated for want of suitable equivalents or to preserve the effect of the original or in deference to the English idiom. What is truly admirable is the effortlessness with which Dr. Sinha enters into the varied spirits, styles, metaphors and idioms of so many writers belonging to diverse backgrounds and ages, right from Chandradhar Sharma Guleri who wrote at the dawn of the 20th century to the contemporary Peter Paul Ekka. The language he translates into spontaneous and immensely readable English is not just the 'apparently simple, really formidable' Hindi language but also its 'ornate and crude, polished and colloquial' variations, combinations and dialects – coloured by Sanskrit and Urdu or Punjabi and Bihari, from Uttar Pradesh and Madhya Pradesh, Adivasi and those of the various northern tribes, races, classes and castes. Rendering the intricate expressions of so many ancient and rich native cultures into English is like translating the untranslatable. While Dr. Sinha has kept native culture words intact, his unique manner of incorporating these cultural expressions into English sentences with only a few subtle hints, makes the reading of the translated text an easy and delightful experience. Even the arrangement, formatting and overall appearance of the text is orderly, attractive and flawless. A summary glance through the stories makes the genius and effort of the translator and the beauty and significance of the translation obvious. The first story is She Said It (UsneKahaTha) by noted scholar Chandradhar Sharma Guleri (1883-1922), one of the pioneers of the Hindi short story. Set in France during the World War I, it is one of the most popular love stories in Hindi literature. Dr. Sinha ably recreates the poignant tale of a Sikh soldier who dies to save the lives of two fellow soldiers – the husband and son of his childhood love. The translation powerfully evokes the supreme sacrifices of the Indian army, the lofty martial spirit of the Sikh regiments and is steeped in the native soil, idiom and Sikh culture of Punjab. Guleri's partially archaic language which is a mixture of Hindi, Punjabi and Urdu, his complex sentences, and his leisurely style sometimes ornate, sometimes colloquial, moving back and forth in time, alternating romantic scenes with pictures from the battlefield - are not easy to translate. To preserve the cultural effect, Dr. Sinha retains most of the local usages and reserves their meanings for the glossary, with the exception of textually important words like kudmai which is translated as 'engagement' in the text itself. Then there are usages like the beloved spreading her aanchal (front portion of the sari covering the chest) before her lover (GHSS 13), which are almost untranslatable, for, only readers with knowledge of Indian culture can understand the deep symbolism behind a woman spreading out her aanchal and pleading for something. War-cries like Vah Guru ji di fatah! (GHSS 10) are also left unexplained, trusting the Indian readers to identify with their religious and emotional appeal. In Misplaced Courage (Dussahas) by Premchand (1880-1936) the great Hindi novelist, Dr.Sinha reproduces Premchand's powerful social and psychological realism and quest for individual and national reform, set against the backdrop of the Indian freedom struggle. In Reward (Puraskar) written by Jaishankar

Prasad (1889-1937), one of the pillars of the Romantic movement in Hindi literature, Dr. Sinha takes up the challenge of translating an extremely poetic style. In this tale of inspiring and tragic idealism he skillfully recreates the memorable character of the heroine Madhulika –self-sacrificing like the mother earth, placing her ideals and morals above all worldly pleasures and seeking only death as her reward. While the translator wisely transliterates several peculiar Hindu cultural terms like adranakshatra, kalash, kumkum, prahar, shrawan, etc., offering their explanations elsewhere, he also seems to be keen on acquainting Indian readers with their ancient Sanskrit roots in retaining terms of address like bhadra (sir) and bhadre/devi (madam/lady). The following example shows the difficulty of translating Prasad's romanticism –"The sky is overcast with black clouds. A deep rumble of drums, beaten by the gods, can be heard in the clouds. Through a cloudless corner in the sky, the golden man has begun to peep, and is watching the king's procession. An after-rain fragrance of the earth rises from the fertile fields on the slopes of the hills. … A shower of tiny raindrops tinged with the golden rays of the morning sun fell, descending like a cascade of golden jasmine" (GHSS 24). In Aunt (Tai) by Vishambharnath Sharma 'Kaushik' (1891-1946) and Victory in Defeat (Haar Ki Jeet) by Sudarshan (1896-1967), Dr. Sinha has succeeded in recreating sagas of touching didacticism and genuine personal conversion that reveal the deep social commitment of the authors. Fine examples of the spontaneous translation of Sudarshan's beautiful style include – "Loss had made him careless about loss" and "In the soil of that land, the tears of the two men (dacoit and saint) became one" (GHSS 50).

Another story Dr. Sinha has chosen is The Hangman (Jallad) by PandeyBechan Sharma 'Ugra' (1901-1967) – the iconoclast known for his stinging satire on corruption and vice in Indian society. It is difficult to convey the dark, horrifying images of death and capital punishment that pervade this tragic tale of the noble-hearted yet abhorred 'hangman', of the societal injustice and systemic corruption that plagues India. Dr.Sinha admirably translates Ugra's typical usages. For example, 'gaahiyonkegaahi logon kokaal-paalne par jhuladete the' becomes 'put scores of people on death's cradle' (GHSS 56) and 'kaalkibhikhaalkheench le, aurjaannikaal le' becomes 'kill and skin death itself' (GHSS 56). In Saanjh (Evening) by Gurdial Singh, all the pathos of old age and loneliness overflows when two long-separated lovers Bantu and Jai Kaur meet for a few moments. Yet certain native cultural expressions remain untranslatable. For instance, Bantu hears the music of dholak and chhainas in the footfalls of Jai Kaur (GHSS 65). It is not easy for an outsider to grasp the romantic significance of dholak and chhainas in Punjabi culture or marriage ceremonies. The eight story in the anthology is The Wrestler's Drum (Pahalwan Ki Dholak), written by the great Phanishwarnath 'Renu' (1921-1977), who brought rural India into mainstream literature. When the people of his village perish due to hunger and disease, lion-hearted wrestler Luttan Singh beats his drum to drive away the fear of death. Luttan's drum of life resounds until his last breath and his spirit remains

undefeated even in death. To retain the effect of the original, Dr. Sinha transliterates the sounds of the drums and their rhyming Hindi messages, while offering the English translation simultaneously. For instance, " 'Chat-gir-dha, chat-gir-dha, chat-gir-dha…' (Mat darna, mat darna, mat darna – fear not, fear not, fear not)" (GHSS 73) and "'Dha-gir-gir, dha-gir-gir, dha-gir-gir'…(Wahbahadur! Wah bahadur!! Wah bahadur!!) (Well done, hero! Well done, hero!! Well done, hero!!)" (GHSS 74).Dr. Sinha's translations of Dumb People (Goonge) by RangeyaRaghav (1923-1962), Misery (Dukh) by Yashpal (1903-1976) , Aunt (Mausi) by Bhuwaneshwar Prasad (1910-1958) and The Ruffian (Mavvali) by Mohan Rakesh (1925-1972) - reiterate the deep empathy of the authors for the disabled, the poor and those who suffer loneliness, loss, betrayal, neglect, cruel humiliation and ingratitude. These are attacks on the shallowness, hypocrisy and brutality of the privileged classes. The translator meets the challenge of recreating the plentiful, understated yet charged symbolism and imagery in each of the tales. Here is a truly inspired translation from Dumb People (Goonge) about how so-called normal people turn deaf and dumb in the face of injustice and evil – "… Today who is not a dumb person? Is there a person today whose heart does not writhe with hatred for society, nation, religion and the individual, but who is silent because he is caught in the web of some illusory, artificial happiness, because he wants love, because he wants equality?" (GHSS 85,86).

Then there are translations of satirical stories, that reproduce the understatement and irony, seething anger and stinging humour of socially conscious writers. Atonement (Prayaschit) by Padma BhushanBhagwaticharanVarma (1903-1981) attacks irrational ritualism and superstition in Hindu society; Ravindra Kalia's Thirty Years Later (Tees SaalBaad) exposes conventional ideas of love and success; MamtaKalia's Boys (Ladke) tears into governmental corruption in free India; Dalit writer JaiprakashKardam's Comrade's House (Comrade KaGhar) confronts the deep-rooted communalism and casteism enslaving Indian intellectuals; A Sick Man's Contract (BeemarAadmiKaIkrarnama) highlights NarendraNagdeve's deep disillusionment with the contemporary death of values and human relationships; and talented young tribal writer Mahua Maji's Role Model ridicules the Victorian hypocrisy of middle class India through a collage of scenes and characters. In S.R.Harnot's The River Has Disappeared (NadiGayabHai), Dr. Sinha ably conveys concerns about the destruction of ecology and human lives due to exploitation of natural resources by capitalists and ruling elites. Across all these stories, a liberal use of vernacular terms like daan, kaliyug, puja, ser, tola, yaar, ghat, jalebi, tilak, punya, dada, tau, kuhal, chappi, pradhan, pujari, rath, devta, etc. not only preserves the vital socio-cultural context and native flavour but also makes for a delightfully Indianised English style. The last story in the anthology is The Palas Blooms (PalasKePhool) by Rev. Peter Paul Ekka, s.j., Jesuit priest, scholar and professor hailing from a tribal family in Jharkhand. Ekka's mini-novel gives an insider's view of the beautiful Adivasi ways of life as also their tragic exploitation. The translator admirably renders the richness of the

native speech, images and metaphors, and the reader is inevitably drawn to the Adivasi culture. To sum up, Great Hindi Short Stories exemplifies the fine blend of art, didacticism and universal humanism, the progressive views, social consciousness and national commitment, the belief in art for life, that form the core of Indian literature. Dr. Ravi Nandan Sinha must be appreciated for his efforts to popularize the oft-neglected genre of the short story and to bring to light a long-hidden treasure-trove of native writers and stories. The truly representative anthology brings together writers drawn from all over India, young and old, women, dalits and tribals, from different walks of life, creeds and ideologies. These are ever-inspiring writers whose themes and styles remain immensely relevant. These are stories that embody the real soul of India. Reading Dr. Sinha's translation is a unique experience – relishing all the flavour of the Hindi original and discovering a new English creation, at the same time. The skilful use of Hindi idioms and metaphors to convey a new cultural experience and to add a new dimension to the translated text, results in Indianisation and enrichment of the English language and literature as well. For instance, the translator keeps intact certain native usages – 'worm of a town drain' (GHSS 82) which is a literal translation of the Hindi idiom naalikakeeda meaning 'a despicable creature' and 'marriage party of ants' (GHSS 200) which is a literal translation of the Hindi metaphor cheentiyonkibaraat. Above all, the translator must be admired for uniformly maintaining the high quality of his translation, his deep loyalty to the original, the scrupulousness and conscientiousness, the meticulous attention to details, in each of the twenty stories. Sachin Kundalkar's Cobalt Blue (translated from Marathi by Jerry Pinto) –Cobalt Blue published by Hamish Hamilton – Penguin India in 2013 is Jerry Pinto's English translation of Sachin Kundlakar's Marathi novel Cobalt Blue (2006). Sachin Kundalkar is a popular Marathi playwright, film director and screenplay writer. He has written and directed four feature films and won the National Award for Nirop (2007) and Gandha (2009). Cobalt Blue (2006) is his debut novel, "a tale of rapturous love and fierce heartbreak told with tenderness and unsparing clarity" (qtd. in Kundalkar, Cobalt Blue English edition, blurb). The translator Jerry Pinto is an acclaimed Indian English writer. His debut novel Em and the Big Hoom (2012) won the Hindu Literary Prize. His other noted works include Helen: The Life and Times of an H-Bomb (2006), Surviving Women (2000) and Asylum and Other Poems (2003). At a time when Marathi literature is struggling to find skilled English translators, Jerry Pinto's translation of Kundalkar's novel comes as a precious ray of hope. As noted Marathi writer and translator Shanta Gokhale observes, "…Jerry Pinto's translation is fluid and immensely readable" (qtd. inKundalkar, Cobalt Blue English edition, blurb). Cobalt Blue revolves around the Joshis – a traditional middle class Brahmin family in Pune. The lives of Tanay Joshi and Anuja Joshi, brother and sister, are changed forever when a paying guest arrives to stay in their home, steals their hearts and ends up brutally betraying them. The first part of the novel consists of Tanay's interior monologue addressed to the paying guest with whom he has had a

passionate homosexual relationship. The second part contains the diary of Anuja recording her love affair with the same paying guest. The mysterious paying guest is a handsome, charismatic young artist without name, caste or relatives. He charms everybody with his art and music, his readiness to help, to listen endlessly and to offer a shoulder to cry on. Yet, he lives life on his own terms, without caring for society. Tanay who is gay and leads a secret life, finds a true soul-mate in the paying guest who teaches him to live freely and joyfully. But when the guest elopes with Anuja, Tanay loses a part of his soul. Anuja, a tomboy, trekker and environmental activist can never be the traditional Indian woman. In the paying guest she finds a man who supports her dreams. His sudden disappearance plunges her into depression. The truth of the paying guest remains unknown. Is he a ruthless villain or simply a beautiful dream of freedom? Cobalt Blue - the favourite colour of the paying guest, which holds much meaning for Tanay and Anuja –symbolizes liberty. Finally both Tanay and Anuja leave home, choosing their desired vocations. Perhaps this is the real gift of the paying guest – the courage to be true to their own selves. Cobalt Blue is a novel of the passionate youth of today. It encompasses several modern-day concerns – breaking gender stereotypes, homosexuality, child abuse, feminism, art, environmental activism, familial relations, man-woman relationship, marriage versus open relationships, loss of innocence and coming of age, generation gap, culture clash, satire on Indian social orthodoxy and hypocrisy, disadvantages of Western liberal culture, the problematic concept of freedom etc. Given contemporary existential dilemmas, Cobalt Blue asks if true love and loyalty really exist, if relationships are to be rated by their longevity or by their quality. Though Marathi is not his first language, Jerry Pinto has lived up to both the exquisitely crafted yet simple plot and the knotty issues in Kundalkar's novel. He has made a brave effort in bringing out not only 'what' the original text says but also 'how' it has been said - the implicit meaning, the characters' voices and intricacies of everyday parlance. As Pinto himself opines, "Because it's not that you're taking one word and replacing it with another … You are actually taking one culture and replacing it with another" (qtd. inPhadke, The Times Of India). The ultimate tribute comes from the novelist Sachin Kundalkar himself - "I was moved by (the translation) … It was fluid, poetic and had the exact tints and textures of emotions as the original Marathi novel" (qtd. in Phadke, The Times Of India). Both the translator and the novelist belong to the younger generation. Perhaps that is why Pinto can match so well Kundalkar's youthful and spontaneous language, his chaste Marathi peppered with English words, his style and characterization marked by searing intensity, raging liveliness and glowing transparency. Kundalkar's novel is a suspense thriller and musical love poem rolled into one. Translating Tanay's monologue in the first part is a real challenge because of the stream-of-consciousness technique packed with repetitive, broken and haphazard musings. The second part which has Anuja's diary combines first-person subjectivity and third-person objectivity, stream-of-consciousness, flashback and

linear narration. Translating a novel with varied points of view and voices ranging from elation to depression and neuroticism to stoicism, is both delight and dilemma. In the valuable 'Translator's Note' at the end his text, Pinto opines – "As readers we expect narratives to fall into seemly timelines. But neither Tanay nor Anuja respect the sequential. Smitten, broken, rebuilt, they tell their stories as memories spill over, as thoughts surface. …. this is how we grieve … in the present tense and in the past, all at once, because the imagined future must now be abandoned" (CB 228). Though the English version cannot fully capture the colloquialism and emotional appeal of the Marathi language, Pinto compensates for it with his blend of precision and brevity, sarcasm and tenderness, humour and pathos. Nevertheless, the independence of Pinto's translation stands out. The two parts of the novel are originally titled 'Tanay' and 'July-August chi Diary' while the translator names them 'Tanay' and 'Anuja'. As far as Anuja's diary is concerned, Pinto offers only the day and month but omits the year 2002 which is part of every entry in the original. Pinto has found his own ingenious ways of bridging the vast cultural divide between the Marathi and English languages. He retains Marathi words without any explanations or footnotes, as in – aai, baba, aaji, ajoba, kaka, maushi, kelvan, sanatandharmi, shengdaana ,sabudaana, bhakri, chafa etc. He is unapologetic about this practice, especially since meanings can be easily traced on the internet. He opines, "…. we should find out the exact meaning of every unknown word … but we live in an imperfect world and we are imperfect readers. Sometimes, the sheer pace of a narrative will carry us along and there will be no time to check the meaning of the architrave behind which the diamonds have been stashed….Most times, we get the sense of the word from the context and read on … even when we are not reading books in translation. I have never bothered to stop for an architrave … I get the general gist and rush on" (CB 226-7). Perhaps this is a better way of retaining the original Marathi flavor since exact English translations of native cultural expressions are often impossible. Pinto declares that however hard the translator tries, certain things cannot be communicated. Unable to find a suitable substitute for the Marathi word 're' which Tanay uses to address the paying guest, Pinto admits, "It ('re') gives his monologue an intensity, a spontaneity and an affectionate intimacy that has no equal in English" (CB 225-6). Both Marathi and English are virile, direct languages and perhaps their competing claims lead Pinto to change the sequence of, compress or eschew several details, phrases and sentences from the original, trusting the wisdom of the readers. Perhaps he feels that translating everything would mar his recreation of the original effect. This approach helps avoid needless repetitions or redundant details. But it also carries the disadvantage of missing out on important portions like this observation of Tanay – " Pannayushyaitkasoppanasta. Zara complicated asta; aanitu tar ayushyapekshaadahapat complicated manoos" (Kundalkar, Cobalt Blue Marathi edition, 27) meaning "But life is not that simple. It is a bit complicated; and you are a man ten times more complicated than life." The translated text misses out on lines about Anuja's resentment for her psychiatrist who just has to

drink tea, wear flowery saris and dine with her husband, who has not faced the shocks Anuja has undergone, who has not been deserted by her lover or has not had to return home to her parents ticketless and shame-faced (Kundalkar, Cobalt Blue Marathi edition, 46). On the other hand, Pinto can be extremely innovative when he offers within the text explanations or even sentences that are not found in the original but are necessary for the readers of the English version. Some ofTanay's reminiscences highlight the caste-consciousness of his family – "We didn't bother much about caste and such matters at home. But when we sat down to dinner and you asked Aai for a poli, I could see her perk up. Brahmins say 'poli' while other castes make do with the humble 'chapatti' – same bread, different brand name. Baba took the bull by its horns. 'May I ask who is your family god?' he asked" (CB 38). Again, after Anuja's failed suicide attempt there is this statement– "This was failure piled on failure" (CB 110). The parts in italics are the translator's additions and reflect his deep understanding of the emotion and culture in the Marathi narrative, as also his quest to render a genuinely creative work suited to the character of the English language. There are several instances of truly inspired translation which pierce the core of the original text and add to it. In the original, Tanay confesses that the time he spends with his friend Rashmi is the most peaceful (Kundalkar, Cobalt Blue Marathi edition, 32). Pinto's translation is –"…friendship can offer surcease from noise"(CB 77). Then there is Rashmi's advice to Tanay, "All of us have to give shape to our lives…And that means trusting what pleases you" (CB 96). Or these self-discoveries of Anuja– "I have to do something for myself. Of myself; and I have to live the way I want to live. Whatever it takes" (CB 185). When the paying guest withdraws into a world of his own, the term paripoornaektepana (CB Marathi edition, 37-38) is not literally translated as total or complete solitude but as 'accomplished solitude' (CB 91). Pinto's excellent grasp over Marathi usages and his skill in substituting them with the most natural English idioms is obvious. For example, Anuja says that while she is being treated for depression, everybody complies with her wishes (Kundalkar, Cobalt Blue Marathi edition, 49). The English translation simply reads, "These days, I have only to ask." (CB 121) Pinto recreates the effect of a maidservant answering the phone in crude Marathi – 'Woo is spikking?' (CB 200) When Anuja speaks of her ambition to establish a fine zoo in her city (Kundalkar, Cobalt Blue Marathi edition, 82), Pinto translates it thus - "I had wanted to study zoo management and become India's Gerald Durrell" (CB 201). To sum up, Jerry Pinto is an endearingly reckless translator who captures the soul of Kundalkar'snovel and beautifully re-incarnates it in his text. That is why, whenKundlakar excels in his poetically colloquial description of how Anuja's favourite aunt Sharayu drinks wine – gazing lovingly at the glass and feeling the wine pass through her gullet with eyes closed (Kundalkar, Cobalt Blue Marathi edition, 78), Pinto comes up with a creative translation like this: "First she swirled the wine about and stared into its red dark heart. Then she brought it to her lips and took a sip so infinitesimal it could not have even wet her lips. Then she closed

her eyes and I could sense the wine percolate through her" (CB 191). Benyamin's Goat Days (translated from Malayalam by Dr. Joseph Koyipally) –Goat Days published by Penguin India in 2012 is Dr. Joseph Koyipally's English translation of Benyamin's Malayalam novel Aatujeevitham (2008). Benyamin alias Benny Benjamin Daniel was born in 1971 in Kerala and rose from being a migrant labourer in the Gulf to writing over twenty short-stories and four novels. His international best-seller novelAatujeevitham (2008) won the Kerala SahityaAkademi Award in 2009 and is a bible of the ordeal of thousands of poor Keralites working in the Arab countries. The translator Dr. Joseph Koyipally teaches comparative literature at the Central University of Kerala. He has preserved the essence of the original text without compromising on the stylistic nuances of either Malayalam or English languages. Speaking at the 2014 Jaipur Literature Festival, Benyamin observed, "It is difficult to find an English account of sufferings faced by Indian emigrants in Gulf countries, and it is something that needs to be told to an international audience" (qtd. in "A book on plight of Indians in Saudi Arabia", The Hindu – Jan 17, 2014).

Koyipally's translation re-creates Benyamin's raw depiction of a real life story. Najeeb a poor labourer from Kerala lands in Saudi Arabia in April 1992 to earn a living. Kidnapped by a cruel Arab, he is forced to work as a shepherd in the middle of the inhospitable Saudi desert. Hungry, thirsty, humiliated, threatened and mercilessly whipped, he tends hundreds of goats, sheep and camels. Najeeb spends his days and nights in the open, without being allowed to even wash himself. After three years of such miserable loneliness, he makes a miraculous and daring escape through the deadly desert.

Joseph Koyipally's translation assumes great significance chiefly because Goat Days is a novel of the less-privileged, non-English speaking diaspora, a rare departure from the elitist expatriates writing about their Western experiences. It deals with the sparsely recorded interaction between Indian and Arab cultures, critiquing popular assumptions about the golden era of globalization. Perhaps no other Indian English novel casts the migrant Gulf worker as its principal character. Goat Days explores the indirect effects of colonialism and neo-colonialism that have created innumerable exiles in an unequal world ruled by ruthless capitalist conglomerates. Drawing on his own experience, Benyamin portrays the pain and adaptation of the Indian diaspora, forever trying to create a semblance of their homeland in the midst of the orthodox, rigidly conservative and closed Arab societies. They are often alienated, denied equality before the law, deprived of fundamental human rights, forced to live and work like slaves. Joseph Koyipally feels that the world should know of discriminatory treatment meted out to Indians in the Gulf countries - "They ask us whether Indians are able to teach English at a university or college level. They identify Indians with sweepers, drivers or petty shop runners" (qtd. in "A book on plight of Indians in Saudi Arabia", The Hindu – Jan 17, 2014). Other than this diasporic theme, the translation also evokes the humanism, existential dilemma and respect for human resilience pervading Benyamin's novel. Illiterate Najeeb's innate nobility

lends deep meaning to three years of wretchedness. He transforms loneliness into solitude and solitude into spiritual enlightenment. Human life is in fact 'goat days'– brief and ruled by an arbitrary fate. Yet, souls like Najeeb are set apart by faith, perseverance, acceptance, and selfless 'love' even for enemies.

Dr.Koyipally takes his liberties without being unfaithful to the original text. He maintains a fine balance between the profuse lyrical poignance of the Malayalam language and the discipline and restraint of modern English. InfactAatujeevitham literally means 'A Goat's Life' in Malayalam, but Koyipally chooses the title Goat Days. While the original conveys deep emotions and philosophy through the innate verbosity and ornateness of Malayalam, Koyipally's wry humour, tender sarcasm, and highly suggestive understatement are in tune with the character of the English language. The Malayalam text has 43 chapters and one misses in the English version, the illustrations, the editorial note, the preface by N. Radhakrishnan Nair and a long essay by Benayamin. Perhaps Koyipally would have done well to translate these items of critical interest, but his text is more reader-friendly. He divides the novel into four books - Prison, Desert, Escape and Refuge and empathetically translates the brief 'author's note'. Koyipallyeffortlessly negotiates Benyamin's style that ranges from baffling simplicity and directness to searing emotion and complex philosophy. He should be appreciated for relegating Benyamin's occasional intellectual poetics to the background and foregrounding the grim prose of the unlettered migrant worker, the few striking images and deep sighs that convey more about human life than entire epics can. It is a daunting task to match the opulence of loaded Malayalam expressions which do not have suitable equivalents in English. This forces the translator to sometimes keep the Malayalam usages untranslated as in - ikka/kunjikka (respectful or affectionate form of address among Keralite Muslims), 'like the maniyan fly, an unknown fear began to envelop my mind'(GD 52), 'eye-piercing darkness' (GD 54), 'words shattered against the barrier of language' (GD 65), 'my eyes and mind were filled with tears' (GD 66), 'like a dog wagging its tail, I followed him' (GD 67), 'kaadi – a type of cattle-drink' (GD 83), 'the rain's snake-whistle' (GD 136) and sometimes to change the sequence of or eschew certain lines altogether. This removes some superfluous lines but also leads to omission of important lines found in the original like 'Eebhumiyileetavumnissaranayajeevinjanaanu' meaning 'I am the least of all creatures on this earth' (Benyamin, Aatujeevitham 161). Koyipally wisely imitates Benyamin in transliterating Arabic terms like arbab (master/savior), khubus (bread), masara (enclosure for goats) so as to preserve the effect of the original. While he has done away several repetitions, he never crosses his limits and tries his very best to reproduce the deep pathos and unimaginable horror of the desert and the essence of the Keralite culture, especially in Chapter Nineteen where Najeeb writes an imaginary letter to his wife and in Chapter Twenty-Five where he names the goats after Malayalee movie stars, politicians or his own acquaintances. Najeeb's musings in the desert are instances of heartfelt translation filled with native flavor – "…it was

impossible to wipe out life on this earth whatever man's misdeeds. For how many months had this desert been lying under scorching heat! There had been no sign of life on those burning sands. As the cold wind blew, signaling summer's end, a green carpet surfaced on the dry sand. …. Those plants taught me life's great lessons of hope. They whispered to me: Najeeb, adopted son of the desert, like us, you too must preserve your life and wrestle with this desert…Don't give in. Lie half-dead … Feign nothingness … … Then,… spring to freedom. Bloom and come to fruit in the morrow" (GD 144,145). While the original text touches more native chords, the translation opens up the possibility of myriad global interpretations. Koyipally'stranscreation, while adding a new dimension to Indian English fiction, also draws readers to explore the Malayalam text as also the literature, language and culture that have produced it. The publishers of the Malayalam edition rightly conclude that new interpretations of the novel in English have created an epoch by taking Benyamin the writer to new heights (qtd. in Benyamin, Aatujeevitham publisher's note). Summing Up –All the three texts discussed above embody themes and styles of great literary and human relevance. The English translations take three powerful native Indian literatures - Hindi, Marathi and Malayalam, to the whole world. Each of the translators adds new dimensions to the original text, the English language and to Indian English literature. These translations exemplify how Indian languages and English borrow freely from each other. Language barriers collapse and a truly national and global literature comes into being. Such a literature alone can give birth to new revolutions for universal welfare. In this era of globalization, translations of Indian literature into English are essential not only for India to discover her own self but also for India to connect with and take her rightful place among the community of nations. Such translations make vital additions to the essence of India's national unity and also showcase India's rich diversity to the world. Indian literature is a conglomeration of unique and unfathomably rich literary traditions in numerous regional languages, sharing an emphasis on spirituality, one indivisible truth, religious humanism and universal brotherhood, imbued with the ideals of the national movement and the disillusionment of the post-independence era. Translation especially into English becomes perhaps the sole means of knowing about the classical and native Indian literatures, mapping the literary history of India and encouraging literary dialogue and criticism. The dictum "lost in translation" no longer holds good. These are the days of "gained through translation". The need of the hour is to end the traditional rivalry between those who write in English and the regional languages. Collaboration between regional language writers and English translators can help in mutual literary enrichment, in more publicity and income for both original and translated texts. Collective and aggressive marketing can give a new lease of life to impoverished regional language writers and publishers as also to poorly paid English translators.

Above all, true translation is always the fruit of creativity and inspiration. The joy of translating a superior work is not less than the joy of its creation. To quote famous Indian author KiranNagarkar, "I can't think of…being more penurious than not having translations…Those who translate are the world's first globalisers…. There is no bank on the face of the earth that can match the treasures translations hold" (qtd. in Phadke, The Times Of India). Edwin Gentzler observes that contemporary theories of translation visualize translation as a form of 'cannibalism' - "Cannibalism is not to be understood in the Western sense, i.e. that of capturing, dismembering, mutilating, and devouring, but in a sense which shows respect, i.e. as a symbolic act of taking back out of love, of absorbing the virtues of a body through a transfusion of blood. Translation is seen as an empowering act, a nourishing act, an act of affirmative play … a life-force that ensures a literary text's survival" (Gentzler 192). The great French philosopher and translation theorist Paul Ricouer regards translation as an act of selflessness, of embracing the world of the 'other' and allowing the 'other' to inhabit one's own world. Translation is an endless task filled with joy and pain, of taking up and letting go, of expressing oneself and welcoming others. In translation lies the hope of the modern world, for "it is only when we translate our own wounds into the language of strangers and retranslate the wounds of strangers into our own language that healing and reconciliation can take place"(Kearney xv-xx).

BA English (Honours)

Semester- IV

FILM STUDIES

CODE-210

Question 1: Describe the history of Indian Cinema.

The history of Indian Cinema goes back to the nineteenth century. In 1896, the very first films shot by the Lumiere Brothers were shown in Mumbai (then Bombay).But history was actually created when HarishchandraSakharamBhatavdekar popularly known as Save Dada, the still photographer, was so much influenced by the Lumiere Brothers' production that he ordered a camera from England. His first film was shot at the Hanging Gardens in Mumbai, known as 'The Wrestlers'. It was a simple recording of a wrestling match which was screened in 1899 and is considered as the first motion picture in the Indian Film Industry.Father of Indian Cinema, DadasahebPhalke released the first ever full-length feature film 'Raja Harishchandra' in 1913. The silent film was a commercial success. Dadasaheb was not only the producer but was also the director, writer, cameraman, editor, make-up artist and art director. Raja Harischandra was the first-ever Indian film which was screened in London in 1914. DadasahebPhalke supervised and managed the production of twenty three films from 1913 to 1918, the initial growth of the Indian Film Industry was not as fast as that of Hollywood.

Numerous new production companies emerged in the early 1920s. Films based on mythological and historical facts and episodes from Mahabharata and Ramayana dominated the 20s but Indian audiences also welcomed Hollywood movies, especially the action films.

Question 2: Describe the beginning of the talkiesalong with the growth of regional cinema.

The first ever talkie 'AlamAra' by ArdeshirIrani was screened in Bombay in 1931. It was the first sound film in India. The release of AlamAra started a new era in the history of Indian Cinema. Phiroz Shah was the first music director of AlamAra. The first song which was recorded for AlamAra in 1931 was 'De dekhudakenaam par'. It was sung by W.M. Khan.Thereafter, several production companies emerged leading to an increase in the release of the number of films. 328 films were made in 1931 as compared to 108 in 1927. During this time, huge movie halls were built and there was a significant growth in the number of audiences.During the 1930s and 1940s many eminent film personalities such as Debaki Bose, ChetanAnand, S.S. Vasan, Nitin Bose and many others emerged on the scene.

Growth of Regional Films:

Not only did the country witness the growth of Hindi Cinema, but the regional film industry also made its own mark. The first Bengali feature film 'NalDamyanti' in 1917 was produced by J.F. Madan with Italian actors in the leading roles. It was photographed by JyotishSarkar.The year 1919 saw the screening of the first silent South Indian feature film named 'KeechakaVadham'. The movie was made by R. NatarajaMudaliar of Madras (Chennai). DadasahebPhalke's daughter Manadakini was the first female child star who acted as the child Krishna in Phalke's 'KaliyaMardan' in 1919.The first ever talkie film in Bengali was 'JamaiShashthi', which was screened in 1931 and produced by Madan Theatres Ltd. 'Kalidass' was the first Tamil talkie which was released in Madras on 31 October 1931 and directed by H.M. Reddy. Apart from Bengali and South Indian languages, regional films were also made in other languages such as Assamese, Oriya, Punjabi, Marathi, and many more.'Ayodhecha Raja' was the first Marathi film which was directed by V. Shantaram in 1932. This film was made in double version. 'Ayodhyaka Raja' in Hindi and 'Ayodhecha Raja' in Marathi was the first ever Indian talkie produced by Prabhat Film Company in 1932.

Question 3: Explain the birth of a New Era in cinema.

The number of films being produced saw a brief decline during the World War II (1 September 1939- 2 September 1945). Basically the birth of modern Indian Film industry took place around 1947. The period witnessed a remarkable and outstanding transformation of the film industry. Notable filmmakers like Satyajit Ray, and Bimal Roy made movies which focused on the survival and daily miseries of the lower class. The historical and mythological subjects took a back seat and the films with social messages began to dominate the industry. These films were based on themes such as prostitution, dowry, polygamy (having more than 1 life partner) and other malpractices which were prevalent (widespread, powerful, predominant) in our society.In the 1960s new directors like RitwikGhatak, MrinalSen, and others focused on the real problems of the common man. They directed some outstanding movies which enabled the Indian film industry to carve a niche (to make a mark in every sense) in the International film scenario.The 1950s and 1960s are considered to be the golden age in the history of the Indian cinema and saw the rise of some memorable actors like Guru Dutt, Raj Kapoor, Dilip Kumar, MeenaKumari, Madhubala, Nargis, Nutan, DevAnand, WaheedaRehman, among others.

Question 4: Define Pioneer of Masala Movies.

The 1970s saw the advent (arrival) of Masala movies in Bollywood. The audiences were captivated and mesmerised by the aura of actors like Rajesh Khanna, Dharmendra, Sanjeev Kumar, HemaMalini, and many others.The most prominent and successful director, Manmohan Desai was considered by several people as the father of Masala movies. According to Manmohan Desai, "I want people to forget their misery. I want to

take them into a dream world where there is no poverty, where there are no beggars, where fate is kind and god is busy looking after its flock (a number of birds travelling together).”Sholay, the groundbreaking film directed by Ramesh Sippy, not only got international accolades (award, special honour) but also made Amitabh Bachchan a ‘Superstar’.

Several women directors like Meera Nair, AparnaSen and others showcased their talents in the 1980s. How can we forget the extraordinary and splendid performance of Rekha in the film UmraoJaan in 1981?The 1990s saw a whole new batch of actors like Shah Rukh Khan, Salman Khan, Madhuri Dixit, Aamir Khan, JuhiChawla, Chiranjivi, and many more. This new genre of actors used new techniques to enhance their performances which further elevated and upgraded the Indian Film Industry. 2008 was a notable year for the Indian film industry as A.R. Rahman received two academy awards for best soundtrack for Slumdog Millionaire.Indian cinema is no longer restricted to India and is now being well appreciated by international audiences. The contribution of the overseas market in Bollywood box office collections is quite remarkable.Indian cinema has become a part and parcel of our daily life whether it is a regional or a Bollywood movie. It has a major role to play in our society. Though entertainment is the key word of Indian cinema it has far more responsibility as it impacts the mind of the audiences.

Question 5: Explain early cinema in detail.

Not just one person invented cinema. However, in 1891 the Edison Company in the USA successfully demonstrated a prototype (a first or preliminary version of a device) of the Kinetoscope (The Kinetoscope is an early motion picture exhibition device. The Kinetoscope was designed for films to be viewed by one individual at a time through a peephole viewer window at the top of the device), which enabled one person at a time to view moving pictures. The first to present projected moving pictures to a paying audience (i.e. cinema) were the Lumière brothers in December 1895 in Paris.At first, films were very short, sometimes only a few minutes or less. They were shown at fairgrounds (an outdoor area where a fair is held) and music halls or anywhere a screen could be set up and a room darkened. Subjects included local scenes and activities, views of foreign lands, short comedies and events considered newsworthy.The films were accompanied by lecturers, music and a lot of audience participation—although they did not have synchronised dialogue, they were not ‘silent’ as they are sometimes described.

Question 6: Explain the rise of the film industry.

By 1914, several national film industries were established. Films became longer, and storytelling, or narrative, became the dominant form.As more people paid to see movies, the industry which grew around them was prepared to invest more money in their production, distribution and exhibition, so large studios were established and special cinemas built.The first 30 years of cinema were characterized by the growth and consolidation (the action or process of making something stronger or more solid) of an industrial base, the establishment of the narrative form, and refinement of technology.

ADDING COLOUR

Colour was first added to black-and-white movies through tinting (dye (someone's hair) with a tint), toning (harmonize with (something) in terms of colour) and stenciling (produce (a design) with a stencil). By 1906, the principles of colour separation were used to produce so-called ‘natural colour’ moving images with the British Kinemacolor process, first presented to the public in 1909.

ADDING SOUND

The first feature-length movie incorporating synchronised dialogue, The Jazz Singer (USA, 1927), used the Warner Brothers’ Vitaphone (Vitaphone was a sound film system used for feature films and nearly 1,000 short subjects made by Warner Bros, "Vitaphone" derived from the Latin and Greek words, respectively, for "living" and "sound") system, which employed a separate record disc with each reel of film for the sound.This system proved unreliable and was soon replaced by an optical, variable density soundtrack recorded photographically along the edge of the film.

CINEMA’S GOLDEN AGE

The advent of sound secured the dominant role of the American industry and gave rise to the ‘Golden Age of Hollywood’.During the 1930s and 1940s, cinema was the principal form of popular entertainment, with people often attending cinemas twice weekly. In Britain the highest attendances occurred in 1946, with over 31 million (3.1 crores) visits to the cinema each week.

Question 7: What is Film Semiotics?

Film semiotics maintains that film is like a language, treating it as a text that conveys its message through audio-visual information. Film is a processed record of such information. The message implies an emitter

(who in this case is the filmmaker) and a receiver (the spectator or audience). But, since film is a recorded message, it does not require the actual presence of either the emitter or receiver. It is in that sense, like a gramophone record. In its final form, a film could be called a "semiotic" record (Valicha K 1988 p-25) states that "the poetics of cinema is observable in the actual imagery of film and is an integral part of its connotation. Film is structuring procedure for Image and what it, finally gives as an end product is a finished and processed image and what is finally gives as an end product is a finished and processed image, a fully articulated and meaningful construct. Thus film begins and ends with images. It is the image that is the repository of significance and the focus of interpretation and analysis. It holds the semiological possibility of revealing a latent meaning behind its manifest significance."

Question 8: What is Mise-en-scene? Define its key aspects also in detail.

Mise-en-scène (French: [miz.ɑ̃.sɛn]; "placing on stage") is an expression used to describe the design aspect of a theatre or film production, which essentially means "visual theme" or "telling a story". It is also commonly used to refer to single scenes within the film to represent the film. When applied to the cinema, mise-en-scène refers to everything that appears before the camera and its arrangement—composition, sets, props, actors, costumes, and lighting.

1. Set design

   An important element of "putting in the scene" is set design—the setting of a scene and the objects (props) visible in a scene.

2. Lighting

   The intensity, direction, and quality of lighting can influence an audience's understanding of characters, actions, themes and mood.

3. Composition

   Composition is the organization of objects, actors and space within the frame. It refers to having an equal distribution of light, colour, and objects and/or figures in a shot.

4. Costume

   Costume simply refers to the clothes that characters wear. Using certain colors or designs, costumes in narrative cinema are used to signify characters or to make clear distinctions between characters.

5. Makeup and hair styles

   Make-up and hair styles establish time period, reveal character traits and signal changes in character.

6. Acting
7. Filmstock

Film stock is the choice of black and white or color, fine-grain or grainy.

8. Aspect ratio

   Aspect ratio is the relation of the width of the rectangular image to its height. Each aspect ratio yields a different way of looking at the world and is basic to the expressive meaning of the film.

Question 9: Define Montage and Film narration.

By definition, a montage is "a single pictorial composition made by juxtaposing or superimposing many pictures or designs." In filmmaking, a montage is an editing technique in which shots are juxtaposed in an often fast-paced fashion that compresses time and conveys a lot of information in a relatively short period.

Narration is the act of telling a story. Narration is like the voiceover.Narration in movies has a very different function to voice over. The latter is an off screen voice rather than a character with dialogue. Voice over's have a direct message to the audience. The narrator has a more nuanced (characterized by subtle shades of meaning or expression) role in movies.The simplest role of the narrator is exposition (a comprehensive description and explanation of an idea or theory).They summarize key plot points so the movie can rapidly progress to the next scene and keep the story moving forward. Often narrated scenes are either difficult or too expensive to film individually, they contain too much story information and would make the film too long, and finally, narration harmonizes the story pacing and movie rhythms.The secondary role of the narrator is more emotional, philosophical and spiritual. Narration in movies, often explore greater themes.

Question 10: What are the key types of a narrator?

FIRST PERSON NARRATOR: This style of narration reveals the inner most thoughts of the character speaking. First person narration can used to either, directly address the audience and invite them to share the character's point of view.Alternatively, first person narration allows a character to reveal subtext or irony through what they say compared to what they really feel.

SECOND PERSON NARRATOR: This type of the narration is directed towards another character on the screen. It is an indirect communication between another character designed to highlight conflict and progress plot. It is often more grounded in the story plot than greater themes.

THIRD PERSON NARRATOR (OMNISCIENT): This perhaps, may be the most interesting form of narration. Third person narration explores the thematic content of the story with great wisdom and insight. It answers the central question of the film and reveals the point of the film.Third party narration may also provide a social commentary and express a view that transcends the boundaries of the film. A third person narrator may even be God-like and poetic in their expression.

Question 11: How sound and film narration are interlinked with each other?

Many kind of sounds can have a direct role in a film. For example by listening and watching a dialogue on the screen, the audience perceives directly the narrative of the story. Narrative sound effects can be used also to describe the attention of the characters for an off screen event.Functions of Film Sound: Illusion & Narration. A sound may have many functions at the same time. The main function of synchronous film sound is - as I see it - to give life and body to flat moving images. A fake bottle becomes real with the addition of an actual glass bottle crash from the sound editors library.

Question 12: What is Auteur theory. Explain in detail.

Andre Bazin is a renowned and influential French Film Critic and theorist. Bazin believed and favoured films having 'Montage' and 'Realism'. He has been considered as one of the best critics of all time; it is also considered that the founder and author of 'Cahiers du cinema' – Andre Bazin paved way for a breakthrough in traditional film making to French New Wave.Bazin's articles and comparisons he said that a good film cannot be made with Italian Neo-realism and German Expressionism; he believed that it stands in the way of realism which gives the film a true potential to its audience. His articles like "The Evolution of Language of Cinema", "What is Cinema" etc created ripples of acceptance and criticism around the world. His views and interest on literature, science, technology, and humanism gave full-fledged movement to the 'New Wave' after his demise.Andre Bazinintroduced Auteur theory that said directors are the creators of the film. Making the director's own style only makes the film unique and creative.

Auteur Theory

It was in 1943, Bazin published in 'Cahiers du cinema' literally means Notebook on Cinema that "… Directors are the authors of the film and should create their own signature style and not be totally influenced

by the script given." Even though there are no specific definitions for Auteur Theory it can be said that – the films reflects the personal ideas and styles of the director or director is the author of the work.Before the theory was introduced, film was considered a work of art and the actors who made the sheets of scripts come to life like the "Audrey Hepburn Film", "Marx Brothers Film" or a Genre Specific flim like Sci-Fi, Thriller, and Horror Films etc.The theory believed that a bad director can make good films and a good director can make bad films. Explaining on the view it can be said that the good film can be made only when the director believes himself that he can create greatest piece of work.

Directors and Films that believed Auteur Theory

Alfred Hitchcock, Francois Truffaut, Satyajit Ray, Akira Kurosawa, Jean Renoir were few of the true Auteurs who believed in using their own style of Film Making as a signature and masterpieces. Some of the remarkable movies of the above listed directors are, Psycho, The 400 Blows, PatherPanchali, Rashomon etc. always gave out the signature style that audience instantly know who is the director of the movie is. The films made by these directors are used as academic studies that depicted the culture, status of living, economy etc. from that time that showed the real society in yesteryearslast year or the recent past, especially as nostalgically recalled) and the influence it had on the directors was very clear.

Question 13: What was the criticism related to Auteur theory by Andrew Sarris. Also, throw some light on the conclusion of this theory.

The theory was well received and caught attention of many; it is one of the highly criticized theories. Even though it is true directors involvement is necessary, it is also true that a film can't be made by a director alone. Theory ignores the script criteria. The director simply can't take all the credit of making a successful film.The influence of Auteur Theory came to United States only in 1963, when a Film Critic from New York – Andrew Sarris wrote a book called "The American Cinema" that described the perception of major American directors on film making. In his book Andre Sarris agrees that role of the director as an author needs expertise in the fields of technicality, signature style, and influence of personality but a movie simply cannot be made without a team effort from actors, script, camera techniques and every single detail that needs to be appeared on the screen.

Director is the primary force and creator of the film and making film is a unified (make or become united, uniform, or whole) effort of the team and each and every individual who work in that movie. And lack of

information or expertise might collapse the movie let it be the directional, script, production, costume, make up etc. this collective efforts is what makes a remarkable movie and the Director is the one who brings the characters to life and burden taken by the director is very huge in the current day when people now recognize the films that release as a "Steven Spielberg movie", "Howard Hawks film" or a "Pixar Films".

Example: Auteur Theory – City of God

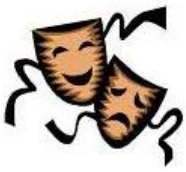
Filmed and released in Brazil and directed by Fernando Meirelles and Katia on 2002, released internationally the following year, the "City of God" was a motion picture produced with a Brazilian crime drama genre. The framework of the movie plot was liberally rooted from factual incidents and mirrors the propagation of orchestrated delinquency in the commuter belt of Rio de Janeiro called Cidade de Deus during the final swing of 1960's and latter period of the 1980's. The conclusion in the movie illustrates the bloodshed fight in the midst of a substance peddler Li'lZe and a felon named Knockout Ned. The main actors of this movie are Alexandre Rodrigues, Leandro Firmino da Hora, Jonathan Haagensen, Douglas Silva, Alice Braga, Seu Jorge and the inhabitants of the hovels like Vidigal and Cidade de Deus. This movie was given critical accolade globally when it has garnered four Oscar Awards nomination on 2004.

Question 14: What are the various types of basic film genres?

Genre is the term for any category of literature or other forms of art or entertainment, e.g. music, whether written or spoken, audio or visual, based on some set of stylistic criteria. Genres are formed by conventions that change over time as new genres are invented and the use of old ones are discontinued. Often, works fit into multiple genres by way of borrowing and recombining these conventions.

Main Film Genres	
Genre Types (represented by icons)	Genre Descriptions

	Action films usually include high energy, big-budget physical stunts and chases, possibly with rescues, battles, fights, escapes, destructive crises (floods, explosions, natural disasters, fires, etc.), non-stop motion, spectacular rhythm and pacing, and adventurous, often two-dimensional 'good-guy' heroes (or recently, heroines) battling 'bad guys' - all designed for pure audience escapism. Includes the James Bond 'fantasy' spy/espionage series, martial arts films, video-game films, so-called 'blaxploitation' films, and some superhero films. (See Superheroes on Film: History.) A major sub-genre is the disaster film. See also Greatest Disaster and Crowd Film Scenes and Greatest Classic Chase Scenes in Films.
	Adventure films are usually exciting stories, with new experiences or exotic locales, very similar to or often paired with the action film genre. They can include traditional swashbucklers or pirate films, serialized films, and historical spectacles (similar to the epics film genre), searches or expeditions for lost continents, "jungle" and "desert" epics, treasure hunts, disaster films, or searches for the unknown.
	Comedies are light-hearted plots consistently and deliberately designed to amuse and provoke laughter (with one-liners, jokes, etc.) by exaggerating the situation, the language, action, relationships and characters. This section describes various forms of comedy through cinematic history, including slapstick, screwball, spoofs and parodies, romantic comedies, black comedy (dark satirical comedy), and more. See this site's Funniest Film Moments and Scenes collection - illustrated, also Premiere Magazine's 50 Greatest Comedies of All Time, and WGA's 101 Funniest Screenplays of All Time.

 **CRIME & GANGSTER**	Crime (gangster) films are developed around the sinister actions of criminals or mobsters, particularly bankrobbers, underworld figures, or ruthless hoodlums who operate outside the law, stealing and murdering their way through life. The criminals or gangsters are often counteracted by a detective-protagonist with a who-dun-it plot. Hard-boiled detective films reached their peak during the 40s and 50s (classic film noir), although have continued to the present day. Therefore, crime and gangster films are often categorized as film noir or detective-mystery films, and sometimes as courtroom/crime legal thrillers - because of underlying similarities between these cinematic forms. This category also includes various 'serial killer' films.
 **DRAMA**	Dramas are serious, plot-driven presentations, portraying realistic characters, settings, life situations, and stories involving intense character development and interaction. Usually, they are not focused on special-effects, comedy, or action, Dramatic films are probably the largest film genre, with many subsets. See also melodramas, epics (historical dramas), courtroom dramas, or romantic genres. Dramatic biographical films (or "biopics") are a major sub-genre, as are 'adult' films (with mature subject content).
 **EPICS/ HISTORICAL**	Epics include costume dramas, historical dramas, war films, medieval romps, or 'period pictures' that often cover a large expanse of time set against a vast, panoramic backdrop. Epics often share elements of the elaborate adventure films genre. Epics take an historical or imagined event, mythic, legendary, or heroic figure, and add an extravagant setting or period, lavish costumes, and accompany everything with grandeur and spectacle, dramatic scope, high

	production values, and a sweeping musical score. Epics are often a more spectacular, lavish version of a biopic film. Some 'sword and sandal' films (Biblical epics or films occuring during antiquity) qualify as a sub-genre.
 **HORROR**	 Horror films are designed to frighten and to invoke our hidden worst fears, often in a terrifying, shocking finale, while captivating and entertaining us at the same time in a cathartic experience. Horror films feature a wide range of styles, from the earliest silent Nosferatu classic, to today's CGI monsters and deranged humans. They are often combined with science fiction when the menace or monster is related to a corruption of technology, or when Earth is threatened by aliens. The fantasy and supernatural film genres are not always synonymous with the horror genre. There are many sub-genres of horror: slasher, splatter, psychological, survival, teen terror, 'found footage,' serial killers, paranormal/occult, zombies, Satanic, monsters, Dracula, Frankenstein, etc. See this site's Scariest Film Moments and Scenes collection - illustrated.
 **MUSICALS /DANCE**	 Musical/dance films are cinematic forms that emphasize full-scale scores or song and dance routines in a significant way (usually with a musical or dance performance integrated as part of the film narrative), or they are films that are centered on combinations of music, dance, song or choreography. Major subgenres include the musical comedy or the concert film. See this site's Greatest Musical Song/Dance Movie Moments and Scenes collection - illustrated.

	Sci-fi films are often quasi-scientific, visionary and imaginative - complete with heroes, aliens, distant planets, impossible quests, improbable settings, fantastic places, great dark and shadowy villains, futuristic technology, unknown and unknowable forces, and extraordinary monsters ('things or creatures from space'), either created by mad scientists or by nuclear havoc. They are sometimes an offshoot of the more mystical fantasy films (or superhero films), or they share some similarities with action/adventure films. Science fiction often expresses the potential of technology to destroy humankind and easily overlaps with horror films, particularly when technology or alien life forms become malevolent, as in the "Atomic Age" of sci-fi films in the 1950s. Science-Fiction sub-categories abound: apocalyptic or dystopic, space-opera, futuristic noirs, speculative, etc.
	War (and anti-war) films acknowledge the horror and heartbreak of war, letting the actual combat fighting (against nations or humankind) on land, sea, or in the air provide the primary plot or background for the action of the film. War films are often paired with other genres, such as action, adventure, drama, romance, comedy (black), suspense, and even historical epics and westerns, and they often take a denunciatory approach toward warfare. They may include POW tales, stories of military operations, and training. See this site's Greatest War Movies (in multiple parts).

Westerns are the major defining genre of the American film industry - a eulogy to the early days of the expansive American frontier. They are one of the oldest, most enduring genres with very recognizable plots, elements, and characters (six-guns, horses, dusty towns and trails, cowboys, Indians, etc.). They have evolved over time, however, and have often been re-defined, re-invented and expanded, dismissed, re-discovered, and spoofed. Variations have included Italian 'spaghetti' westerns, epic westerns, comic westerns, westerns with outlaws or marshals as the main characters, revenge westerns, and revisionist westerns.

In the lists of recommended genre films, those that have been selected as the 100 Greatest Films are marked with a ★.

- Genre Categories:

They are broad enough to accommodate practically any film ever made, although film categories can never be precise. By isolating the various elements in a film and categorizing them in genres, it is possible to easily evaluate a film within its genre and allow for meaningful comparisons and some judgments on greatness. Films were not really subjected to genre analysis by film historians until the 1970s. All films have at least one major genre, although there are a number of films that are considered crossbreeds or hybrids with three or four overlapping genre (or sub-genre) types that identify them.

- The Auteur System can be contrasted to the genre system, in which films are rated on the basis of the expression of one person, usually the director, because his/her indelible style, authoring vision or 'signature' dictates the personality, look, and feel of the film. Certain directors (and actors) are known for certain types of films, for example, Woody Allen and comedy, the Arthur Freed unit with musicals, Alfred Hitchcock for suspense and thrillers, John Ford and John Wayne with westerns, or Errol Flynn for classic swashbuckler adventure films.

Question 15: Define film as a form of mass media.

The motion picture today is the greatest medium of expression the world has ever known. It is capable of giving life and form to all ideas. Another footprint in communication is after the invention of films. Cinema or film a form of Mass Media has become a powerful tool since the day it was introduced to the world. The film industry has grown rapidly for the past years and has brought about a lot of changes in the society."Film Communication is a process of transferring meanings or information's through visual receptors". There exists a cognitive relationship between a filmmaker and a viewer. Cinema is perhaps the mainstreams of all art forms and most accessed and most preferred especially in India. Therefore, it is very important to understand how the country, its people and its aspirations are represented in the cinema. Cinemas can be a form of art, entertainment, social document or critique. Film is a reflection of society for both the present and the past.Lot of studies have been made on the impact of films on the societies culture but however there were a significant changes in the field of cultural studies in the 1980s and the 1990s which dealt with the complications of the model of culture as a site of hegemonic contestation between dominant and the subordinate groups.In today's system of movie making each of the six major studios makes less than 20 movies per year. The rest comes from individual producers, investment, distributors, exhibition each handled by different companies. Most of these independent movies are distributed by the six studios.Film as one such form of mass media has a great impact on the societies in many ways. Film industry is one of the most expensive and discovering industry in mass media. In true sense it is a dream industry. Today movies are created by one group, funded by the second group, sold by the third group and shows by the fourth group. The first group is producers, directors, second group are investors, third are distributors and the final group the exhibitors.Today's generation films have handled a lot of controversial topics such as religion, terror attacks, transgender, homosexuality, child labor, poverty etc. Movies have actually brought to the world an idea about all the above through their stories and concepts. But at the same time they idealize or generalize few things for the profit sake. This majorly happens in Indian cinemas as most of the stories relate to the audience, if not the story at least segment of it will. Indian movies have a better impact on the audience compared to other movies because it is only in this country people go to the theatre as a practice, habit, sometimes even for information.

Question 16: What are the types of visual languages used in a movie. Describe in detail.

Shot:

In filmmaking and video production, a shot is a series of frames that runs for an uninterrupted period of time. In production, a shot is the moment that the camera starts rolling until the moment it stops. In film editing, a shot is the continuous footage or sequence between two edits or cuts.

Scene:

In filmmaking and video production, a scene is generally thought of as the action in a single location and continuous time. There is usually an opening scene and a closing scene. A scene is a part of a film, as well as an act, a sequence (longer or shorter than a scene), and a setting (usually shorter than a scene).

Sequence:

In film, a sequence is a series of scenes that form a distinct narrative unit, which is usually connected either by a unity of location or a unity of time. The sequence is one of a hierarchy of structural units used to describe the structure of films in varying degrees of granularity.

Montage:

By definition, a montage is "a single pictorial composition made by juxtaposing or superimposing many pictures or designs." In filmmaking, a montage is an editing technique in which shots are juxtaposed in an often fast-paced fashion that compresses time and conveys a lot of information in a relatively short period.

Mise-En-Scene:

Mise en scène – literally “placing on stage” in French – is a common term in film analysis and criticism circles. To explain it simply, mise en scène refers to what we see onscreen in a film. It's the film's visuals; meaning, all of the elements that appear on camera and their arrangement.

Continuity:

Film continuity is described as shots taken from different angles and composition at a single location must have the same position of characters, properties, objects, costumes and even dialogs. Film continuity is very easy to understand yet very difficult to maintain.

Question 17: What are the various types of scripts?

A screenplay, or script, is a written work by screenwriters for a film or television program. These screenplays can be original works or adaptations from existing pieces of writing. In them, the movement, actions, expression and dialogues of the characters are also narrated. A screenplay written for television is also known as a teleplay.

1) ORIGINAL SCRIPT (New one, ex. Avatar, Bahubali)

Any screenplay that is wholly born from a writer's original idea. It is not based on any underlying work.

2) SPEC SCRIPT (Written without pay, ex.- Rambo- it was written by him but he wanted to act in it).

Spec is an abbreviation for speculative. It refers to any script that is written without pay in the hopes of securing a paid writing assignment or becoming a staffed writer on a TV show. Spec TV scripts are vital to ensure that writers can adequately capture the tone, voice and characters of a particular TV show or a movie franchise.

The remaining categories refer to spec scripts too:

3) OFF BOOK SCRIPT (When you are writing a little bit off track, Big Boss Show)

This type of script is for screenwriters who want to get a little more daring and show off their individual flair. It is a slight deviation from the established format of the show and will probably get you noticed.

4) STUNT SCRIPT (Ex.- MTV Shows)

This is a high risk, outlandish attempt at getting noticed as a screenwriter. It deliberately breaks all the screenwriting rules. If you're writing a TV spec script, do everything you're not supposed to such as writing a script for a cancelled show, being boorish, and generally writing a script that is so off the wall, it will get you noticed.

5) ON THE BUBBLE SCRIPT (Series script has to be written by same person, Ex.- GOT series)

This is generally a TV term used to define a show awaiting its renewing fate. It can refer to mature TV series that have been running for several years or a newer show that has failed to gain the required traction. Screenwriters are generally advised to avoid writing these scripts even if they are of high quality. They may suggest you that you either don't know the current TV landscape or you haven't written a spec script for a few years.

6) CANON SCRIPT (Focusing on a particular matter/subject)

A canon is a group of texts considered an authority on a subject. It is derived from the Greek word for *rule*. In the screenwriting terms, canon scripts refers to typical or the best scripts in a genre.

7) STANDALONE SCRIPT (Emergency script)

These are essentially emergency scripts that are produced when there is an issue with the main script such as scripts not being turned in on time, production problems, a last minute rewrite, the producer changes their mind on the story or they simply don't like the current script.

8) PITCH SCRIPT (Intakes from associated people)

This occurs when the producers, usually of a movie franchise with established characters (Iron man), are asked to pitch their take on a film. This helps producers decide on a story direction and a screenwriter. Sometimes, they aren't completed scripts at all. They can be outlines, treatments or synopsis.

Question 18: What is the role of lighting in movies. Also, list the various types of lighting.

Having a good storyline, a capable film crew, well-cast actors, and an amazing set design may all be essential components to creating a successful film—but it also has to look visually compelling if you want it to have a meaningful impact on the viewers. This requires technical knowledge in cinematography, which means using the most appropriate cinematic shots and film lighting techniques to get your message across perfectly in each and every scene.

Proper lighting techniques are essential in creating stylized and natural-looking film scenes that look much closer to real life as digital sensors and film don't react as well to light as our eyes do. This is why film sets always seem to be overly lit or packed with many different light sources that serve different purposes.

If you're aiming to become a cinematographer, director, writer, or any other person who holds a creative role in a film crew, you'll need to learn some of the basic lighting techniques typically used in filmmaking.

Cinematography lighting is closely similar to photography lighting. You've probably heard many of these techniques, especially if you've done some studio photography in the past, but it helps to learn how they can uniquely benefit filmmakers in creating different moods and atmospheres in every scene.

It's also important to note that these techniques are not clear-cut, so many of them can actually take the form of several other lighting techniques. What matters is that you learn what each is good for and are able to make the best use of them for achieving your cinematic goals.

- Key Lighting
- Fill Lighting
- Back Lighting
- Side Lighting

- Practical Light
- Hard Lighting
- Soft Lighting
- Bounce Lighting
- High Key
- Low Key
- Motivated Lighting
- Ambient Light

Question 19: Define PatherPanchali as a master of Bengali Cinema.

The Bengali feature film PatherPanchali or Song of The Road in English was directed by Satyajit Ray and released in 1955. It was considered a landmark in the field of Indian as well as world cinema. Although it was director Ray's debut effort it went on to win critical and popular acclaim from all around the world. The path breaking movie was also instrumental in winning the 'Best Human Document' award at the Cannes Film Festival of 1956.

Satyajit Ray had his first truck with neo-realism as far back as 1949, when Jean Renoir the famous director from France came to Calcutta to make the film The River. The neo-realistic influence that is apparent in most of his movies came from this association with the famed movie maker as also from the neo-realistic propensities of the then prevailing Italian cinema (Ruberto. L, Wilson. E & Kristi.M 2007). Ray happened to take the famous director to various potential locations in the Bengal countryside. Later he went to London on official business. During the short time he was in London, Ray saw myriads of movies and seeing the film Bicycle Thieves made so profound an impression on him that he decided to be a movie maker, then and there (Robinson, 2003).

PatherPanchali is considered to be neo-realist in its implications. The main reason for describing the movie as neo-realistic was the fact that it was filmed not long after the II World War when neo-realism held sway in most of Europe. What made the critics tack the label of neo-realism to Ray's movie?

Ray chose mostly natural locations while shooting PatherPanchali. He wanted the backdrop of each shot to speak for itself. Also, he totally refrained from the artificially exaggerated practices and gestures of the

popular cinema prevailing in India. The movie is said to have amply demonstrated some affiliations with the traditions narration, representation as well as musical address prevailing in earlier times in an effort to articulate in an Indian identity of the day following independence" (Vasudevan, 2000). In an attempt to dissociate himself and his creations from the commercial movies emanating from Bollywood, Satyajit Ray stated, "The differences appear to emerge from evaluating the status of the narrative form through which the real would be articulated, through what means of representation, styles of acting, aesthetic strategies the real would be invoked. Here the popular compendium – studio shooting, melodramatic, externalized forms for the representation of character psychology, non- or intermittently continuous forms of cutting, diversionary story lines, performance sequences – was not acceptable within the emergent artistic canon, for they undermined plausibility and a desirable regime of verisimilitude (Ray, 1976).

PatherPanchali possessed all the essential characteristics of neo-realism as proposed by the great Italian movie maker Zabattini. The neo-realistic theory lays down the dictum that the filmmaker should not ever impose his own individual interpretation on the movie that he is making and should always remain a passive observer of the reality that he happens to be creating. It does not matter whether he is depicting misery or prosperity, the movie maker should always uphold the utmost objectivity, by subordinating logic to action at all times. Although, even the staunchest of the neo-realists were utterly unable to attain such total objectivity for the simple reason that the subjective element always had a tendency to creep into any artistic creation, they never stopped from trying to achieve it.

The same thing holds true for Satyajit Ray when he made his debut film PatherPanchali. In fact Ray was virtually unable to keep the subjective element out of his movie. But he never made comments on his actions, characters or situations. He never pitches hints at his audience and never tells them just what to think and feel. At the same time he was not at all apprehensive about taking the appropriate stances. This is because he was predisposed not to his characters but to the drama of life itself. He had his own ways to suffuse life on to the screen in order to impart a shimmer of hope to all his characters.

Question 20: Briefly explain the role of sound in cinema.

"Sound" refers to everything we hear in a movie — words, sound effects, and music. Sound is used in film to heighten a mood, provide us with information about the location of a scene, advance the plot, and tell us about the characters in the story. lm: Diegetic and Non-Diegetic. Diegetic Sound□There are two categories of sound in refers to all those audio elements that come from sources inside the world we see on the screen, including dialogue, doors slamming, footsteps, etc. Non-Diegetic Sound ctional world we□refers

to all those audio elements that come from outside of the see on screen, including the musical score and sound effects like the screeches in the shower scene in Psycho. How do Sound Effects help to Shape a Film? lm by creating a□Sound effects can be used to add mood or atmosphere to a soundscape that accents or adds another layer of meaning to the images on the screen. lmmaker expects the□Pitch, tempo, and volume may be altered to indicate how the audience to respond to a given noise. For instance, high-pitched sounds, including screams or squealing tires, help to create a sense of anxiety, while low-pitched sounds, including the sounds of waves or the swinging of a door, can be used to create a sense of calm or mystery. Perhaps the most interesting use of sound in a movie is the very absence of it: silence. lm, directors may use silence in much the same way that they□At key points in a would use a freeze frame. Both tend to arrest the audience's attention to highlight some action or change in story direction. Silence can be used to build up a scene's intensity or to foreshadow impending doom. In recent years, special sound effects have been added to movies in order to heighten lm experience. Many of these sound effects, including explosions, phaser blasts,□the wind, and animal sounds are drawn from computer sound effects libraries and are added lm after the movie has been shot. Besides creating louder and more dramatic□to a movies, these effects have tended to draw more attention to movie sound. With advancements in surround sound, sound effects have developed a more "directional" c place or direction. This directional quality□element, appearing to come from a speci of sound (alongside elements such as echoes) enhances a three-dimensional sense of space in the movie. THE LANGUAGE OF FILM SOUND IN FILMMAKING © Pacific Cinémathèque the on-line production resource at Pacific Cinémathèque PAGE: 2 www.inpoint.org How Does Music Help to Shape a Film? If we step back and think about it, music is one of the most peculiar conventions in movies. No one questions that music should be a part of movies because we've all grown used to the idea that, in a movie, when two people kiss, we should hear music in the background. Or when the platoon attacks the beach, a symphony should provide the inspiration behind their assault. Of course, no one has a soundtrack accompanying their real lives. But in movies we not only accept this convention, we demand it. Music can be used for a number of effects in a movie. The most obvious way music scores are used is to guide the emotional response of the audience. They provide lmmaker□clues, or, in most cases, huge signposts, that tell audiences how the wants them to react to a given scene. Some directors play against our expectations and use music in ways we might not expect. Stanley Kubrick shocked audiences when he used "Singin' in the Rain" as the backdrop to a horrible rape scene in A Clockwork Orange (1971). Music can also provide an overture for a movie when it's used as the backdrop for the opening credits. The brassy theme music composed by John Williams for Star Wars is one famous and often-parodied example. In some instances, directors use music to foreshadow upcoming events. In horror movies, for example, the score is often used to

build up tension and suspense just before the monster attacks one of its victims. lm.□Finally, music can be used to shape the ethnic or cultural context of a How Does the Spoken Word Help to Shape a Film? In addition to giving voice to the characters in a movie, two of the more interesting ways the spoken word can shape a movie are through voice-overs and by providing subtext to a scene. lms, although they occasionally□Voice-overs are typically used in documentary lms such as the original Blade Runner (1982), to provide□ction□turn up in background to a story or to help move a story from one set of events to another. the on-line production resource at Pacific Cinémathèque © Pacific Cinémathèque THE LANGUAGE OF FILM SOUND IN FILMMAKING PAGE: 3 www.inpoint.org Used well, voice-overs can be unobtrusive. Used poorly, voice-overs can often seem like "the voice of god", bringing forth wisdom audiences are supposed to accept lmmakers refuse to use voice-overs in their□unquestioningly. For this reason, some lm□lms to let audiences have more freedom in determining what the meaning of the □ is. We all know from our own personal conversations that there is often a subtext to the words we hear. Subtext means there is an implicit meaning standing behind the lm, actors use this element of language to shape a□language we actually hear. In scene without actually saying what they mean. ne□Similarly, some actors are known for their distinctive voices which have helped de the characters they play. Marilyn Monroe is remembered for her high-pitched breathy voice, which gave a slightly ditzy feel to many of her chracters, while John Malkovich has a distant, aloof, and direct manner of speech which helps to give a sinister edge to many of his best on-screen performances.