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Editorial

From this issue onwards, we have decided to publish three issues per year — April, August, and December. This has become imperative as we are now overwhelmed with submissions and demand for publishing papers as early as possible, particularly from authors who have recently completed their PhDs and need to publish a paper to fulfil the HEC criterion for the recognition of their PhD and, in certain cases, for the announcement of their results by their respective universities. This is a healthy development and augurs well for the profusion of research output in the academia.

We also plan to develop and implement a system whereby authors will be able to submit their papers online. This would eliminate the inconvenience of sending hard and soft copies by mail — though authors may still need to send payment by post for a while. In addition, the system would allow authors to track progress of their submissions as well as opt to be reviewers of papers that may interest them. This would allow us to make a paper available online to researchers as soon it is accepted, revised and edited. After all, we live in a digital era!

However, before that system is in place, I would advise our prospective authors to learn how to use different features of Microsoft Word. Many authors still use the space bar instead of the tab key and tend to centralise titles and headings with the space bar. Moreover, the tables and figures are so designed that they go haywire during formatting. I would urge you to use as little formatting as possible and get help from an expert before you submit the soft copy.

That's all for now!

Mujib Rahman
Chief Editor

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Journal of **Humanities & Social Sciences**

The Fear of Alienation in *Pride and Prejudice*

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Abstract

Jane Austen's *Pride and Prejudice* reflects the attitude of the nineteenth century society yet its implications are obvious to the present times as well. The desires, hopes, fears, and social psyche of a society are reflected in the socially acceptable or unacceptable principles and practices of a society, and the way the members of the society perceive these principles and practices. The confusion between the socially acceptable and individually desirable exists in all societies. Sometimes it comes into conflict with each other in the form of social issues that can be peacefully resolved only through tolerance and understanding. For this, one has to evaluate oneself and learn about the deeper realities of life by interacting with others and developing a sympathetic understanding of how the others approach life. Class differences have to be resolved, suffering of the others has to be shared and one must step down from their high pedestal so as to understand the others around them.

Keywords: Jane Austin, *Pride and Prejudice*, fear, alienation,

> The insipidity, and yet the noise; the nothingness, and yet the self-importance of all these people![1]

Darcy's interaction with the Bennets, especially Elizabeth, starts the process of self-realization which subsequently leads to broader understanding of life from the point of view of others. The interaction occurs at different levels and subsequently the improvement.[2] Those who achieve an insight become closer to others socially,

intellectually, emotionally, and they better prepare themselves for a change. For example, Darcy does not change radically. In the words of Elizabeth "he is very much what he ever was" (220). But he certainly has leant to accept people as they are and respect them for what they are even though he may not agree with them. He has come to terms with the social norm of his society of not straightaway dismissing people if he does not agree with them. If at all he has to show his disapproval, he does that in their absence. This is why later "If he did shrug his shoulders, it was not till Sir William was out of sight" (363).

The society we meet in P & P is divided into classes but their boundaries are not clearly defined. In fact they are blurred and seem to merge with each other without distinction. The focus is apparently on the individuals as an integral part of the society to which they belong. Darcy, Lady Catherine, and Bingley are not financial equals. Bingley earns half the amount of Darcy's yearly income and he is not even from the landed gentry but they still share social equality. Mr Bennet, who is from the landed gentry, on the other hand, is unworthy of becoming a relative through marriage due to the "connections" that he has. What exactly makes one worthy and another unworthy of a relationship is not very clear here. Mr Benner is from the same class from which Darcy, Bingley, and Lady Catherine are, but he and his family are not good enough on some standards which are difficult to identify.

Mr Darcy is the owner of the Pemberley, "a kind of model" (34) estate. It is envied by the Bingleys because it belongs to an old family of aristocrats. Darcy represents the immaculate primness of the place to which he belongs. The reader is led to understand that comparing Pemberley to Meryton is like comparing "noble mien" (8, 9), to "playful disposition" (9). The ideas of self-importance and high social status, with which the new comers enter the lively, noisy, and yet harmonious atmosphere of Hertfordshire, come into clash with the residents; belonging to the higher class they have their own preformed notions of social behaviour. They are highly class-conscious as well as money-conscious. Both parties fail to become friendly with each other because they follow different ethos which do not coincide with each other; hence a reserve between them. Bingley turns out to be an exception, because his easy-going personality does not become confused by the complexities that come with consciousness.

Though Bennets are the wealthiest family of the community at Meryton, with an income of two thousand pounds a year, they are unable to save anything, to give dowry to their five daughters. The number of pounds a man earns a year decides his social status.[3] The common men and women live in awe of the rich. However, Elizabeth is not daunted by the amount of wealth people possess. Lady Catherine de Bourgh at first, orders Elizabeth to refuse any marriage proposal of Mr Darcy

because he does not belong to their class. With her own preconceived notions of propriety Lady Catherine goes on to threaten Elizabeth by saying that

> honour, decorum, prudence, nay, interest, forbid it….if you wilfully act against the inclination of all. You will be censured, slighted, and despised, by everyone connected with him. Your alliance will be a disgrace; your name will never even be mentioned by any of us (336).

To this, Elizabeth the new woman of England, dares stand up and announces the worth of her "self" and sphere. "In marrying your nephew, I should not consider myself as quitting that sphere. He is a gentleman; I am a gentleman's daughter; so far we are equal" (336).[4] Here we see Elizabeth at war with the conventions and traditions of her society. She indirectly becomes the spokesperson of the changing times redefining the boundaries of the strict compartments of class distinctions. Unlike Elizabeth Lady Catherine is obsessed with preserving "grades of dignity" (Bulwer.31) which results in a conflict between them.

Both Darcy and Elizabeth are representatives of their social classes, and are proud of their own identity. Darcy appreciates the values of the aristocracy and considers himself justified; he strictly adheres to the traditional norms and values of his class with their belief in propriety and decorum of manners. On the other hand, Elizabeth with her free spirit and democratic ideals considers herself right because she dislikes reserve caused by false and pretentious manners of Darcy's class. One learns to revere all those characters that believe in themselves and uphold moral values of their society. The Gardiners, who believe in common sense and a practical approach to life, combine the qualities of Elizabeth and Darcy. The Gardiners with their abundance of common sense manage to solve the complexities arising from the conflict arisen, due to lack of understanding between the two classes in P & P. Being intelligent they understand the stance of both social groups and sympathize with them. They are the first to detect Darcy's feelings for Elizabeth while it is Mrs Gardiner who sees through the character of Wickham and duly warns Elizabeth of his designs. Even Darcy finally realizes their worth when he tries to understand them, hence they become "on the most intimate terms" (167).[5]

Unlike Darcy and Elizabeth, the Lucas family belongs to the undefined class. They sometimes reveal insensitivity, ignorance, and cowardice, and never come into the limelight. Sir Lucas is satisfied with his claim to knighthood. These harmless individuals enjoy their inconsequential moments of happiness. For them a visit to Rosings Park is an event to be remembered and the details carefully preserved. They are cruelly ignored by Mrs Bennet at Collins engagement yet they don't mind and "listened to all [her] impertinence with the most forbearing courtesy" (121).

Such are the innocent commonalities of the society depicted in P & P. Charlotte Lucas' marriage to Collins is bliss and celebrated with much satisfaction. The father is "convinced of his daughter's being most comfortably settled and of her possessing such a husband and such a neighbour as were not often met with" (158). Characters like these provide a contrast to the likes of Darcy and Elizabeth, who think and believe in more than superficial appearances. Lady Catherine, we observe, totally disregards Maria Lucas whose conversation serves to accentuate Elizabeth's intellect and hence Elizabeth draws Lady Catherine's attention. In Elizabeth, Lady Catherine finds a potential conversationalist because "Elizabeth was ready to speak whenever there was an opening" while social inhibitions are so dominating in Maria Lucas that she "thought speaking out of the question"(154).

The likes of Lady Catherine and Darcy too in the beginning want to preserve their status struggle to retain the social qua, tradition, social norms and requirements. This is why Darcy tries to convince and persuade Mr Bingley not to marry a girl who is different from his social status. On the other hand, Darcy struggles hard to come to terms with himself before he finally decides to propose to Elizabeth though he is conscious of her low connections. He dislikes the behaviour of her family and states in his letter of explanation:

> The situation of your mother's family, though objectionable, was nothing in comparison of that total want of propriety so frequently, so almost uniformly betrayed by herself, by your three younger sisters, and occasionally even by your father. — Pardon me — it pains me to offend you (187).

To his disappointment, he falls in love with Elizabeth, and to fulfil his desire to marry her he has to become associated with the "low connection" (32), from which he tries to save his friend.[6] The beginning of his first confession of love is loaded with the effort with which he tries to stop himself from falling in love with Elizabeth. The reason is that he finds it difficult to come to terms with the behaviour and ethics of Elizabeth's family. The proposal is sudden and Darcy, mindful of his status, does not behave like a traditional lover. The effort with which he breaks all barriers of social restrictions destroys the peace of his mind creating chaos within him. "In vain have I struggled. It will not do. My feelings will not be repressed. You must allow me to tell you how ardently I admire and love you" (178).

Darcy's verbal expressions reveal that he wants to retain the status of his class as well as preserve his dignity. His confession of love carries the social supremacy of aristocracy of which he is painfully conscious. The reason is Elizabeth's social standing and the lack of propriety in the behaviour of her family. Austen's universal tone is very obvious here; even today rich men want to marry pretty girls for their

looks but if she falls short of their own social status they discredit her family. Elizabeth's reaction equals Darcy's self-revelatory expressions. She retorts with equal force without losing propriety for she is fully conscious of "the compliment of such a man's affection" (179), yet, she will not let down her family. Darcy is a product of his age[7] and hence he suffers from preconceived notions of his society; he wants to retain his exclusivity. McMaster points out that "Class difference was of course a fact of life for Austen, and an acute observation of the fine distinctions between one social level and another was necessary part of her business as a writer of realistic fiction"(115). With class consciousness comes consciousness of power because of the wealth possessed by those who are socially superior.[8]

Darcy being class-conscious carries a different persona in Hertfordshire, which complies with the norms of his society and hence appears proud among his social inferiors, yet he is socially acceptable. Charlotte endorses his claim that a fine "young man, with family, fortune, everything in his favour, should think highly of himself. And that Mr Darcy has a "right to be proud" (16). The truth is that when such social compulsions are self- imposed one has to carry a dual character which causes complexities. We at times pity him for he is a slave to his traditions. He lives in fear of Elizabeth's dynamic personality. Darcy reveals his real feelings at Pemberley when Elizabeth visits his house with her "low connections"; Mr and Mrs Gardiner, and this surprises Elizabeth, who fails to comprehend the reason for this change of behaviour. She does not know that he has achieved a certain degree of self-realization.

Lady Catherine never comes to intimate terms with the Collins, rather her invitations to Mr Collins and his 'connections' are more a show of condescension than social interaction based on equality. She makes sure that Collins realizes this, which is why he never trespasses the limits of intimacy for she fears loss of respect which she endeavours to preserve. Later Lady Catherine tries to intimidate Elizabeth by applying the same tactics when she visits her at Longbourn. However, Elizabeth cannot be cornered for she has no social inhibitions. Elizabeth's answers regarding the enquiries made about her family shock Lady Catherine who is in the habit of "delivering her opinion on every subject in so decisive a manner, as proved that she was not used to have her judgment controverted" (154-155). Elizabeth's arguments with the Lady at Rosings, though a simple discussion on common affairs, turn out to be a verbal conflict between conservative opinions and liberal ideals as well as consciousness of class distinction. Elizabeth seems to be bent upon proving her own identity as a person than a mere representative of her class. For Elizabeth no class boundaries exist and that is why she remains confident and relaxed while the others around her appear subdued and quiet. The aristocrats, on

the other hand, as in the case of Lady Catherine de Bourgh want to keep a distance between themselves and all those who are their social inferiors.

The same class consciousness we see in *The Watson.* Lord Osborne, an aristocrat, wants Tom Musgrove to dance with the beautiful Emma Watson, a social inferior. He is attracted by her but wants to preserve his superiority and does not approach her directly. He desires his friend to make sure that if "she does not want much talking to, you may introduce me by and by" (98). His obsession to preserve his status makes him behave ridiculously. This consciousness in them is further intensified by the likes of Tom Musgrove who feed their vanity through flattery.[9] Like Elizabeth, Emma overhears by chance; she refuses to be overpowered by his wealth and snobbish self-importance. She sensibly guesses that he is "vain, very conceited, absurdly anxious for distinction, and absolutely contemptible in some of the measure he takes for becoming so" (108). Hence she refuses to dance with the gentleman. The ridiculous behaviour of Lord Osborne reminds one strongly of Lady Catherine de Bourgh in P & P and Sir Elliot in *Persuasion.*

Through the above mentioned characters we move among the circle of the so called civilized who are obsessed with the idea of following certain norms and sometimes they behave in a pretentious manner. Those who retain graces of manners and speech even during extreme emotional turmoil become more effective. We see how Elizabeth controls her anger at times though it borders disgust, e.g., with Bingley sisters, Lady Catherine and even Darcy. Her "had you behaved in a more gentlemanlike manner" (182) cuts deep into Darcy and he goes so far in his explanation as to reveal a family secret. The "I" of Darcy and the "you" of Elizabeth make a contract the moment this process of synthesis begins. However those who insist on preserving their traditional views regarding social status never achieve this degree of contentment.

We note that even among the so-called social superiors the views; regarding social status and behaviour, differ a great deal, and are not clearly defined. For Miss Bingley with "such a father and mother, and such low connections" Jane and her sisters have no chance of marrying well but for Bingley "If they had uncles enough to fill all Cheapside … it would not make them one jot less agreeable". It is the worldly Darcy who pronounces that it will "lessen their chance of marrying men of any consideration in the world" (32, 33). To this, Bingley remains silent for he seems to be confused and this reflects the uncertainty of the members of that society and the class to which they belong.

Individuals belonging to the higher class further exhibit the quality of being secretive in the expression of their private feelings; this makes them hypocritical towards

others as well as themselves. Darcy hides his feelings from Elizabeth for a long time yet the reader does not find Darcy despicable even though he refuses to dance with Elizabeth because he gives his reasons. However, in *The Watsons* one immediately falls into a dislike for Lord Osborne, for he behaves ridiculously in his effort to hide his fascination for Emma Watson. Darcy's open dislike of the vulgarity of Bennet family is based on his preference of good manners, decency, and grace which he exhibits in a greater degree. When extremely angry, he becomes silent. What he needs to learn is that these qualities do not depend on social status alone; hence his views change when he sees the graces of Elizabeth in contrast to the Bingley sisters and his own aunt Lady Catherine de Bourgh at Rosings. [10]

Elizabeth and Darcy's aunt Lady Catherine are the two important females, who represent two different ideologies, mentalities, and mind set, and adhere to their own ideas with determination. They can be seen as representing a collision between class and individual, tradition and innovation, rules and exceptions, and compromises and rigidity. Lady Catherine may wonder at someone who gives her "opinion very decidedly"(157), and Elizabeth's apparent disregard to the Lady's command in a confident manner shows her belief in her own self, when she states that "in marrying your nephew, I should not consider myself as quitting that sphere"(336). We hear a new woman who is not ready to make any promises to show submission. Lady Catherine has to "recede" and without getting any 'assurance' (337) that she required. She needs to be shown a mirror to make her realize that times have changed. Elizabeth decidedly makes clear that she is resolved to act in that manner, which will, in my opinion, constitute my happiness, without reference to *you,* or to any person so wholly unconnected with me…it would not give me one moment's concern (338).

Elizabeth has arrived at that stage of self-assurance where class differences do not matter and so when charged with schemes of enticement she readily retorts. She becomes the spokesperson of the new generation who refuses to conform to the old social order. The society has to accept the change and make allowances.

The conservatives or the landed gentry like Lady de Bourgh, Sir Thomas Bertram in *Mansfield Park* and the Darlymples in *Persuasion* are mere representations of the elite. Their vanity is fed by hypocrites who are their social inferiors, yet they desired to be considered their equal. For Anne, in *Persuasion*, the whole exercise is disgusting for she would rather be among humans than mere illusions while Elizabeth feels "vexed" (93). The Elliots never become intimate with those whom they follow, i.e., the Darlymples, whose acquaintance makes them boast of their connections. Their shallowness becomes obvious to the reader for they are satisfied with the mere reference of calling them their relatives. Finally Anne Elliot

decides to disregard all class differences and marries Wentworth to the satisfaction of the readers and her relatives because

> When any two young people take it into their heads to marry, they are pretty sure by perseverance to carry their point, be they ever so poor, or ever so imprudent, or ever so little likely to be necessary to each other's ultimate comfort. This may be bad morality to conclude with, but I believe it to be truth; and if such parties succeed, how should a Captain Wentworth and an Anne Elliot, with the advantage of maturity of mind, consciousness of right, and one independent fortune between them, fall of bearing down any opposition (245).[11]

The desire of being connected to people of consequences appears recurrently in Miss Austen's novels and especially among those who are or consider themselves in an unstable financial state. We see this in Misses Bingley and in the persons of Sir Elliot and Elizabeth Elliot in *Persuasion.*

In P & P the characters are constantly on the move and do not seem to fix or limit themselves to their own classes. They mix with each other and learn from each other. The balls at Meryton cater to all types of people and even those who come in hired carriages are equally welcomed. The social discourse is easy and frequent and there is no cruel criticism. The members of the society might have reservations against each other but it never instigates them to behave in an imprudent manner; hence their social interaction is always on cordial terms. Nobody would openly chide Mrs Bennet for her faulty behaviour towards her two youngest daughters though they are aware of it. It is only through Collins letter that we learn what Charlotte Lucas thought on the subject: "my dear Charlotte informs me, that this licentiousness of behaviour in your daughter has proceeded from a faulty degree of indulgence" (178). The static state of affairs of this locality may have made it morally stagnant, had not an outside element in the form of Darcy or Collins come to chide and criticize them. Even Elizabeth realizes "the mischief of neglect and mistaken indulgence" (261) after becoming aware of her family's weaknesses. Both try to retain their stance; Elizabeth tries to hide her feelings at Pemberley, and Darcy with his "silent indignation" (22), acts indifferent to the people of Hertfordshire because both take pride in the class to which they belong.

Miss Austen introduces her characters in a particular social setting; her "coteries"[12] and we recognize and accept them in their environment. The "inhabitants are constantly on the move, entering new coteries" (Hardy.107). In the settled and seemingly regulated[13] atmosphere of Meryton, the reader encounters an outside element in the form of people from different social groups: Bingley and his family,

Mr Darcy and the officers of the militia. The Meryton society grows with this contact and start learning unaware of the recuperation.

In P & P, the peaceful environment of Longbourn is activated by the news that "Netherfield Park is let at last" and "a young man of large fortune from the north of England", an eligible bachelor, who came in "a chaise and four" has decided to settle in the neighbourhood and the grand house will soon be occupied (1). The key points of interest for the inhabitants of this area are the bachelor, his chaise and large fortune signifying the amount of wealth and status so far unknown to the residents of this locality. They are awed, and greedy for the acquaintance.

The entrance of a foreign element in the form of Bingley family contains personalities whose disposition varies in degrees from each other yet they manage to endure each other's company because more or less they agree with the prevailing social norms of their society, i.e., the regulated behaviour. We, as readers, are able to discern that though they are friends, their preferences and attitudes differ as we see in the form of reactions they show after meeting the people of this locality.

The general reaction of the new comers is rather negative, bordering on dislike. Mr Bingley, who is the only good-humoured among them, claims that he "had never met with pleasanter people or prettier girls in his life; everybody had been most kind and attentive to him, there had been no formality, no stiffness, he had soon felt acquainted with all the people in the room" (14). He seems to reveal signs of unregulated behaviour according to the regulations of the environment in which he has been brought up; for the others turn out to be quite unanimous in their disapproval.

For Darcy "there was little beauty and no fashion" in Meryton and for "none of whom he felt the slightest interest, and from none received either attention or pleasure." (14) He is paid back in his own coin by the Hertfordshire community who dislikes him as much as he disapproves of them. A barrier in the form of reserve is created between him and the people instinctively which hampers the understanding of each for the other.

The two Bingley sisters "proud and conceited" (12), find the locality not much to their taste, lacking "people of rank" (13), and high social status.[14] Their aspirations, like the residents of the Hertfordshire community, are also based on the desire for higher aspirations in the form of more wealth and a higher status. Married to Mr Hurst, an indolent man, "of more fashion than fortune" (13), the elder sister seems to be pleased with her life. These three are as cold in

temperament as the cold North winds from where they have come, and lack sympathy for the people of Hertfordshire. Nurturing a desire to achieve a high social status, the sisters ardently wish their brother to buy an estate realizing the superiority of landed gentry.[15] Their regulated behaviour lacks a natural ease and carries signs of Victorian hypocrisy.

The other new comers are the officers of a militia regiment: the red coats, like the colour of their uniform become the danger signals foretelling the tragedy that is to fall on these seemingly harmless people. These defenders of the country's honour ironically turn out to be the cause of bringing dishonour to the respectable Bennet family.

Brighton is the next city mentioned in the novel, where the militia gets posted from Meryton. It is the place where Bennet's reputation is threatened, and, keeping in accordance with her habit of avoiding all that is evil and gross, Miss Austen does not take the reader there, but indirectly relates Lydia's tragedy. The muddle and confusion caused by these outsiders is solved by the people in London, the Gardiners and Mr Darcy. Thus the novel becomes something of more significance than "[tale]s of courtship and marriage" (Marsh, 136). It seems to unfold the aspirations of the society revealing the pettiness behind apparent grandeur.

London is the next city mentioned, where people live in socially defined areas. From traditional, regulated manner of life at Hertfordshire the reader enters a new world i.e. London, where the tragedy of elopement is resolved in a business-like manner. The problem is solved in a professional manner, the financial terms are negotiated and finally the deal is settled. Wickham is paid ten thousand pounds to marry Lydia and save the Bennet reputation from further deterioration; bringing some sort of credit to them in the form of a decent marriage. It changes a social and moral stigma of elopement, into a practical day to day affair.

The irregularities of the society and its problems are regulated through negotiations, understanding, and sacrifice by the members themselves but they are to pay the cost, sometimes in the form of money and at times through personal sacrifices. The characters make blunders and learn to adjust themselves with the changing social order. The people like Gardiners, Phillips and Lucas represent the newly emerging middle class who are able to look after their own advantages through acquisition of money. In their effort to become socially acceptable such individuals even today debate "the respective worth of liberal and conservative values; individuals still struggle to define their place in society, to find personal fulfilment within the bounds of the socially acceptable' (Eagleton 20).

In P & P we come across characters that possess a lot of true potential that lies in them, though living in a pretentious age. What they need is a direction towards understanding and awareness which the religious and educational institutions of society fail to provide. The common man has to make blunders before learning how to adjust themselves to the new social vision. Society is a dynamic whole and never stays static; with passage of time transformations occur in values and norms. People learn through contact with the others. In the society of P & P, like today, money has to be spent with great consideration especially by the landed gentry because the artisans and traders want to multiply their wealth. The novae riche give a shock to the values of the aristocrats who find their behaviour absurd and consider them "low connections". The wealth is there but they lack grandeur, confidence, and nobility. They also lack legacy of values; these traits are especially obvious in the behaviour of the Lucas family and Mrs Elton in *Emma*. The social barriers[16] created by class and money have to be crossed to achieve harmony.

Conclusion

In earlier times, religion decided social supremacy, while in Austen's society it was money in the form of "pounds" that decided a person's worth. Class distinctions are made on the basis of land ownership, and because of this new mind-set, the aristocrats feel embarrassed, and the affluent middle class debate "liberal and conservative values; individuals still struggle to define their place in society, to find personal fulfilment within the bounds of the socially acceptable" (Eagleton and Pierce. 20). There are some exceptions though. We find people of lower social ranks, not financially sound, yet well mannered, e.g., Mr Martin, a farmer. Then there are those who display confused morals, ill manners and a confused life style; for example, Mrs Smith in *Persuasion,* and the Price family in *Mansfield Park*. Interestingly, Austen never dwells long on them, and so we learn very little about their relationships with others. Their family life lacks unity and understanding but the main characters of Austen's novels are people she knew well. Her own strong family tie with her family, which is the basic unit of every society, reflects the importance she gives to the relationships of her characters. The rest she supplements in directing the story ahead. The Bennet family is constantly in touch with the Phillips' and the Gardiners; the Bingley family is often seen together. Lady Catherine is regularly visited by her nephews; Mr Lucas visits his daughter while Mr Collins takes refuge with his in-laws when Lady Catherine's anger becomes unbearable.[17]

In P & P solidarity, trust, brotherhood and general sympathy of the Meryton society presents a social cohesion where people are sympathetically related to each other and spirit of relatedness prevails. In comparison to it, Rosings reveals reserve, distance, and condescension. Though Austen restricts herself to a particular class yet

the characters in both these places increase our knowledge of humanity. Elizabeth states in P & P, that she likes to study characters and "intricate characters are the *most* amusing" (39) while Darcy believes that the country does not provide a varying society. He wants to stress that one cannot consider oneself as good observer when there is so little to observe to which she answers as if voicing Miss Austen's own explanation of her self-imposed limitation , that "people themselves alter so much, that there is something new to be observed in them forever"(39). [18]

The social philosophy as developed in P & P is not abstract rather it is practical; all that we learn from this issue through her novels is derived from her society: living among them she observed their dealings and interaction. The characters are true social representatives of their society. They are all human beings. Austen knows them, portrays them as she finds them. She did not need any philosophical system to explain their behaviour through analyses or judge their actions. Their intricacies are self-developed rising out of petty issues. It is the superficiality of their behaviour and morals that she subtly criticizes through irony. Her characters are not black and white; the only matter of concern is that they are oblivious of their weaknesses. We are all social creatures abiding by the values, laws, rules and even moral codes of the society in which we live. We still dread deviation from the prescribed norms fearing excommunication or alienation and this we cannot endure. Like Austen, instead of waging a war against undesirable norms, we have to show their ridiculousness by showing a mirror to those who still adhere to it.

Notes

[1] These lines are taken from Jane Austens novel *Pride and Prejudice* (London: David Campbell Ltd, 1991), p. 24. All subsequent references in the text of this chapter are to this novel and are represented by the letters, P & P, followed by page number.

[2] This issue is further elaborated by a critic who says that Austen writes about a society that is hierarchical but is also a meritocracy. In all her novels there is a high degree of movement between the classes she describes and, because there is a method and a logic for that movement, even a powerful character who represents the Establishment, such as Lady Catherine de Bourgh, cannot impede it. It is here that *Pride and Prejudice* focuses on human agency within neoclassicisms enlightened and reasonable belief in social and economic and moral progress (Giffin 92).

[3] Austens attitude towards the financial problems of common people of her society as well as the cruelties of the aristocracy and her sympathy for the gentry makes her, according to Daiches, in a sense a Marxist before Marx[3]. While Woolf believes that in applying the Marxian dialectic to Jane Austen, one must, of course, always

remember that she is one of the greatest and subtlest of satirists (50); one cannot restrict Austens views to any particular theory. I agree with Mrs Woolf but would like to add that Jane Austens concern and her approach to the prevailing problems is multifaceted and Mr Daiches assessment can be one of the many interpretations of her work.

[4] In *Pride and Prejudice* we come across certain terms that carry different meaning for different people. For Mrs Bennet Mr Lucas is a gentleman because he is man of fashion , genteel and easy . Furthermore, he has always something to say to everybody (40). For Lady Catherine Elizabeths uncles dont come up to her version of a gentleman.(336).

[5] There are those who are vain and shallow in their attitudes are satirized. In spite of her caricatures of Mr Collins and Lady Catherine, Austen portrays life in Kent as a model of decency and good order when compared to life in Hertfordshire; although a better model awaits the heroine and the reader in Derbyshire. However, that better model cannot become an ideal model until Elizabeth is able to make her necessary contribution to it (106) and later he states that Mr Collins and Lady Catherine may be objects of satire, but even Austen suggests that both of them are functioning quite well in their respective clerical and secular roles. Neither of them could be called progressive, but in spite of this they are achieving a degree of social cohesion that the British thought necessary to prevent social instability and revolution (107). Giffin, Michael. *Jane Austen and Religion: Salvation and Society in Georgian England.* (Gordonsville, VA, USA Palgrave Macmillan 2002). http://site.ebrary.com/lib/peshawar. Hardy believes that in Austens novels the aristocrats are heavily satirized, the people in trade treated sympathetically, harsh satire being reserved for their snobbish or hypocritical connections, like Mrs Elton and Miss Bingley (106). But we never forget that both these women are humans. Their tragedy is their fear of being ignored in the mainstream so they overact their part. Miss Bingley craving for Darcys attention tries to remain persevered in her motives though Darcy persistently ignores her. Mrs Elton, conscious of her money, suffers from the same fear of being a nobody before Emma, who, being rich, is an icon of social status. Both women are victims of vanity and so like Sir Elliot in *Persuasion* prone to irregular behaviour.

[6] It is interesting to note that Darcy and Bingley disregard all class differences, when they fall in love. Their decision is not hastily made but in vain do they struggle to realize that it will not do for their feelings will not be repressed (178). They go through a process of self-analysis and decide only when completely convinced. In Miss Austens other novels too, the protagonists marry women below their social status or wealth for they aim at love and happiness. Behaving in an unregulated way they become the tools for the ongoing transformation. Those who marry for money get unworthy life partners e.g. Willoughby and Lucy Steele in *Sense and Sensibility*, Mr Elton in *Emma* and Wickham in P & P, who literally bargain for a wife in financial terms. Their desires revolve around money and a desire to belong to the rich.

[7] For information of this age see *Jane Austen: New Perspectives* ed. Janet Todd (New York and London: Holmes and Meir) 1983. R. S. Neale *1860-1850: A Social History* (London: Routledge and Kegan Paul 1981). Gary Kelly *English Fiction of the Romantic Period, 1789-1830* (London and New York: Longman Pub.1989).

[8] Money is of great consequence and easily available to those who would seriously strive for it using fair or foul means. In his article titled *Money* [8] Edward Copeland recounts the different social markers that decide the worth of the individual by the people of that time e.g. how many thousand pounds an individual earns, owns an estate, keeps a carriage and horses, number of servants, mode of travel etc. Austen seems to be conscious of the value of frugality that was gathering momentum. Edward Copelands essay on *Money Class* printed in *The Cambridge Companion to Jane Austen* Edited by Edward Copeland and Juliet McMaster Cambridge University Press. Cambridge 1997. Giffen confirms to it, In an Austen novel, even families that appear wealthy to the reader still need to be careful with their capital because they live in a society dominated by unregulated capitalism where there are so many claims on their private capital. Few of Austens parents have enough capital to provide their offspring with an independence or a competency, which is why Charlotte has much to teach Elizabeth about the role of necessity and pragmatism, and the function of good management, in Georgian marriages (Giffin. 98). This created confusion which is apparent in all Austens novels. The landed gentry were moving towards impoverishment because of their lack of proper interest in their estates. Mr Bennet in P & P, spends every penny that he earns from his land; Mr Elliot in *Persuasion* has to leave Kellynch Hall because of the heavy bills of his trades-people and his inability to devise any means of lessening their expenses without compromising their dignity, or relinquishing their comforts in a way not to be borne (10). The traders, and those who earned through their participation in navel adventures, were becoming financially strong. The strict social boundaries are being redefined and one is led to question the social equality of Admiral Tilney in *Northanger Abbey* with that of Admiral Croft in *Persuasion*; for one belonged to the family of landed gentry and the other had gathered wealth through navel exploits. The former, acts with arrogance, conscious of his status while the other reveals good manners and concern for snug in the knowledge of his wealth he has established his new identity.

[9] There are the likes of Collins in P & P , who degrade themselves by feeding the vanities of the aristocrats in order to profit materially but, in Miss Austens novels they end up in becoming pathetic figures. Mrs Clay in *Persuasion* and Tom Musgrove in *The Watsons* lose their own identity and respect while trailing after Elliots and Osbornes.

[10] Those with family wealth passed to them from earlier generations consider it their privilege to be exclusively regarded and respected. They hurt the feelings of the others as does Lady Catherine and even Darcy, while those who were acquiring wealth emphatically claimed to be their equals. The bourgeois, in their effort of trying to improve their social status end up in social mimicking.[10] Even Miss Bingley behaves

with lack of propriety when she reveals her greed in P & P as does Mrs Elton in *Emma.* They avoid those who are inferior in status and hence the reader notes that the Bingley sisters never become friendly with the Lucas family.

[11] This quotation has been taken from Jane Austens novel *Persuasion.*

[12] Barbra Hardy. *A Reading of Jane Austen* (London and Atlantic Highlands, N.J: The Athlone Press1997).

[13] The general environment of Hertfordshire is peaceful and even if there are jealousies between Mrs Bennet and Lady Lucas, they are of a very petty nature, hence of no consequence.

[14] Commenting on the attitude of Bingleys sisters Giffin writes, The sisters of Charles Bingley may be wealthy in their own right, but they are just as opportunistic, and wanting the advantage of Darcys company, as anyone else at the Meryton assembly. They are handsome and well-educated fine ladies from a respectable family in the north of England who are proud and conceited; in the habit of spending more than they ought, and of associating with people of rank; and they think well of themselves, and meanly of others. Their attitude is tempered, however, by an awareness that their brothers fortune and their own had been acquired by trade, and by the knowledge that the Bingley fortune will not lose its taint of trade until their family purchases a substantial landed estate and marries into the Establishment. That is why Miss Bingley would prefer that her brother bought an estate such as Pemberley, with a similarly high aspect, rather than rented an estate such as Netherfield, which probably has a low aspect (nether-field). That is also why she hopes to marry Darcy, and why she does not want to become a relative of the Bennets. Austen conveys a heavy irony when the Bingley sisters laugh at the Bennets low connections, and note that they have an uncle in law living in Meryton and another uncle in trade living near Cheapside, because for all their pretensions their own connections are not much higher than those of the Bennets (Giffen100). Giffin, Michael. *Jane Austen and Religion: Salvation and Society in Georgian England.*, (Gordonsville, VA, Palgrave Macmillan 2002). http://site.ebrary.com/lib/peshawar/Doc?id=10044866&ppg=115

[15] Austen suggests this in all her novels and according to McMaster the long-established but untitled landowning family does seem to gather Austens deep respect, especially if its income comes from land and a rent-roll; and her two most eligible heroes Mr Darcy of Pemberley and Mr Knightly of Donwell Abbey, come from this class, the landed gentry.117 Juliet McMasters essay *Class* printed in *The Cambridge Companion to Jane Austen* Edited by Edward Copeland and Juliet McMaster (Cambridge: Cambridge University Press 1997)

[16] See *The Cambridge Companion to Jane Austen* edited by Edward Copeland and Juliet McMaster (Cambridge: Cambridge University Press 1997)

[17] Through *Jane Austens Letters* ed. Deirdre Le Faye (Oxford and New York: Oxford University Press 1995) we learn that she regularly visited her relatives. In her novels people are interested in each others affairs; they not only gossip but also enjoy each

others company. Visiting friends and neighbours was a regular feature of their society. She had very strong familial ties as revealed in her letters. Her keen interest is apparent the way she kept track of the activities of her family and this we see in the relationship of Elizabeth and Jane. The trust between them helps them go through the trails of life and the changing circumstances.

[18] The same restraint we observe in the depiction of the social evils of her society. There are no references of Napoleonic Wars but indirect reference through the mention of men who are on sea or have recently come back from it. The militia regiment we hear posted near Meryton shows no urgency of action or alarm but merely moved to Brighton a bathing place where officers have time to dance and flirt. She does not mention war, perhaps because wars are depressing; they increase hatred and create a void among the individuals as well as nations. In her depiction of the society she seems to be more worried about the wars between the individuals of her society through their attitudes, views etc. and she would rather show a way to resolve the internal conflicts than relate the external issues. She must let the army of hatred and misunderstanding succumbs so that individuals are at peace. Captain Wentworth in *Persuasion* takes relish in relating the action at sea in which he took part and won laurels yet it is his war with the society that refused to allow him to marry the woman he desired, that makes him bitter towards Anne for he cannot win easily.

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The Penelopiad : A Postmodern Fiction

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Abstract

Postmodernism is commonly described as incredulity towards metanarratives. A metanarrative is an abstract idea that is thought to be a comprehensive explanation of historical experience or knowledge. It claims to arrive at a single universal truth. But postmodernism undercuts this holistic stance by establishing alternative possibilities for construction of truth. The word "parody" is still tainted with eighteenth century notion of wit and ridicule but coming out of such period limited definitions, parody in postmodern texts can mean witty ridicule as well as intertextuality or ironic quotation. The article analyses Margaret Atwood's novella *The Penelopiad,* exploring the postmodern conventions of historiographic metafiction and parody. Employing her tongue-in-cheek humour and featuring two centres of consciousness, Atwood subverts the Homeric omniscient narrator. Resurrecting the mysteriously veiled figure of Penelope, Odysseus's wife, who is known for her nobility and constancy, Atwood gives Penelope the narrative voice, telling a widely different tale from the Homeric version.

Keywords: Margaret Atwood; *The Penelopaid*; postmodernism; metanarrative

Introduction

Myths are timeless, larger than life stories that naturalize gender roles through their fixed representations of men and women. One such Greek myth, *Odyssey*, is the story of noble and constant Penelope, wife of Odysseus "known to the world / for every kind of craft" (Homer 1996: 139). In Homer's myth, while Odysseus, the

wanderer, has the talent to deceive and is a persuasive speaker, Penelope is presented as a loyal and trustworthy wife, who keeps the suitors at bay while pretending to weave a shroud for her father-in-law. Margaret Atwood resurrects the long-suffering, mysteriously veiled figure and narrates her tale of woe in a witty and invigorating style that makes us chuckle.

Postmodernism is most succinctly described as "incredulity towards meta-narratives" by Jean Francois Lyotard which means disbelief or rejection of any holistic or totalizing view. The dominant attitude in postmodernism is scepticism. A postmodern narrative is sceptic of any moral or political judgments because it undermines the validity of any one privileged position or any single truth. No longer relying upon the validity of meta-narratives, it demands alternative possibilities for the construction of truth. Whereas Homer's tale was recited by an omniscient narrator, Atwood features two centres of consciousness (Penelope and the maids) which not only refute or endorse each other's viewpoints but delineate the opinion of two classes of the society: the royalty and the beggar-maids. Atwood's story openly subverts the consensual and conventional patriarchal thinking prevalent in the times of Homer. But even in Homer, Penelope is not a monolithic figure. She is enigmatic till the very end. She is enduring and patient yet an object of suitor's desire and also of her son's suspicions. Although firm in her decision not to remarry, she does feel flattered by the suitor's attentions. When Athena instructs her "to display herself to the suitors, fan their hearts/inflame them more" (1996: 308), she betrays her own longing which lies beneath that calm, unruffled veneer of loyalty to her husband. Although "wary and reserved" (1996: 14), Penelope like Odysseus is a woman of many "twists and turns", as is revealed by Atwood's short fiction. In this paper, we analyse *The Penelopiad* as a metafictional historiography and a postmodern parody.

Analysis and Discussion

Traditional realism was based on mimesis of an objective truth that was mirrored by language but poststructuralists like Roland Barthes and Jacques Derrida reject the possibility of a mimetic reflection of life through art because for them life is as much of a linguistic construct as art itself. For Derrida nothing is outside "text", challenging therefore the separation of literary and historical. Literature and history share many commonalities. They derive their authenticity from appearing as truth, both of them are linguistic constructs, also they are intertextual alluding to the texts of the past. These common boundaries are the characteristics of metafictional historiography. Metafiction is a text that self-consciously draws attention to its status as an artifact and questions the relationship between reality and fiction. Also in a metafiction, a story or stories are nested within a framing narrative. *The*

Penelopiad is a narrative which voices the stories of the fall of Troy, of Odysseus's wanderings, of Greek gods and goddesses as well as the twelve unjustly executed maids. Linda Hutcheon in her *Poetics of Postmodernism: History, Theory, Fiction* describes historiographic metafiction as "those well- known and popular novels which are both intensely self-reflexive and yet paradoxically also lay claim to historical events and personages …. [I]t always works within conventions in order to subvert them" (1988: 5). Homer's epic is an august, inimitable and cultural vision of life which is fixed in form. Atwood though working within conventions of Homeric tradition, e. g. she does not alter the motivations, preferences and idiosyncrasies of any character, she follows the storyline diligently, yet she subverts the conventions in three ways: spatially: the story is narrated by Penelope's spirit thousands of years later, the narrative angle is given to Penelope and the twelve maids, the novella is almost in the form of "asides" in which the characters unselfconsciously express their inner feelings in an imaginative space outside cultural constraints. The tale is narrated in hindsight from the vantage point of being removed from the situation and therefore able to give a supposedly objective and disinterested version.

The very first sentence evokes Atwood's characteristic black humour: "Now that I am dead, I know everything" (2005:1). Penelope is an archetype of a faithful wife, she patiently endures the hardships after her husband leaves for Troy, but this image proves to be inadequate for Atwood. In fact in one of her "Circe/Mud" Poems in 1974, Atwood has already introduced her: "She is up to something, she's weaving histories, they are never right, she has to do them over, she is weaving her version . . . the one you will believe in" (1976:218).

Canonical texts present women as symbols and Penelope has been developed in "an edifying legend" (2005: 2), but Atwood's Penelope begs the women of the world not to follow her example in considerateness or constancy. Her official version, she feels, is a "stick to beat women with" (2005, 2). For Atwood, *Odyssey* is the text where women's oppression can be deciphered and, therefore, should be challenged. A postmodern narrative valorises the marginal, and critiques the social arrangements of power, questioning the universality and objectivity of the master narrative. Penelope was never given an opportunity to narrate her own story, neither were the maids. In the master narrative Penelope appears to be blameless and is therefore rewarded for her patience but the maids are guilty and therefore punished. Atwood's rendering has problematized these reward/punishment binaries making Penelope (even in her own version) to a great extent responsible for maid's hanging. "It was my fault!" (2005: 160). But what could she do? She couldn't have acted other than that guarded, wise and careful person that she was. "Dead is dead, I told myself. I'll say my prayers and perform sacrifices for their

souls. But I'll have to do it in secret, or Odysseus will suspect me as well" (2005: 160). Penelope draws her power from being the wife of Odysseus. She cannot displease him. Her survival depends upon her version of fidelity to her husband. Odysseus has the official version on his side and is granted the platform to proclaim his greatness and guiltlessness but Penelope and the maids are not given any political stance. The master discourse tells us that the maids are licentious, lascivious and wayward. They are the "dirty girls". What do these dirty girls have to say in their defence? This is the blind spot in Homer's Odyssey, a big gap which Atwood's version fills with its sardonic, tongue-in-cheek humour. In Homer, Odysseus is "that great man whose fame resounds through Hellas right to the depth of Argos!" (1996: 14) and a man whose "heart [is] set on his wife and his return" (1996: 3). But the wife who remains silent before speaks out now in Atwood's text about her husband's "slipperiness, his wiliness, his foxiness--- his unscrupulousness" (2005: 3) and admits that she turned a blind *eye* and kept her mouth shut because she "wanted happy endings in those days" (2005: 3); happy endings at the cost of "biting off her tongue" (2005: 160). Penelope seemed resolute and loyal because she did not get the chance to voice her grievances; her real self was excluded from the grand narrative. But can we criticize the original version as mendacious and untrue? Antithetical to the historical facts, the postmodern metafictional historiography concerns itself with the "multiplicity and dispersion of truth" (Hutcheon, 1988a: 108). Hutcheon tells us that the long tradition from Aristotle makes fiction superior to history which is the mode of writing, limited to the representation of the contingent and the particular and historiographic metafiction attempts to de-marginalise the literary through confrontation with the historical (Hutcheon, 1988a: 113). Instead of truths and falsehoods, authenticity and in authenticity, postmodernism treats truths as plural. Representing past means opening it up to Derrida's "differance" (deferral of meaning) and preventing it from being conclusive and final. Penelope's famous tears "which flowed and soaked her cheeks/as the heavy snow melts down from the high mountain ridges" (1996: 325) are not shed in the loving memory of her dead husband but "excessive weeping — is a handicap of the Naiad born" (2005: 10). In Atwood's version, Penelope was able to put on a calm fa3ade in most trying moments of her life not because she was noble and wise but because her childhood (a father who wanted to kill her at birth and a mother who "preferred swimming in a river to the care of small children") (2005: 11) taught her that she had no choice but to be self-reliant. It was her resilience and her survival instinct, not the virtue of constancy that led her to deal with guile, cunning and cautiousness with the suitors. The traits that we feel came naturally with Penelope's womanhood were only culturally imposed. Homer's Penelope was only a metaphysical attraction of a female, a distilled essence of femininity who was so lifelike that she seemed a simulacrum of a living woman. The coherence and continuity in character is only a

mask given by the invisible narrator. Atwood's Penelope confesses that she "like a lot of goody goody girls … was always secretly attracted to men …" (2005: 16). In *The Penelopiad* then, the binary division between fact and fiction no longer holds. Historiographic metafiction both "installs and blurs the line between fiction and history" and there is "simultaneous and overt assertion and crossing of boundaries" in a way which is intensely self-conscious (Hutcheon, 1988a:113).

Luckas felt that historical novel could enact historical process by presenting a microcosm which generalizes and concentrates. The protagonist therefore should be a type, a synthesis of the general and the particular, of "all the humanly and socially essential determinants" (Hutcheon, 1988a: 113). Hutcheon surmising from Luckas definition states that protagonist of historiographic metafiction are anything but types. In fact they are the marginal, ex-centrics and peripheral figures in history. In Homer's *Odyssey* the decisive and authoritative roles were assigned to men like Odysseus and Telemachus, whereas the women although as compared to *Iliad* have been assigned important even powerful roles in the form of goddesses, Calypso or Circe or the old and influential maid Eurycleia, nevertheless have only been handmaidens to the genius and tactfulness of Odysseus. Hutcheon also tells us that in historiographic metafiction, types have little function except "something to be ironically undercut" (1988a: 113). Since *Penelopiad* is the parody of the Homeric version, characters apart from Penelope are caricatures. Telemachus is the spoilt brat, defying Penelope's parental authority because he holds her responsible for suitors siphoning off their wealth, a petulant, gluttonous teenager "wolfing down" food and wine, calling his mother "the women" (Atwood, 2005: 128). In Homeric version, Telemachus curtly and ungraciously dismisses his mother at many occasions: "Go back to your quarters. Tend to your own tasks/the distaff and the loom, and keep the women/working hard as well" (1996: 413).

Telemachus holds the reins of power in the house of Odysseus. In fact Athena's job in the epic is to inspire him into taking command of the situation. To display his superiority and authority, his attitude is that of a rude adolescent raised up by women. But to mellow down his harshness, Athena also imbues him with the handsomeness of a god (1996: 19) and a calm good sense (1996: 23). The ideology of Homer's times comprised separate spheres for men and women and Telemachus's brusqueness can be understood in these totalitarian terms: "As for giving orders/men will see to that---" (1996: 15). Atwood's portrait however has no such redeeming features. Telemachus is a surly, petulant son, who swayed by his newly discovered manhood, is resentful of his mother's concern for his safety. Though she rails at her son, Penelope is no fool; she knows she cannot order around a son who is as old as the suitors. Her "Is-this-all-the-thanks-I-get speech" (2005: 128) is met by Telemachus's "folded arms and rolled-up eyes" (2005: 129).

A wittily conceived Helen is a distressing presence throughout Penelope's life. Penelope carries on an intensely jealous rivalry with Helen even in the gloomy halls of Hades. Helen, even as a spectral being enjoys "divine beauty" (2005: 154) and treats Penelope with "affable condescension" (2005: 153). Penelope in her turn is witty, curt and rather ungracious.

According to Gregson, postmodernism is a "conception of practices, discourses and textual play … depth is replaced by surface or multiple surfaces … Sense of real is lost, replaced by multiplying of signs and representations---We are surrounded by representations rather than truth" (Gregson, 2004: 43). Atwood's novella is a mosaic consisting of poetry, burlesque, ballads, sea shanties and deliberately naıve but up-to-date, fashionable idiom supposedly chronicled by Penelope. The departures from Penelope's story are choric interludes, sung and performed by the maids and tell their hopeless life-stories with a lively rhythm. Despite being sad and resentful, the maids sing with a youthful vivacity and cheerfulness, holding fate, Odysseus, Telemachus and in the end Penelope responsible for their execution. In Penelope's version she has been using her maids as spies to keep herself informed of suitor's strategies. But the maids know better: "While you your famous loom claimed to be threading/ In fact you were at work within the bedding!" (2005: 149). Since Odysseus: "… was pleasuring every nymph and beauty/ Did he think I'd do nothing but my duty?" (2005: 149).

The maids believe that Penelope consorted with Eurycleia to have them persecuted so that the secret about her sexual escapades with the suitors' remains concealed. While Odysseus can recount his adventures through the epic genre and Penelope is the protagonist of Atwood's short fiction, the maid's point-of-view merely gets attention obliquely through the chorus songs which are interspersed throughout Atwood's novella. Ballads and slave songs are not legitimate or legitimizing narratives. Folk genres do not carry the cultural legitimization of epic or poetry. They are not taken as seriously and are not considered to be conveyers of universal or cultural truths. Nobody pays any importance to the stories they tell. By highlighting the delegitimized status of the maid's stories, Atwood underscores the constructed nature of so-called authentic interpretations, thus privileging the multiple points-of view over an overtly controlling narrator. These "multiple surfaces" and discourses replace the "sense of real" or "depth" which gives a verisimilitude of truth. "Historiographic metafiction acknowledges the paradox of the reality of the past but its textualised accessibility to us today" (Hutcheon, 1988a: 114). These "textualized" surfaces display different, individualized truths for everyone. A stable narrative voice is dispersed into different sections, each section telling its own story. Atwood tells us that according to Robert Graves *The Greek Myths* (2005: Notes) some deny that Penelope remained faithful to Odysseus. She

either slept with Amphinomous or slept with all of the suitors one by one and gave birth to monstrous god Pan. Even Penelope does not know, which rumors she should believe: "Some said Odysseus has been in a fight with a giant one-eyed Cyclops---; no it was only a one-eyed tavern-keeper--- [a goddess] had fallen in love with him and the two of them made love deliriously every night; no said others, it was just an expensive whorehouse, and he was sponging off the Madam" (2005: 83, 84) Like a typical postmodern parodic version, depth is replaced by a multiplicity of surfaces, presenting a pastiche of the sacred and the mundane. This lack of depth is commented upon by one of the reviewers: "Unfortunately, she does not grasp this thorny nettle but chooses instead to blow, feather-light dandelions. --- Much of the story's rich material has been dumped at the back of the book" (Caroline: 2005). The same commentator also talks about the "self-conscious jokiness of Atwood's *The Penelopiad,* the voice of the embarrassed modern in the presence of something acknowledged as profound". But Atwood and her protagonist are anything but embarrassed in the face of this powerful Homeric structure. Atwood is downright daring, boisterous, wittily desecrating the gods and the goddesses. The "studied off-handed narration is wholly unconvincing" (Caroline: 2005), no doubt but it is supposed to be as flimsy and implausible as the original Homeric epic. This parodic interplay confirms as well as subverts the original conventions; it does not eclipse history but only transforms it, introducing a problematized inscribing of characters' subjectivity, shattering the unity of their constructed selves and also the notion of author as the original source of fixed meaning in the text.

Linda Hutcheon in her book, *The Politics of Postmodernism* writes that the word 'Parody' is still tainted with the eighteenth century notions of wit and ridicule but we should not be restricted to such period-limited definitions of parody. She asserts that in the twentieth century, parody has a wide range of forms and intents ranging from witty ridicule to the playfully ludic to the seriously respectful (Hutcheon, 2002: 90). For Hutcheon, ironic quotation, appropriation or intertextuality is another name for parody. She defines postmodern parody as a "contesting revision or re-reading of the past that both confirms and subverts the power of representations of history. This paradoxical conviction of the remoteness of the past and the need to deal with it in the present has been called the 'allegorical impulse' of postmodernism--- I would simply call it parody" (Hutcheon 2002: 91).

Atwood's *The Penelopiad* is a parody according to both old and new paradigms. The notions of intertextuality and polyphony have become an integral part of any postmodern text. Intertextuality does not mean only the influence of writers on each other. Unlike the tendency of structural semiotics to treat the text as a closed-off, distinct entity, Julia Kristeva refers to texts in terms of two axes: a horizontal axis,

connecting the author and the reader of the text and a vertical axis connecting one text to the other texts (1980: 69). Every text is under the influence of several other texts which imposes a "universe" on it; it is only through the network of shared codes and conventions between these two axes that any meaning is produced. In Atwood's version, soon after murdering the suitors and the maids, Odysseus left again. He had been told by Teiresias's spirit to purify himself from the blood of the suitors to pacify sea-god Poseidon. In Homeric version, although Odysseus is "driven time and again off course" (1996: 3), he has only one goal and that is to go back to Ithaca to his wife and son, but in later versions like Tennyson's "I cannot rest from travel; I will drink/ Life to the lees", he is figured as a restless spirit, "always roaming with a hungry heart" and drinking "delight of battle with my peers" than the domesticated man Homer portrays him to be. In Dante too he is the embodiment of wanderlust, restlessness and an adventurer. In Virgil's *Aenied*, he is constantly referred to as "cruel Odysseus". While the Greeks admired his cunning and deceit, these qualities did not recommend themselves to the Romans who possessed a rigid sense of honour (Wikipedia: Odyssseus). Atwood's *Penelopiad* in its ironic parody presents this double vision of a cultural hero. It is a reworking of culture and history which creates yet another meaning through shared historical conventions. Hutcheon quoting Gass writes: "Traditionally, stories were stolen as Chaucer stole his; or they were felt to be common property of a culture or community--- these notable happenings, imagined or real, lay outside language--- in a condition of pure occurrence" (1988a: 144). This intertextual parody appropriates these "occurrences" and establishes its connection with the tradition as well as marks its difference from it. "To parody is not to destroy the past [but] to enshrine the past and to question it" (Hutcheon, 1988a: 126). In Atwood's reworking of the myth, we can trace echoes of other mythical and literary structures. In descriptions of the underworld we find subtle allusions to Dante's purgatory and hell, and the "mental torture" (Atwood, 2005: 16) hints at Sartre's *No Exit*. "… magicians messing around in the dark arts and risking your soul" brings to mind Marlowe's *Dr Faustus*.

Parody plays an important role in women's' fiction as it deconstructs the male-dominated cultural norms. Linda Hutcheon, in the *Canadian Postmodern* asserts that it is a way of investigating the position of women within tradition, as a way of discovering possible positions outside that tradition (Hutcheon, 1988b: 110) Feminist works like *Cassandra* by Christa Wolf, underscores the interplay of tradition and innovation. Female character, Cassandra, who was given indistinct, silent role in Homeric saga was elevated to the status of a mystic in Aeschylus but a mystic whose prophecy no-one would believe. Wolf's Cassandra is an alternate reading of sexist or traditional forms of artistic expression. Wolf challenges the marginalization of female characters in literature, authored by great masters like Homer or Aeschylus and turns Cassandra into an active speaking subject,

compared to her passive and ineffectual object-position in conventional literature. Parody is often called the ironic form of intertextuality. In *Cassandra,* Wolf rejects the notion of Trojan War as the outcome of Helen's elopement and offers political and economic reasons for it which makes much more sense. Penelope alludes to this interpretation to "take some of the wind out of [Helen's] sails" (Atwood, 2005: 187), who takes pride in the fact that thousands of men have died for her.

Atwood's parodic short fiction is suffused with humour which is evoked through the manner of telling the story rather than the subject matter. Penelope's manner of narrating the story is apparently naïve. She is grave, lucid and laconic and uses understatement and underemphasis. Challenging the sexist social practices of ancient Greece which ironically coincides with the status of women in twenty first century as a commodity used for its exchange value, Atwood satirically images women as a "package of meat" and in case of a rich heiress that meat is presented in a "wrapping of gold, mind you. A sort of gilded blood pudding" (2005: 39). Atwood uses such culinary imagery heavily in her fiction; e.g., in *Cat's Eye*, women are compared with uncooked chicken. In almost all of her novels, women are seen as a property, as vendible, replaceable objects. Penelope's method of story-telling involves self-deprecation which points to the baseness of extra-textual society but elicits laughter anyway: "What did the suitors have to say about me, among themselves? …. First prize, a week in Penelope's bed, second prize, two weeks in Penelope's beds …. When is the old bitch going to make up her mind? (2005:105).

Atwood creates parodic humour by combining the paradoxical elements: hyperbole and understatement, mythical and real and by exaggerating them to great lengths which are implausible but generates laughter nevertheless. One such scene is the Odysseus's trial at the end which takes place some three thousand years after the Trojan War. Apart from the judge and the attorney, all the characters are in their Hellenic robes, furies in their full bloom with serpent hair and dog faces, twelve maids with their "twitching feet", Penelope with her weeping- all in the twenty first century court of justice. Like the rest of the novel, this scene too has a light, comical, fairy-tale atmosphere, but even after three thousand years of enlightenment and progress, the maids are dismissed as "pure symbols" (2005: 168) who are not "allowed to stand as a blot on an otherwise exceedingly distinguished [Odysseus's] career" (2005: 182). Atwood here closes the gap between the past and the present, re-writes its age-old and powerful allusions and illusions, opens it to scrutiny and subverts it through irony. The uniqueness and originality of Homer's version is weakened and questioned. Through her postmodern parody Atwood asserts that semiotically transferred historical knowledge is as arbitrary and capricious as time itself. By referring to various mythical sources like Robert Graves and Christa Wolf, she denies the validity of

historical truths and discovers truth only in the multiple voices of texts and intertexts.

While reading through the magical life-story of the Spartan queen, there is a deliberate suspension of disbelief on the part of the reader. Occasion for disbelief is primarily made possible through defamiliarising experience, writing in a playful whimsical mode situated outside the sphere of logical realism. Penelope is a daughter of a Naiad, a sea-nymph whose favourite past-time is "swimming around like a porpoise" (2005: 143) and telling jokes with the dolphins, yet Penelope's life is fraught with the woes and disadvantages of ordinary humans like having to deal with a stiff, "prune-mouthed" mother-in-law and a spoilt brat of a son. This amalgam of the mundane and the ethereal evokes a comic cleavage through its incongruity and improbability. Atwood also demystifies Odysseus's male machismo of strength and virility through poking fun at his "barrel chest and short legs" and "manners of a small-town big short" (2005: 30-31). Parody at once valorises and undermines the conventions and values that it parodies. It is therefore "an authorized transgression", which can be "seen as both conservative and revolutionary--- an apt mode of criticism for postmodernism, itself paradoxical in its conservative installing and then radical contesting of conventions" (1988a:129).

In *Robber Bride*, Atwood tells us: "History was once a substantial edifice… it once had a meaningful structure" (Atwood, 1993: 462). The scepticism of the twentieth century has given way to pluralistic micro-histories in place of macro-history and to "herstories" rather than a monolithic history.

> The true story lies among the other stories, a mess of colors like jumbled clothing thrown off or away. . . . The true story is vicious and multiple and untrue after all… (Atwood, 1987: 58)

In the postmodern world, history is a construct: "Pick any strand and snip, and history comes unraveled" (Atwood, 1993:3) and this is what Atwood has done in *The Penelopiad.*

Conclusion

Unlike the traditional metanarratives, the modern and postmodern literature is self-reflexive in nature, i. e. the writer is very much conscious of its status as a literary artifice which involves its "literary past as well as *social present"* (Hutcheon, 1988b: 1). Atwood as a women-cantered fiction-writer is very much conscious of her concerns as a postmodernist writer and a social historian. She particularly questions gender stereotyping in *The Penelopiad* and subverts the standard 'truths'

around the story of Odysseus and Penelope. She comically undercuts the grandeur of Hellenic times by bringing the characters down to the level of ordinary human beings with their foibles and shortcomings. Atwood pursues the story from the point-of-view of Penelope and twelve hanged maids. Always intrigued by the facts that led to the hanging of the maids and also by the question what was Penelope upto, Atwood gives Homer's grand story her own version of truth. Instead of Odysseus, it is Penelope the constant and faithful wife who becomes a convincing liar, a disguise artist and saves her skin through mere inventiveness. But even she is shown as a flesh and blood entity who is far from being a perfect figure, being intensely jealous of Helen, hating her son for his rudeness yet concerned for his safety, enduring the pain of a lonely life but not ungrudgingly, leading the suitors on with her false promises yet allured by the promise of sexual fulfilment and also recognizing her status of an old maid. Atwood by applying the basic tenets of metafictional historiography and parody points out the many inconsistencies in the older version and resists generalization about both men and women. For Atwood truth is always multiple and sometimes 'untrue'; it inheres in the micro-histories and 'herstories' rather than the official versions. The novella is an important step in understanding the role that history and culture plays in setting the patterns for heterosexual relationships. In Atwood we find no essentialist definitions of 'woman'. "As for Woman, capital W, we got stuck with that for centuries; Eternal Woman. But really, 'Woman' is sum and total of women. It doesn't exist apart from that, except as an abstracted idea". (Atwood, 1992: 108). So feminism, like the metafictional historiography rejects the essentialist stereotyping and is based on pluralized readings of the text.

Parody, also called 'Intertextuality' is an important device in woman's fiction. Linda Hutcheon describes postmodern parody as: "[It] seeks a feminine literary space while still acknowledging (however grudgingly) the power of the (male/'universal') space in which it cannot avoid, to some extent, operating" (Hutcheon, 1988b: 110). In the present discussion, the male space is the Homeric narrative and female space of irony and intertextuality is the Atwoodian variant which although is a form of protest but within the perimeters set by the older construction. Subverting the standard version, *The Penelopiad* reveals the hidden gender-stereotyping in the older narrative, deconstructing the narratives of patriarchal culture and thus challenging the very basis of meta-narratives of male ideology.

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Structural Case Assignment in Pashto Unaccusatives

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Abstract

This paper is an effort to explore the assignment of structural/abstract Case in Pashto unaccusative constructions from a minimalist perspective. A three pronged approach is adopted in this paper: one, it takes the minimalist hypothesis that ϕ-features agreement between a functional category/ head and a relevant nominal results in assigning structural Case to that nominal as its starting point and applies the same to Pashto constructions in the present, past, and future tenses; two, as so far no structures have been suggested for Pashto unaccusative constructions, therefore, this paper suggests three structures/ derivations for unaccusative Pashto verbs in the three Pashto tenses; three, for Pashto unaccusative constructions this paper hypothesizes that ϕ-features agreement between T and the relevant nominal results in assigning nominative Case to that nominal and ϕ-features agreement between υ or Voice functional category and the relevant nominal results in assigning accusative Case to that nominal. These three strands are put together and the output is evaluated and tested at the touch stone of different Pashto examples taken from a wide spectrum of daily life.

Keywords: Case assignment, Pashto, nominative Case, accusative Case, functional category

Introduction

Nouns and pronouns, with their varied case forms, have always been of interest for grammarians. This interest is visible in the fact that during the last fifty-odd years a few dozen names have been coined for the different forms of cases. This proliferation in names and information about case has, instead of making things

easier, made the phenomenon of case more confusing and elusive; thanks to the treatment of case along syntactic, semantic and morphological lines at the same time. The generative enterprise, especially the Government and Binding model (Chomsky, 1980, 1981), introduced a certain amount of clarity by separating the notions of semantic, syntactic, and morphological from one another. This the GB model achieved, on the one hand, by restricting the semantic roles of nominal elements/noun phrases (NPs)/ determiner phrases (DPs) to non-case-related functions 'theta-roles' within a separate module called 'theta' theory; and on the other, it distinguished syntactic Case[1] (represented with a capital C, for 'Case') from morphological case. The Minimalist Program (Chomsky, 1993, 1995), successor to the GB model, also follows GB in the Case theory, but with certain modifications: "within the Minimalist Program, the basic role of abstract Case has remained essentially the same, but as the formal properties of syntactic derivation have been rethought, so has the formal implementation of Case" (McFadden, 2004:6).

Pashto, belonging to the Indo-Iranian family of languages, is an important language in Pakistan and Afghanistan. It has neither rich nor poor inflection for Case on nominal. While the pronouns, in most cases, show morphological markings for Case in Pashto, nouns, in very rare cases, show morphological markings for Case. The purpose of this paper is to look at the phenomenon of structural/ abstract Case assignment in Pashto unaccusative constructions through a minimalist perspective; thus to see whether the rules for Case-assignment/ Case-checking/Case-licensing, so-called in the technical jargon of the Minimalist Program, are applicable to structural Case assignment in Pashto or not. We propose the hypotheses that, in Pashto, ϕ-features agreement between the functional head T and the relevant nominal results in assigning nominative Case to that nominal, and ϕ-features agreement between the functional head v or the functional head Voice and the relevant nominal results in assigning accusative Case to that nominal. In addition, we propose a morphological hypothesis, a by-product of our endeavour on Case assignment that in the morphological component the agreement for nominative Case between T and the relevant nominal is visible while agreement for accusative Case between v or Voice and the relevant nominal is invisible. This paper would try to approve and substantiate the above mentioned hypotheses through empirical evidence.

The paper is laid out as follows. In section, 2 we present a thumbnail sketch of the developments that have taken place in the arena of structural Case, and the history of structural Case in Pashto. Section 3, gives a very brief introduction to accusativity and accusativity in Pashto. Section 4 deals with the phenomenon of Case assignment in the present tense unaccuasative Pashto constructions. In section 5, we observe whether past tense has any effect on the dynamics of

structural Case assignment in unaccusative constructions in Pashto or not; as it has a lot of effect in other constructions, due to the phenomenon of split-ergativity in Pashto. Section 6 deals with the future tense/time unaccusative constructions, making arrangements for the placement of Pashto future marker, *ba,* and at the same time taking care to note whether the pattern of structural Case assignment in future tense parallels the present tense or the past tense. The final section presents our conclusions and suggests some avenues for future research.

Literature Review

The history of structural Case is as old as the generative enterprise itself. However, space limitations do not permit us to follow its historical developments right from the beginning. Rather, we limit ourselves to the last three decades, especially the last days of the GB and the entire period of the Minimalist Program; since developments that took place during this time-span are of more relevance to our purposes, having a direct bearing on our endeavour. During the generative era, many mechanisms have been proposed for the assignment of structural Case to the nominal/DPs. The chief among these are: a) functional categories (T, *v*, *n*, and D) and agreement in terms of features (Chomsky, 2000, 2001; Schьtze (1997; Carstens, 2001; Bejar, 2003; Tanaka, 2005; Chomsky, 2005, 2006; Alexiadou & Anagnostopoulou, 2006; Bobaljik & Branigan, 2006; Richardson, 2007; Legate, 2008; Baker, 2008; Preminger, 2009; Baker & Vinokurova, 2010); b) that structural Case is an uninterpretable tense feature on the relevant DP (Pesetsky & Torrego, 2001); c) that mood and modality are responsible for the assignment of Case (Aygen, 2002); d) that, in one way or another, aspect assigns Case (Itkonen, 1976; Ramchand, 1997; Arad, 1998; Kiparsky, 1998; Torrego, 1998; Svenonius, 2001, 2002b; Kratzer, 2004); and, *e*) that Case is licensed by location and person (Ritter & Wiltschko, 2009). Our hypothesis for the assignment of structural Case in Pashto unaccusative constructions is that structural Case in Pashto is assigned as a result of ϕ-features agreement between a functional category and a nominal/DP. Thus, our hypothesis is a version of the 'functional categories and agreement in terms of features' mechanism.

Case assignment in Pashto has not been studied from a purely generative perspective or from a structural Case perspective — let alone from a minimalist perspective. All that we have are traditional accounts of case. Among the traditional treatments meted out to case in Pashto, two trends are visible among Pashto grammarians. One group has divided case along semantico-syntactic paradigm while the other group has classified case along morphological lines. In the former group, Raverty (1855) is the first well-known grammarian of Pashto. He divides case in seven groups, namely, the nominative, the genitive, the dative,

the accusative, the vocative, the ablative and the actor or instrumental case. In addition, he gives nine declensions of Pashto nouns, based on various methods of inflection and the formation of plural nominative. Thus, in his classification the nominative, the genitive, the dative and the accusative correspond to the syntactic dimension while the ablative and the instrumental correspond to the semantic dimension of case classification. The vocative case mentioned in his classification is considered a case marking which is "oddly behaving" (Kibort, 2008).

Lorimer (1902) was the first grammarian who studied the grammar of Waziri[2] Pashto. In his book, he divides case in Pashto in two groups — the nominative and the oblique. Later on, in the same book he adds the vocative and the numeral case in the inventory of Pashto case system. Roos-Keppel (1922) divides Pashto cases in seven groups, namely, the nominative, the accusative, the genitive, the instrumental, the dative, the ablative, the locative and the vocative. Also, he gives eight declensions of Pashto nouns based on these cases. As such, it seems that he follows Raverty in his schematization of case in Pashto. Shafeev (1964) has divided case system in Pashto into the absolute, the oblique, the vocative, the genitive, the dative, the instrumental and the prepositional case. Rashteen (1994) is of the opinion that Pashto nouns have four cases according to meaning; they are nominative, objective, vocative and connective. It is evident that Rashteen has no idea of the dichotomy between syntactic and semantic aspects. Zayar (2005) is considered an important addition in the inventory of Pashto language grammarians; however, he fails to rid himself of the influence that Raverty has exerted on Pashto grammar. Like Raverty and Roos-Keppel he also divides Pashto case into seven groups.

Penzl (1955) is perhaps the first grammarian who classifies cases in Pashto on morphological basis, proposing four groups: direct, oblique1, oblique2, and vocative. He places nouns without prepositions, postpositions and transpositions into direct case while nouns with prepositions, postpositions and transpositions into oblique case. Mackenzie (1987) posits four cases for nouns in Pashto: direct, oblique, vocative and prepositional. Khattak (1988) also believes that Pashto has direct, oblique and vocative cases. Following this trend, Tegey and Robson (1996) divide nominal cases into direct and oblique forms.

We have a problem at hand: whereas the semantico-syntactic classification is too complicated, the morphological classification is too simplistic to warrant attention. All this research in different directions has made the phenomenon of case more elusive, and our effort will be not only to simplify this hotchpotch of cases, but also, at the same time, take care not to let comprehensiveness be sacrificed for brevity nor brevity for comprehensiveness.

Unaccusativity and Pashto

As no attempt, so far, has been made either to describe the assignment of structural Case in Pashto unaccusative constructions or to describe the structures the way that would suit our purposes; we will first give some idea of the unaccusative constructions in Pashto, and then analyse the assignment of structural Case in them. Like in other languages, the main difference between unaccusative verbs and unergative verbs in Pashto lies with reference to the initial placement of the subject nominal/DP. Perlmutter's (1978) Unaccusativity Hypothesis says that the subject of unaccusative verbs, not being a true agent, originates in the complement to V position, while the subject of unergative verbs starts in the canonical subject position; i.e., specifier VP/vP. From a generative point of view, if the unergatives have no object nominals/DPs to assign Case to by the small v, in unaccusative constructions we have nominals/DPs originating in the complement to V position, but the little v is unable to assign accusative Case to it. Thus, we believe that v in Pashto unaccusatives represents the typical defective v (Chomsky, 2001), lacking [uϕ] features; hence the ability to assign accusative Case.

In very simple words, unaccusative verbs are those verbs where the DP occupying the canonical subject position does not do the act; i.e., it is not an actor or an agent; rather, it is the receiver of the action communicated by the verb. Thus, in most cases it is the theme/patient. Whether it can also be the goal or not in Pashto language, would be going too deep into the intricacies, not allowed by the limitation of the topic; therefore, a cover term 'theme' we would use. In fact, the introduction of the Uniformity of Theta Role Assignment Hypothesis (UTAH)[3] (Baker, 1988) has been instrumental in providing a convenient way of maintaining the distinction between the unergative and the unaccusative constructions in terms of structure. In addition, the generative enterprise tried to deal with unergative and unaccusative constructions through different efforts (Marantz, 1984; Hale & Keyser, 1993; Chomsky, 1995; Collins, 1995; Kratzer, 1996; Bowers, 2002; Adger, 2004; Adger & Ramchand, 2003; Collins, 2005; Hornstein, Nunes, & K. Grohmann, 2005; Harley, 2007; Radford, 2009; Gelderen, forthcoming) to name only a few. Of course, we cannot follow all of them at the same time, though we would seek guidance from their worthy efforts whenever we felt the need.

In Pashto, in majority of cases, the same verb functions both as unaccusative and as transitive. Thus, they stand in contrast with the unaccusative verbs in English, which can be segregated and put in a separate group. In case of unaccusative verbs in Pashto, it is the context/situation and the number of participants in an action that dictates the identity of an unaccusative verb at a particular time. For instance:

1. *David maɻ sho.* (Unaccusative)
   David dead be. PST
   'David died.'
2. *David gedaɻ maɻ kɻo.* (Transitive)
   David jackel kill do. PST
   'David killed a jackal.'

In examples no.1 and 2, the same Pashto verb serves as unaccusative and transitive respectively. In English, this contrast is visible by the fact that English uses two verb forms 'dead' and 'kill', while Pashto uses the single verb form *maɻ* for both the situations.

Structural Case Assignment in Unaccusative Present Tense Constructions

A derivation for a Pashto verb *wareg/wareɖɔl*[4] 'fall' is made to see how structural Case is assigned in the present tense unaccusative constructions:

3. *Baran waregi*
   rain fall.3SG
   'Rain is falling'/'It is raining.'

In a typical minimalist treatment, the nominal/DP *baran* having the categorial c-selectional feature [D] and uninterpretable [uCase] merges with the unaccusative verb *wareg/wareɖɔl* having [V, uD] features to form VP. As a result of this merge, the [uD] of the verb is satisfied/deleted. As the verb in this particular instance is a one place predicate, therefore, it would assign theta role to one argument. The argument in this particular instance is considered a theme argument because in the simplest of words it does not act; rather, it is the receiver of the action. The motivator for this merge, following Adger (2004) and Hornstein, Nunes, and Grohmann (2005), is the verb as it is this verb that will ultimately project after the merge, and also it is the verb that has to satisfy its uninterpretable [uD] feature.

Adger (2004) believes that the unaccusative verb is unique in the sense that it does not assign Case to the object:

> This line of reasoning forces us to assume that the little *v* which occurs with an unaccusative predicate lacks both case features and a selectional uN-feature (and hence, a specifier*).* In fact, it is the lack of accusative case with these predicates which gives them their name: unaccusatives. (p. 183)

Chomsky uses the small v* for verbs which have agents and v for verbs which have only themes. He believes that v is the defective one. However, we would not follow that distinction. Rather, we would use the small v in the derivation with the understanding that it does not assign Case if the verb is unaccusative.

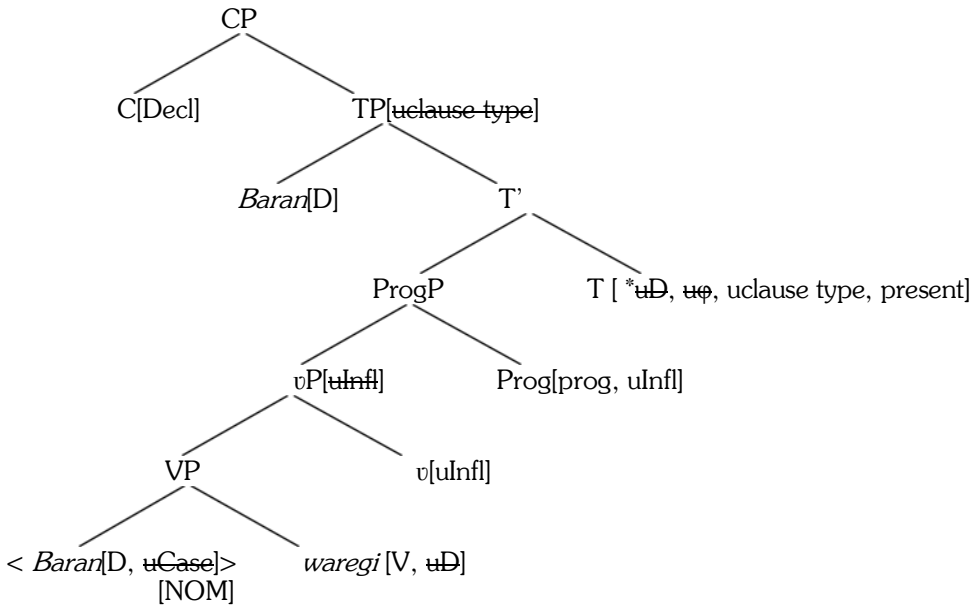
The VP merges with the small v[uInfl], under the Hierarchy of Projection Principle[5], to form v'. As the verb here has been used as unaccusative, therefore, v lacks [uϕ], hence the ability to assign accusative Case. Unlike English, verb in this particular instance does not move to v. As v here does not have to satisfy the [uD] feature of the V, while the other [uD] has already been deleted in the initial merge, therefore, there is no need of spec vP. The little v has the uninterpretable tense feature [uInfl] and it needs to be satisfied/ checked if the derivation has to converge. As it is a progressive construction, therefore, Prog (Adger, 2004) having [prog, uInfl] features merges with the vP to form ProgP and values the [uInfl] of v as Progressive. The ProgP itself has the uninterpretable tense feature [uInfl] and it also needs satisfaction/ valuation. At this stage, T merges with the vP. T has strong [*uD][6] feature, interpretable tense feature 'present', uninterpretable phi-features, and uninterpretable [uclause type].T values the uninterpretable [uInfl] of v as 'present'. An agree relation establishes between the uninterpretable phi-features of T, acting as a probe, and the interpretable features of the theme DP *baran*, acting as a goal. The probe searches for a goal in the specifier of vP as has been the tradition with transitive construction. As we have already said that the specifier of vP in this particular instance is empty, therefore, the probe searches for a goal in other places and ultimately finds it in the complement to V position. The probe and goal stand in the following relation at the time of agree:

[T {P:?; N:?; G:?; Infl: PRESENT}**]** **[*baran*** {P:1; N:SG; G:M; CASE:?}**]**

The agree relation is established between T and the object DP *baran* in terms of person, number and gender. It is important to note that the interpretable ϕ-features as well as tense in the present tense Pashto unaccusative sentences do not get pronounced on T. So here the agreement remains invisible. Instead, it gets pronounced on the verb *wareg/wareɖəl* as *waregi*. Also, if we look at the agree relation, we can see that the probe searches for the goal in its c-command domain, thus sticking to the tradition that is followed by the most minimalist practitioners.

As a result of the agree relation nominative Case is assigned to the DP *baran*. T has also a strong uninterpretable [*uD] feature, commonly referred to as the EPP (Extended Projection Principle). Because of this strong [*uD] feature, the nominal or pronominal DP in the object position moves to spec TP to satisfy this feature. The <

> symbol shows the movement of the items inside it. At this stage C having [Decl] feature merges with the TP to satisfy/delete the [uclause type] feature that still remains unchecked and ultimately had got projection on TP. This merge results in satisfaction/ valuation of [uclause type] as declarative, and the overall CP is obtained:



Baran waregi.

Figure: 1

As this particular example has a noun as its nominal/DP while nouns in Pashto do not have overt morphological markings for Case, therefore, we are unable to show the nominative Case explicitly. However, we can overcome this problem if we use pronouns instead of nouns; as pronouns[7] in Pashto have overt markings for Case.

3. *Hagha* *prevazzi.*
he/she.distant.NOM fall.PRS.3
'S/he falls/ is falling.' (We are not falling into the intricacies of continuous and indefinite tense in Pashto)

4. *Hagoi* *prevazzi.*
they.distant.NOM fall.PRS.3
'They fall/ are falling.'

5. *Dey* *prevazzi.*
he.near.NOM fall.PRS.3
'He falls/ is falling.'

6. Do *prevazzi.*
she.near.NOM fall.PRS.3
'She falls/ is falling.'
7. Doi *prevazzi.*
they.near.NOM fall.PRS.3
'They fall/ are falling.'
8. Thə *prevazzay.*
you.NOM fall.PRS.2SG
'You fall/ are falling.'
9. Thaso *prevazzai.*
you.NOM fall.PRS.2PL
'You fall/ are falling.'
10. Zə *prevazzum.*
I.NOM fall.PRS.1SG
'I fall/ am falling.'
11. Moong *prevazzo.*
we.NOM fall.PRS.1PL
'We fall/ are falling.'

All the pronouns, in the above examples, show that they are in the nominative Case. Thus, they substantiate the minimalist idea that nominals in unaccusative constructions receive nominative Case because of phi-features agreement between T and the nominal in complement to V position. However, it is worth consideration to know/determine that the subject DP has received Case from T and not from the little ʋ. In other words, empirical evidence will be needed to substantiate the claim. For this we will take the two examples of pronouns from monotransitive constructions where they show the accusative forms when they are assigned Case in the spec ʋP position by the little ʋ.

*12. *Tha* *prevazzay.*
you.ACC fall.PRS.2SG
'You fall/ are falling.'
*13. *Ma* *prevazzum.*
I.ACC fall.PRS.1SG
'I fall/ am falling.'

Here, these examples show that if the pronouns in the subject position are in the accusative, Case then these sentences become ungrammatical. The whole idea is something like this: if the nominal in the complement to V position is assigned Case in that position by the little ʋ, then on its subsequent movement to the spec TP, it should show the accusative Case which it had received in the complement to V position. However, as we have seen above, pronouns with accusative Case in

the surface subject position are ungrammatical in Pashto unaccusative present tense sentences. Thus, this substantiates the claim made earlier in the derivation that ʋ in Pashto unaccusative constructions is defective, lacking [uϕ] features; hence unable to assign accusative Case to the nominal in the complement to V position.

Structural Case Assignment in Unaccusative Past Tense Constructions

The unaccusatives, discussed with reference to the present tense, have their counterparts in the past tense. Hence we will derive a derivation for a typical Pashto past tense unaccusative sentence, *Hagha prevatha* 'she fell/ was falling' and see how structural Case is assigned in it, as it is the main focus of our paper.

14. Hagha prevatha.
She.NOM fall.PRS.3SGF
'She fell.'

The derivation for example no. 15 is given in figure no.2:

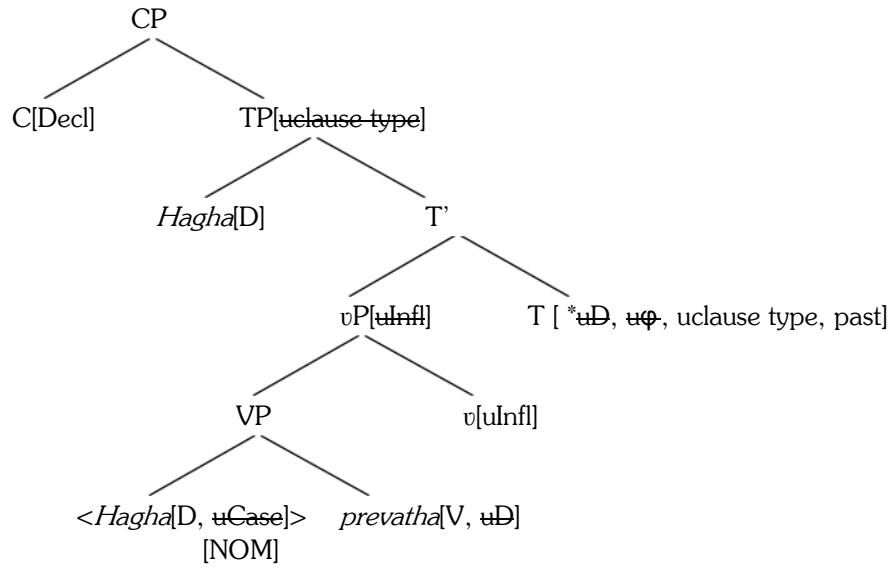


Figure: 2.

The derivation in figure no. 2 shows that it is almost the same as it is for the present tense, with some minor changes. The derivation is the same till the ʋP, which projects the [uInfl] of ʋ. Again, ʋ here is defective, lacking [uϕ] features,

hence the ability to assign accusative Case to the nominal in complement to V position. Also, past tense unaccusative constructions are unique in the sense that in other Pashto past tense constructions the [uϕ] features are withheld by the functional category Voice, however, in unaccusative past tense constructions there is no Voice functional category. Hence, at no stage accusative Case is assigned. To check/ value [uInfl] of ʋ, T having [*uD, uϕ, uclause type, past] features, merges with the ʋP. T' is formed, while T, acting as a probe, agrees with the 3rd person singular female goal, in terms of person, number, and gender ϕ-features. Thus, the [uϕ] of T is valued as 3rd person singular female, and in return T assign nominative Case to the 3rd person singular female pronoun. As a result of the nominative Case 3rd person singular female pronoun gets the phonetic realization as *hagha*. The ϕ-features of T along with the tense do not get pronounced on T; rather, they get pronounced on the verb as *prevatha*. Thus, even in the past tense, agreement between T and a nominal is visible. The rest of the processes are the same that we have described for the present tense.

At this stage a relevant question arises, as what will be the consequence if we consider the unaccusative verb as behaving like a normal verb. In that case the nominal/DP in the object position will receive the accusative Case and after all the relevant operations and movements we will get the following structure:

15. **Haghay* *prevatha*.
    she.ACC fall.PST.3SGF
    'Se fell/ was falling.'

Thus, this example clearly shows that the sentence will be ungrammatical if the unaccusative verb in the past tense behaves like an ordinary verb.

As example no. 15, deals with only one instance of Case assignment, therefore, we are not in a position to say that this is the case with other unaccusative constructions as well. As such, we will now give examples which contain Pashto pronouns and we will observe whether the same results obtain or not.

16. *Hagha* *prevatho.*
    he/she.distant.NOM fall.PST.3SGM
    'He fell/ was falling.'
17. *Hagha* *prevatha.*
    he/she.distant.NOM fall.PST.3SGF
    'She fell/ was falling.'

18. *Hagoi* *prevathal/prevath.*
    They.distant.NOM fall.PST.3PLM
    'They (males) fell/ were falling.'
19. *Hagoi* *prevathay.*
    they.distant.NOM fall.PST.3PLF
    'They (females) fell/ were falling.'
20. *Day* *prevatho.*
    he.near.NOM fall.PST.3SGM
    'He fell/ was falling.'
21. *Do* *prevatha.*
    she.near.NOM fall.PST.3SGF
    'She fell/ was falling.'
22. *Doi* *prevathal/prevath.*
    they.near.NOM fall.PST.3PLM
    'They (males) fell/ were falling.'
23. *Doi* *prevathay.*
    they.near.NOM fall.PST.3PLF
    'They (females) fell/ were falling.'
24. *Thə* *prevathay.*
    you.NOM fall.PST.2SG
    'You fell/ were falling.'
25. *Thaso* *prevathai.*
    you.NOM fall.PST.2PL
    'You fell/ were falling.'
26. *Zə* *prevathum.*
    I.NOM fall.PST.1SG
    'I fell/ was falling.'
27. *Moong* *prevatho.*
    we.NOM fall.PST.1PL
    'We fell/ were falling.'

So far as we have understood, the difference in the given unaccusative past tense verb, between indefinite and the continuous aspect lies not in the morphology of the verb; rather it seems to us that it lies in the phonetic realization of the verb; i.e., it is related to the intonation of the word. For instance, in the sentence *hagha prevatho* if we say the verb *prevatho* with one falling swoop then it means 'he fell'; however, if we say the verb in three separate syllables *pre, va* and *tho*, then it means 'he was falling'. This was a brief excursion into another field; now let us get back to our discussion.

In the above examples, we can see that all the pronouns in the surface subject positions have nominative Case. Thus, we can confidently claim that the derivation

we had made above can be a representative for all the constructions formed with unaccusative verbs in the past tense. They also substantiate the claim that the v in unaccusative verbs is of special kind in the sense that it lacks the ability to assign Case or to hold an argument in its specifier position.

Structural Case Assignment in Future Tense/Time Constructions

The use of unaccusatives in the future tense/time[8], in Pashto, is more frequent than in the past tense. As our paper is not related to this issue, we will not go into the details of the topic; though this can prove a profitable area for researchers in future. The derivation and Case assignment in a typical Pashto future time unaccusative sentence, reproduced below as Example 29, proceed as represented in Figure 3 below:

28. Hagha *ba* *prevzi.*
he/she.NOM will fall.3SG
'He/She will fall.' (If we change *prevzi* with *prevazzi*, then it will change into the continuous aspect.)

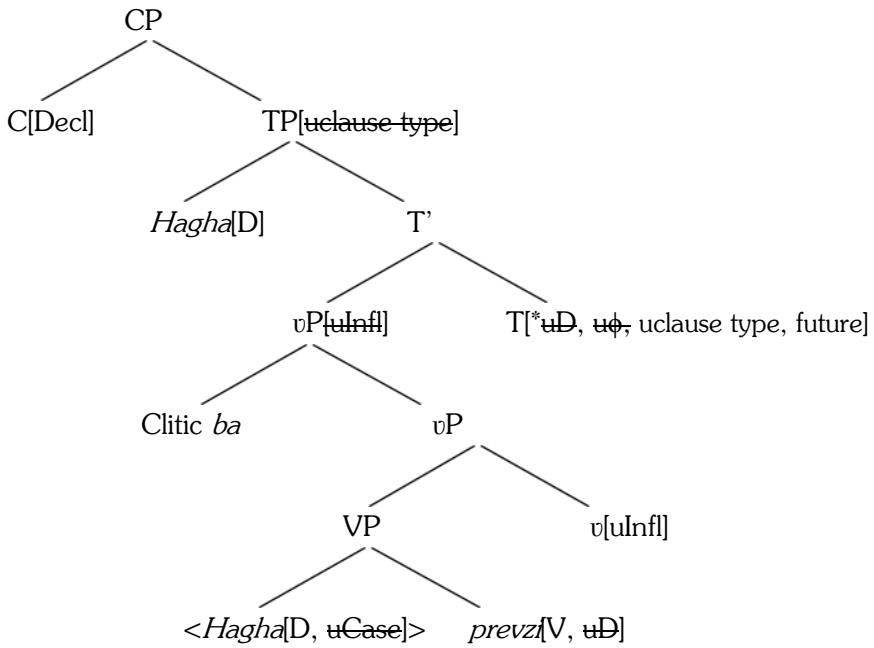


Figure: 3

The derivation is the same as for the present and past tenses, until υP is reached. At this stage a modal clitic *ba* adjoins[9] with the υP to form the extended υP. The [uInfl] which is still not checked/ deleted finds projection on the extended υP. The rest of the processes are the same as we have described for the present tense.

For our purposes, the most important step is that of Case assignment. As υ is defective, lacking [uϕ] features, hence unable to assign accusative Case, therefore, an agree relation establishes between the 3rd person singular pronoun and T in terms of ϕ-features, and the ϕ-features of the probe T are valued by the goal 3rd person singular pronoun as 3SG, while nominative Case is assigned to the DP 3rd person singular pronoun. As a result of receiving the nominative Case, the 3rd person singular pronoun gets the nominative morphological form of *hagha*. In Pashto future unaccusative verb clauses, this agreement does not get pronounced on T, rather it gets pronounced on V.

As we have already postulated that an unaccusative verb or υ for that purpose does not license Case, therefore, at this stage a hypothetical question can be raised as, what will be the consequences of considering the unaccusative verb in the future tense as behaving like a normal verb. In that case the DP in the object position will receive the accusative Case and after all the relevant operations and movements we will get the following surface structure:

*29. *Hagha*	*ba*	*prevzi.*
he/she.ACC	will	fall.PRS.3
'He/She will fall.'		

The above example illustrates the fact that if we do not give special status to the unaccusative verb, we will have a situation where the nominal/DP will have an accusative Case. Consequently, such sentences will be declared ungrammatical, causing our derivations to crash.

As, the derivation in figure no.3, for example no. 29, deals with only one instance of Case assignment, therefore, it needs further substantiation in the form of other examples. As such, examples which contain all the Pashto pronouns are given to see whether the same results obtain or not. Our preference for pronouns instead of nouns owes much to the morphological forms of the former.

30. *Hagha*	*ba*	*prevzi.*
he/she.distant.NOM	will	fall.PRS.3
'He/she will fall'.		

31. Hagoi	*ba*	*prevzi.*
they.distant.NOM	will	fall.PRS.3
'They will fall.'		
32. Day	*ba*	*prevzi.*
he.near.NOM	will	fall.PRS.3
'He will fall.'		
33. Do	*ba*	*prevzi.*
she.near.NOM	will	fall.PRS.3
'She will fall.'		
34. Doi	*ba*	*prevzi.*
they.near.NOM	will	fall.PRS.3
'They will fall.'		
35. Thə	*ba*	*prevzay.*
you.NOM	will	fall.PRS.2SG
'You will fall.'		
36. Thaso	*ba*	*prevzai.*
you.NOM	will	fall.PRS.2PL
'You will fall.'		
37. Zə	*ba*	*prevzum.*
I.NOM		will fall.PRS.1SG
'I will fall.'		
38. Moong	*ba*	*prevzo.*
we.NOM	will	fall.PRS.1PL
'We will fall.'		

In the above examples, we can see that all the pronouns in the surface subject positions have nominative Case. Thus, it can be confidently claimed that the derivation, we had made above, can be a representative for all the constructions, formed with unaccusative verbs in the future time/tense.

A few words about agreement pattern in terms of ϕ-features are in place. In all the present, past, and future tense sentences above an agreement pattern arises where the subject agrees with the verb. Though, it has been an established fact that verbs in the past tense Pashto constructions agree with the object, not with the subject. Thus, this substantiates the morphological sub- hypothesis that agree relation between T and the relevant nominal for nominative Case assignment gets visible in Pashto, though not necessarily on T, as in all these cases it gets visible on V, and agree between ʋ or Voice and the relevant nominal for accusative Case assignment remains invisible in Pashto.

Conclusion

In this paper, we looked at the assignment of structural Case, especially nominative and accusative Cases, in unaccusative verb Pashto constructions form a minimalist perspective. We observed that in Pashto, unlike English and some other languages, the same verb can serve as unaccusative or as transitive. In the present tense unaccusative constructions, the structural Case to external arguments was assigned by T, through ϕ-features agreement between T and the external argument. The normal tendency in Pashto constructions has been that the external arguments in the past tense Pashto constructions receive accusative Case, while the internal arguments are assigned nominative Case. However, in section 5 we saw that the external arguments possessed nominative Case, assigned by T, thus pointing to the fact that in unaccusative constructions accusative Case cannot be assigned at any stage. As such no need was felt for introducing Voice functional category in the Pashto past tense unaccusative constructions; unlike other Pashto past tense constructions where it is believed that the [uϕ] of υ are withheld by Voice. In the future tense/ time unaccusative constructions the same pattern, i.e. T assigning nominative Case, prevailed, as is the case with other Pashto constructions in the future and present tenses. Also, the three derivations/ tree diagrams proposed for the three tenses were able to render the correct surface word orders for all the constructions in the three tenses.

All this points to the fact that the minimalist assumptions of Case assignment, namely, ϕ-features agreement between T and the relevant nominal resulting in assigning nominative Case to that nominal, and ϕ-features agreement between υ or Voice and the relevant nominal resulting in assigning accusative Case to that nominal, hold equally good for Pashto language unaccusative constructions. Thus all the hypotheses propounded and the derivations suggested for structural Case assignment in Pashto unaccusative constructions stand substantiated and empirically justified. In addition, all the verbs showed agreement with the subjects in the unaccusative constructions, thus substantiating our morphological hypothesis, namely, that in Pashto agreement between υ or Voice and the relevant nominal for accusative Case assignment is invisible, while agreement between T and the relevant nominal for nominative Case assignment is visible; however, this agreement does not necessarily get visible on T, rather in almost all cases it gets visible on υ or V or both.

This paper also shows some areas that need further research, such as, the fact that the nouns and pronouns in the external argument position in the past unaccusative constructions show different Case morphology when seen in the context of the rest of the constructions in the past tense. Our solution for this has been that υ in unaccusative verbs is defective, in terms of [uϕ] features, hence unable to assign

accusative Case. In other past tense Pashto constructions it is the Voice category that assigns accusative Case, however, there are no Voice categories in unaccusative constructions, therefore, at no stage the chance of accusative Case assignment arises. The Case will be nominative in the unaccusative verb constructions whether the argument is internal or external and the tense is either past or present or future. However, an independent cross-linguistic research on this topic would be a welcome addition.

Similarly, no doubt that in the syntactic component the agreement between a functional category, e.g. T and the relevant nominal is in terms of person, number, and gender features, while in the morphological component in majority of cases the visible agreement between T and the relevant nominal is in terms of person, number and gender; however, in some cases the visible agreement is only in terms of person and number and agreement in terms of gender is not visible. That why is it so, can prove an interesting research enterprise for those who are interested in syntax morphology interaction. Moreover, we left the topic about θ-roles inconclusive on the point that whether the argument of an unaccusative verb in Pashto can be a goal or not, due to space limitations and its obvious irrelevance for our purposes. However, it can prove a challenging research topic for those who have interest in thematic roles and θ-theory.

Notes

[1] Normally, a capital C is used in spelling for syntactic (abstract/structural) Case, while a small c is used in spelling for semantic cases, morphological cases, and cases in general.

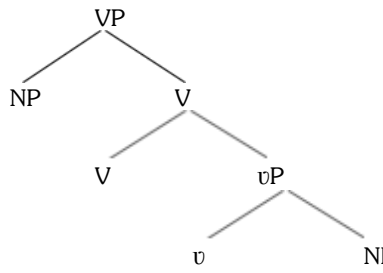
[2] Waziri Pashto as its name indicates is a sub-variety of Pashto, spoken by the Wazir tribe, mostly living in North Waziristan, South Waziristan, Frontier Regions of Bannu and the newly created tehsil/ sub-district in Bannu district called Wazir Bagh.

[3] *The Uniformity of Theta Assignment Hypothesis (UTAH):* Identical thematic relationships between items are represented by identical structural relationships between those items at the level of D-structure.

[4] Among Pashto grammarians, there are two schools of thought on the nature of the base form of the verb. Raverty (1855) and most of the traditional grammarians after him believe that *masdar* which can be roughly translated as the infinitive, is the base form of the verb in Pashto. This form of the verb is characterized by the morphological marking of ل at the end of the word. This is similar to the English alphabet L in its phonetic realization. However, Tegey & Robson(1996) came up with the idea that the infinitive is not the base form of the verb; rather different verbs have different base forms, having different endings. So, following the majority of the grammarians, our verb will have the base form *waredəl*, while following Tegey & Robson (1996) our verb will have the base form *wareg*. On a personal note, we think that the formulation of Tegey & Robson (1996) may have some sophistication but the formulation of the rest of the grammarians has the advantage that it is very easy to be learnt. However, to avoid any controversy and to give a comprehensive picture, we have given both forms of the verb.

[5] Hierarchy of Projection Principle is an innovation on the part of Adger (2004). This is what he says about Hierarchy of Projection:

> In order to keep the relation between little υ and VP conceptually distinct from selection, we will just assume that there is a special Hierarchy of Projections, such that whenever we have a little υ, it always has a VP complement. In an intuitive sense, little υP is an extension of the projection of VP, in that it is still verbal, but it adds further semantic information. We will state the Hierarchy of Projections as follows:
>
> (112) υ > V
>
> If the Hierarchy of Projection is not met, then the structure will be ruled out. This means, for example, that the following structure is not generated by the system:
>
> (113)



(p. 135)

Later, he completes his hierarchy of projection and gives it the following order:

> Hierarchy of Projection:
> Clausal: C > T > (Neg) > (Perf) > (Prog) > (Pass) > υ > V
> Nominal: D > (Poss) > n > N (p. 333)

The items enclosed in round brackets show that they are optional.

[6] Following Adger (2004), we would use the symbol * within brackets to show strong features. Of course, we would not use it outside the bracket as this symbol is also being used by grammarians for unacceptable/ ungrammatical constructions.

[7] It would be better that the whole paradigm for strong Pashto personal pronouns is given, notwithstanding the fact that another paradigm for clitic pronouns or pronominal clitics exists, but they are irrelevant here:

Type of the pronoun	as subject	as object	as object of preposition
1S	*zə*	*ma*	*ma*
1PL	*moong*	*moong*	*moong*
2S	*thə*	*tha*	*tha*
2PL	*thaso*	*thaso*	*thaso*
3S.M (distant)	*hagha*	*haghə*	*haghə*
3S.F (distant)	*hagha*	*haghay*	*haghay*
3PL (distant)	*hagoi*	*hagoi*	*hagoi*

3S.M (near)	*day*	*də*	*də*
3S.F (near)	*do*	*day*	*day*
3PL (near)	*doi*	*doi*	*doi*

[8] Pashto grammarians do not agree among themselves whether Pashto has future tense or not. Clearly, there is a modal clitic *ba* in the future tense constructions in Pashto that differentiates present tense constructions from the future tense. We do not fall into the controversy whether future tense exists in Pashto or not. However, to satisfy both sides, we will give and analyse Case assignment in the so-called future tense /time constructions. Thats why I have used tense/time instead of tense.

[9] The terms adjunct, adjunction, adjoin, etc. have been the topic of a lot of discussion during the last three decades. We will try to keep ourselves away from the thorny issues involved with these topics. We will only restrict ourselves to the use of adjunction/adjoin in the sense that when an adjective/adjunct merges with a nominal it is not a pure merge in the sense that we find, for example, between a verb and a nominal, where the valuation of features and in most cases theta role assignment is involved; rather, it is a sort of merge where neither the valuation of features takes place, nor there is an assignment of theta-roles. Moreover, as adjuncts cannot be the heads of their constructions, therefore, whenever an adjunction/adjoin occurs the adjunct does not project, rather, the new formed structure is only the extension of the old structure, as for instance: an adjunction/adjoin of an adjunct to an NP will be an extended NP.

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Antic Disposition: *Hamlet* in the Light of Cooperative Principle

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Abstract

This paper is an attempt to analyse an extract from Shakespeare's "Hamlet" in terms of Grice's cooperative principle. The extract is selected from Act II/ii, ll.170-219, which consists of a conversation between Hamlet and Polonius. Discourse analysis is the analysis of language in use. A discourse analyst looks at language in its context and describes it in terms of its purpose and functions in human affairs. In other words the main focus of a discourse analyst is 'context, text and function' (Cutting, 2002:2). The cooperative principle enables the speaker and the listener to convey and interpret the implications of an apparently metaphorical utterance (Grice, 1975). Cutting (2002: 34-5) has discussed the four maxims of the cooperative principle as proposed by Grice (1975), which might be observed or flouted by participants according to their purpose. By flouting a maxim, the speaker conveys more than what is said through 'implicature'. The selected extract from Hamlet has been analysed using the principles of cooperation and implicature. Hamlets speech in the selected extract can be treated as an explicit example of the violation of the four maxims of the cooperative principle. It is concluded that Hamlet accomplishes his purpose of putting on an "antic disposition" by flouting the four maxims of the cooperative principle.

Keywords: Grice's maxims, cooperative principle, implicature, Hamlet

Introduction

Discourse analysis is the analysis of language in use. A discourse analyst looks at language in its context and describes it in terms of its purpose and functions in human affairs. Discourse analysis has become the focus of conversation analysts. They analyse a conversational text whether written or verbal within the context and evaluate its functional value. According to Cutting the main focus of a discourse analyst is 'context, text and function' (2002:2).

In his explanation of the term 'context', Cutting, referring to Peccei (1999) and Yule (1996) believes that language in context implies:

> … analyzing parts of meanings that can be explained by knowledge of the physical and social world and the socio-psychological factors influencing communication as well as the knowledge of the time and place in which the words are uttered or written. (2002:2).

The meaning of an utterance is dependent on the assumed shared knowledge of the context of the speaker and the listener. The analysis of text includes the study of coherence in utterances. Coherence is the quality that keeps a text unified and meaningful. This quality shows the relation that holds between words in long stretches of sentences in a text, referring backwards and forwards to other words in the texts (Cutting, 2002:2).

Finally, analysing function entails the investigation of the purpose or the goal behind an utterance. The purpose may be directly conveyed or it may be implied. The speech act theory deals with this particularly. It points out what utterances are supposed to do; promise, command, question or request. Indirect speech acts indicate the intention in an implied manner (Cutting, 2002:2).

The 'text' of a discourse can be analysed using H. P. Grice's Cooperative Principle. It was first proposed by Grice in 1975 in his famous paper 'Logic and Conversation'. Traugott and Pratt have explained the cooperative principle in the following words:

> Indirect communication works only by virtue of a basic, shared assumption that when people speak and listen to each other, they normally do have the intention of accomplishing purposeful and effective communication in the context. This assumption is called the 'Cooperative Principle'… being a cooperative speaker means speaking with a viable communicative purpose vis-a-vis the hearer in the context, and speaking

> in such a way that this purpose is recognizable to the hearer. Being a cooperative hearer means trusting that the speaker has a reasonable purpose in speaking, and doing the necessary work to discern that purpose. (1980:237)

In daily conversation, the cooperative principle plays a crucial role. Without it, effective communication would not be possible, because language is versatile and metaphorical. Grice states the cooperative principle as 'Make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or the direction of the talk exchange in which you are engaged' (1975:45). From this principle, he has drawn four maxims that have become the most potent tools for conversation analysis. These are summarized as:

> *The maxim of quantity:* The speakers should be as informative as is required, that they should give neither too little nor too much information.
>
> *The maxim of quality*: The speakers are expected to be sincere, to be saying something that he/she believes corresponds to reality.
>
> *The maxim of relation:* The speakers are assumed to be saying something that is relevant to what he/she has said before.
>
> *The maxim of manner:* The speaker needs to be brief and orderly, and avoid obscurity and ambiguity. (Cutting, 2002: 34-5)

Speakers may observe or flout the maxims according to their purpose. In a situation in which a speaker wants to be clearly understood by the hearer, he/she will strictly observe the maxims of the cooperative principle. His/her utterances will be truthful and literal rather than metaphorical, he/she will give the exact amount of information needed, he/she will be to the point and not ramble and his/her utterances will be exact, clear and unambiguous. On the other hand in daily conversation, people often do not directly voice what they actually mean to say. Language is often used in an indirect manner mostly for social or cultural reasons. The indirect speech is achieved by avoiding the four maxims of the cooperative principle and has been termed as implicature by Grice (1975). 'Implicature is a technical term in the pragmatics coined by H. P. Grice (1975), which refers to what is *suggested* in an utterance, even though neither expressed nor *strictly implied* (that is, entailed) by the utterance' (Blackburn, 1996: 189). According to Elizabeth Black (2006: 24) a speaker's failure in observing the cooperative principle in his speech might take a number of forms. She has pointed out four different forms of such a failure:

Opting out: Making clear that the speaker is aware of the maxim, but is prevented for some reason from observing it.

Violating a maxim: often with an intention to mislead, this is often a quiet act, also known as lying.

A **clash** arises when a speaker cannot be fully cooperative. For instance, to fulfil one maxim (say, of quantity) might require the speaker to break another (of quality)…

Flouting occurs when the speaker makes it clear to the hearer that he/she is aware of the cooperative principle and the maxims, so that the audience is led to consider why the principle or the maxim was broken.

According to Thomas 'A flout occurs when a speaker blatantly fails to observe a maxim…there is a deliberate intention of generating an implicature' (1995:88). When speakers violate the maxims in their speech, they expect the hearer to discern the implied meaning. Speakers of a language may flout any of the above-mentioned maxims according to their purpose. In normal conversation speakers adhere to these maxims to a greater extent as Cooper observes 'We rarely fail to observe the maxims casually, for no reason, but we do fail to observe them intentionally for a variety of reasons' (1998:57). By flouting a maxim and indulging in implicature, the speaker conveys more than what is said.

Flouting the maxim of quantity would mean giving too little or too much information for a reasonable purpose and leaving the inference to the hearer. Flouting the maxim of quality would imply a metaphorical use of language, an exaggerated expression of feelings (hyperbole), irony, or banter. Irony and banter together form a pair. 'While irony is an apparently friendly way of being offensive, the type of verbal behavior known as "banter" is an offensive way of being friendly…' (Cutting, 2002:38).

The maxim of relation is flouted when the speaker does not make the connection between his words and the context clear in a verbal manner. The speaker assumes or expects the hearer to understand what the utterance did not say through 'implicature'.

A speaker may flout the maxim of manner if he wants to exclude a third party from the conversation or if he wants to confuse the hearer by being obscure. The cooperative principle can be used to analyse a discourse on the level of character-to-character interaction or it may be used to analyse the processing of the whole text, and may help in understanding the relationship between narrator and

characters. The qualitative difference between flouting and other cases of failure in the observance of maxims is that it does not reduce the quality of communication (Alvaro, 2011:36).

This paper focuses on a character-to-character interaction of the selected text. However, the implicature becomes obvious because of the extra knowledge that the audience holds and Polonius lacks.

Hamlet: An analysis through implicature

In this paper, Hamlet's conversation with Polonius is analysed from the perspective of last of the above-mentioned failures i.e. the "flouting" of the maxims. The paper argues that Hamlet's antic disposition is a proof that he flouts the maxims not because he is not aware of them but because he wants to befool Polonius and that it is a conscious act on his part. The text analysed is lines 170-219 in Scene II of Act II in the play Hamlet by Shakespeare. In these lines Polonius is trying to cross-examine Hamlet to ascertain his madness.

The extract from the text of 'Hamlet' is analysed, from point of view of implicature and the violation of the maxims. Hamlet's speech in the selected extract can be treated as an explicit example of the violation of the four maxims of the cooperative principle. Sometimes he flouts one maxim which evokes the violation of another maxim thus making the implicit meaning of the utterance even more complicated in its inference. Hamlet seems to be speaking in implicit terms for his own purpose and Polonius does not seem to discern his intentions, mainly because he is interpreting Hamlet's utterances for their literal meanings. Consider lines173-175:

Pol. Do you know me, my lord?

Ham. Excellent well, you are a fishmonger.

Pol. Not I, my lord.

The maxim of quality proposes that speakers should say what they believe corresponds to the reality (Cutting: 2002: 34). Hamlet in his reply to Polonius's query, flouts this maxim. Instead of giving the expected answer he gives an unexpected reply, which on the surface seems to be irrelevant and senseless. His use of the word 'fishmonger' is metaphorical rather that literal. But Polonius fails to discern the implicature.

Apparently Hamlet intends to tell him that he is an infuriatingly inquisitive who interferes in other people's lives. Polonius an outsider to Hamlets immediate family is irritating to Hamlet in the sense that he acts as the King's and the Queen's counsellor in their personal problems. It could be that Hamlet is referring to him as a panderer as he had overheard Polonius saying to the King before Hamlet came in:

> "at such a time I'll lose my daughter to him". (163)

If any of these are Hamlet's intentions, he is clearly flouting the maxim of quality. He is indicating Polonius's character in metaphorical terms rather than identifying him in terms of his name, as Polonius seems to expect.

When Polonius claims to be an honest person Hamlet's violates the maxim of manner in his reply

> "Ay, sir. To be honest, as this world goes, is to be one man picked out of ten thousand". (178)

He is obscure as to what he really intends to say. Instead of telling Polonius plainly that he does not think of him as an honest person, Hamlet replies that to be honest is very rare, to which Polonius foolishly agrees. It can be observed that Hamlets purpose of ridiculing Polonius without being overtly offensive is fully accomplished with the help of violation of the maxims of the cooperative principle. The maxim of manner is flouted again in Line 192-194 when Hamlet tells Polonius about the 'matter' in the book that he is reading. He is deliberately obscure and delightfully misleads Polonius in his pomposity. Consider the passage from line 196 to 204:

> *Ham:* Slanders, sir. For the satirical rogue says here that old men have grey beards, that their faces are wrinkled, their eyes purging thick amber and plum-tree gum, and that they have a plentiful lack of wit, together with most weak hams- all which, sir, though I most powerfully and potently believe, yet I hold it not honesty to have it thus set down. For yourself, sir, shall grow old as I am- if like a crab you could grow backward. (196-204)

When he says he cannot agree with the author's view, of old people being ugly and lacking wit, looking at Polonius, but only if Polonius could go back like a crab, it is obvious that Polonius could not go back in time. In indirect terms, he calls Polonius old and ugly and a fool without him being aware of it. By flouting the

maxim of manner he says it in such an obscure style that Polonius does not get a hint of what Hamlet actually meant.

Hamlet's next utterance is a good example of the flouting of the maxim of relation. The maxim of relation says that "…speakers are assumed to be saying something that is relevant to what has been said before" (Cutting, 2002: 35). Polonius is sure that Hamlet is mad because Hamlet's speech seems random, scattered, and irrelevant to him. On the surface, the utterances of Hamlet are unconnected. His conversation seems incoherent and disjointed. Polonius is not able to detect the implicit connection between Hamlet's utterances and the context. Hamlet's speech in the following exchange

Pol: That's very true, my lord.

Ham: "For if the sun breed maggots in a dead dog, being a god kissing carrion. Have you a daughter?" (180-2)

seems irrelevant and disjointed on the surface. Polonius fails to notice the connection between this utterance and the one uttered earlier in the same scene in which Hamlet calls Polonius a 'fish-monger' (Line174). Instead, he interprets it in connection with Hamlet's utterance immediately before it and thus fails to understand the implicit meaning in it.

Hamlet refers to the grave and death:

Pol: Will you walk out of the air, my lord?

Ham: into my grave? (207)

And again in lines 216-17:

Ham: you cannot, sir, take from me anything that I will not more willingly part from withal-except my life, except my life, except my life.

This can be analysed in terms of the violation of the maxim of relation. He may be implicitly referring to the danger he is in with reference to his uncle. However, since his utterances do not make the connection clear, Polonius takes his speech for a madman's speech and inversely appears a fool to Hamlet.

Hamlet indirectly makes Polonius seem more ridiculous by being literal in interpreting Polonius's speech. Consider lines 191-195:

Pol: . . . what do you read, my lord?

Ham: Words, words, words.

Pol: What is the matter, my lord?

Ham: Between who?

Pol: I mean the matter that you read, my lord.

By being literal in interpreting Polonius's speech Hamlet seems to be acting as an uncooperative hearer; 'word, words, words'; Hamlet flouts the maxim of quantity here along with the maxim of manner. He is being a miser with words. Literally Hamlet is reading words in a book, but he is expected to answer in terms of the message carried in the book, to which he does not comply. It appears that his intentions are to emphasize the emptiness of words if they are not understood properly. But rather than saying it in an elaborate and more comprehensive manner he only repeats a single word' 'words'. It could have been a hint for Polonius that Hamlet's conversation seems erratic to him because he is not able to understand them fully in terms of their context and metaphorical implications.

The complexity in Hamlet's speech is strengthened because most often when he flouts one maxim another maxim is flouted by default. It can be observed in his utterance where he declares Polonius a "fish monger" (lines 173-4):

Pol: Do you know me, sir?

Ham: Excellent well. You are a fishmonger.

Here, by flouting the maxim of quality the violation of the maxim of quantity is also evoked.

Hamlet not only flouts the maxim of quality here by being insincere in his reply, he also flouts the maxim of quantity by default. He does not give a full account of the characteristic traits of Polonius, instead he points to them in a single phrase, 'a fish-monger'. He says too little to be understood directly. It can be noticed that Polonius does not get offended at all. Rather than considering the characteristic features of a fish-monger he simply considers the profession and thus fails to understand the implicature. If he had been a cooperative listener, he would have done the necessary work of putting Hamlet's utterances in a larger context and would have tried to recognize the reason behind Hamlet's speech.

Similarly he flouts the maxim of quality by default when he flouts the maxim of relation in the exchange discussed earlier about "the sun breeding maggots" in a "dead dog" (lines:181-2) He is being metaphorical rather than literal. But Polonius does not go deep beyond the surface meaning of his words. He does not bother himself with trying to figure out what Hamlet means by 'the sun' or 'a dead dog' or by 'maggots' (line: 181). Just as he does not understand the warning implicit in the utterance that follows:

> *Ham:* Let her not walk i'th' sun. Conception is a blessing, but as your daughter may conceive – friend, look to't. (184-5)

He is literal to an extent that he thinks Hamlet is harping on his daughter, just because she is in his words when actually Hamlet is focusing on the fact that Polonius is a "fish-monger" to him.

Conclusion

Grice's maxims and the concept of implicature have been used as tool to understand a dramatic text. These have proved to be potent mechanism in understanding how the element of drama is created in the text. They have also helped to precisely focus on the technique through which inferences are understood or otherwise in the text to create the dramatic effect. The interpretations of the text differ for the audience and Polonius due to the added knowledge of the context and Hamlet's intention that the former possess and later lack. The differences in the inferences drawn create the dynamics of the drama as we know it.

The examination of the interplay between the literal and the implied sentence meaning reveal that by flouting the four maxims of the cooperative principle, Hamlet's purpose of putting on an "antic disposition" is fully accomplished. He succeeds in deceiving Polonius and establishing the fact that he is in actual reality turned mad by making his language seemingly obscure, scattered, deviant, and scarce in words. If had been literal, clear and appropriately elaborate in conveying the same intentions, his words would have created a lot of annoyance and the threads of the plot would have run contrary to the dramatist's intention. Polonius would have taken his words as a serious offense, Claudius would have found out Hamlet's views about the matrimony and about the murder of Hamlet's father and Ophelia might have been disillusioned with the idea of love altogether. The whole play might have ended differently.

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The Strain of Romanticism in the Poetry of T.S. Eliot

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Abstract

In many of his critical writings, T.S .Eliot claims to be a votary of classicism. This claim notwithstanding, there are strains of romanticism in his poetry as well as in his essays. The present study is directed to highlight this ambivalence with reference to Eliot's critical essays as well as his poetry. The terms 'classicism' and 'romanticism' are too frequently used in the study of literature. There is also a tradition to classify certain periods in the history of English literature as Classical or Romantic. This classification is misleading because no period or poet can claim to be wholly in the tradition of classicism or romanticism. They are two different tendencies which are simultaneously traceable in the writings of an artist, though not in equal proportion. Eliot's leanings towards romanticism are manifest in all his poems, especially in *Four Quartets*.

Keywords: classicism, romanticism, ambivalence, impersonality.

Introduction

In his preface to *For Lancelot Andrews* (1928), T.S. Eliot asserted that he was a "classicist in literature, royalist in politics, and anglo-catholic in religion" (Smidt 28). In all the three domains, Eliot adhered to tradition and authority. For, without this conformity, he maintained, there will be chaos and disorder in life. This accounts for his insistence on abiding by the principles of classicism and drawing inspiration from what has been written in the past, especially in the ancient Greek and Roman literature. Romanticism, on the other hand, says Eliot, is symptomatic of disorder and chaos. Responding to Middleton Murry's objections to classicism,

he says that the difference between classicism and romanticism is "the difference between the complete and the fragmentary, the adult and the immature, the orderly and chaotic (*Selected Essays* 26). He further quotes Murry: "The English writer, the English divine, the English statesman, inherit no rules from their forebears; they inherit only this: a sense that in the last resort they must depend upon the inner voice" (27). To be guided by one's inner voice, retorts Eliot, is tantamount to "doing as one likes" (27). Such an attitude, he implies, will in turn give rise to anarchy in the creative world. This being so, he advocates compliance with the rules and traditions handed down by the earliest masters. But for this adherence, it is inconceivable to produce great art.

Eliot's distaste for romanticism notwithstanding, there are flashes of it in his critical writings. This is testified by his own statement that "a poet in a romantic age cannot be a classical poet except in tendency" (*Selected Essays* 424). Born in an age when the influence of romanticism had not completely died down, Eliot could not remain unaffected by it. As a classicist he shows his distrust in inspiration. The creative process, according to him, is a matter of toil and labour. It calls for perspiration and a good deal of intellectual drudgery. But he reverts his position when he says that the process of poetic composition "is a concentration which does not happen consciously or of deliberation" (21). Eliot thus "comes close to accepting the idea of supernatural inspiration" (Smidt 40). In his commentary published in the October issue 1932 of *The Criterion,* he further says that " in the greatest poetry there is always a hint of something behind, something impersonal, something in relation to which the author has been no more than the passive (if not always pure) medium" (Smidt 44). "The hint of something behind," says Smidt, "is actually a half-admission of belief in the divine inspiration of the poet" (45).

Eliot's theory of impersonality is too well-known to reiterate. An artist should be objective and detached in his work. In other words, he should not let his own self intrude into his work of art. For, the reader's interest in a piece of art is not in the personality of an artist but in the permanent and universal truths of life he conveys. This being so, the artist should keep himself apart from his work as much as possible. The mind of the poet, Eliot says, is like a catalyst. As the catalyst remains unaffected during the process of chemical reactions, so it should be with the mind of a poet during the process of poetic creation. All these are fine and good in themselves. But his theory of impersonality is not the whole truth about creative art. It does not stand the test of his own yardstick. About the relation between the society and the artist and its consequent reflection on the work of art, he says, "[t]he tension within the society may become also tension within the mind of the most conscious individual" (*Notes* 23). This is true that Eliot is not subjective like the romantics. Nevertheless, there is a strong feeling among the readers that the

experience of life presented in his poems is that of the poet himself, revealing his attitude and perception of life.

Following the romantic tradition Eliot underlines the emotive origin of poetry. He says that "poetry has primarily to do with the expression of feeling and emotion; and that feeling and emotion are particular, whereas thought is general" (On Poetry 19). In his later essay "The Three Voices of Poetry" (1953), he betrays his romantic leaning. Of the three voices, he is more in favour of the first voice - "the voice of the poet talking to himself" (97). Further in the same essay agreeing with the views of the German poet Gottfried Benn, he says that the poetic exercise provides a sort of catharsis to the poet's pent up feelings and sentiments. The poet is "oppressed by a burden which he must bring to birth in order to obtain relief" (98). Eliot is, in fact, echoing the commonly held notion of subjectivity in romantic poetry.

The spirit of romanticism promotes idealism. The romantics are inspired with an ideal vision of life which is in conflict with the existing order. This being so, they are overwhelmed with melancholy and a sense of dissatisfaction with the values of life obtaining in the society. Consequently, they give way to a note of pessimism. Not only this. Tender-hearted as they are, they are drawn towards the underprivileged in the society. They are also moralists. Their morality is conditioned by the established values of life prevailing in every civilized society. They are averse to the pursuit of materialism as well. Wordsworth complains against his fellow countrymen that they are all preoccupied with "getting and spending" and they have no time to "see in Nature that is ours;" ("The World is too Much with Us" Lines 2,3).

Temperamentally Eliot is inclined towards the values of life that are essentially romantic. In his poems he is a ruthless critic of the modem civilization which, according to him, is spiritually and morally bankrupt. His contempt for materialism is manifest in his description of Mr. Eugenides, the Smyrna merchant, as 'one-eyed', and 'Phlebas the Phoenician sailor', whose death is not followed by rebirth because of his preoccupation with the thought of 'profit and loss' ("The Waste Land"). His morality and the spirit of humanitarianism are the fruits of his upbringing. The New England background left an indelible impression on his mind. His father was a strong Unitarian and his mother a literary figure. From both his parents, he inherited what made him a person of strong moral fibre as well as sophisticated literary taste. Added to these, the "young Eliot was more than usually sensitive" (Smidt 6). These early experiences and impressions must have contributed to the shaping of his idealistic personality.

It is too naive to classify a work of art into 'classicism' and 'romanticism'. They, in fact, represent two different attitudes which are simultaneously present in the writings of any author, though not in equal proportion. At some period in the history of English literature the former is dominant while at other the latter is more assertive. But none of the period can be said to be exclusively Classical or Romantic. The eighteenth century is predominantly an Age of Classicism. Nevertheless, there are poets who reflect the spirit of romanticism occasionally. "Belinda smil'd, and the entire world was gay", writes Pope in *The Rape of the Lock* (II: Line 52). This line is highly imaginative- the faculty which was decried by Locke and Hobbes as deceptive and wayward- which shows the poet's sardonic ridicule of emotion in describing the coquetry of Belinda. On the other hand the late nineteenth century is predominantly a romantic period. Wordsworth and other romantics, in spite of their advocacy of romanticism, often reveal classical tendencies. To Wordsworth "[p]oetry is a spontaneous overflow of powerful feelings". All the same, he does not rule out the role of intellect and conscious effort in poetic composition. This is evident when he says: "Poems to which any value can be attached were never produced on any variety of subjects but by a man who, being possessed of more than usual organic sensibility, had also thought long and deeply" (preface to *Lyrical Ballads:* 165) . In the twentieth century as well there are poets such as W.B Yeats, T.S. Eliot. Auden, Dylan Thomas who, despite their adherence to classicism, could not escape the influence of romanticism in their writings. To quote Walter Pater: "the romantic spirit is, in reality, an ever-present and enduring principle, in the artistic temperament" (I00). He further adds: "Romanticism... although it has its epochs, is in its essential characteristics rather a spirit which shows itself at all times, in various degrees, in individual workmen and their work" (l05).

Edward Lobb has made a detailed analysis of Eliot's critical essays to show his indebtedness to Romantic critical tradition. He has taken great pains to highlight the parallelism between Eliot's literary thoughts and those of the romantics. Of all the romantics, Eliot is much closer to Keats in his approach to many literary issues. To cite only a few examples, Lobb says that "Eliot's concept of tradition and Keats's view of the usefulness of the past" are alike (64). Both of them look upon the past "as a continuing source of energy for the contemporary poet" (64). Keats' hatred of "poetry that has a palpable design upon us" is very similar to what Eliot said that in a creative art, philosophy should be presented in the form of general truth not as an end in itself. In other words, both are opposed to using philosophy or idea for the sake of propaganda. As for Coleridge, Eliot shares with him much of his ideas on social issues (Kojecky qtd. in Lobb 68). In *The Use of Poetry and the Use of Criticism* (1964), he cites Coleridge's famous distinction of imagination and fancy in *Biographia Lliteraria* (76-79*).* Although Eliot did not hold Wordsworth in high

esteem as a critic, there is some resemblance between the two in his remarks on the proper language of poetry. To quote: "Emotion and feeling then are best experienced in the common language of the people. . . . that is, in the language common to all classes: the structure, the rhythm, the sound, the idiom of a language, express the personality of the people which speak it" (qtd. in Lobb70). In spite of the fact that Eliot is the poet of the urban world, there is element of primitivism in his poem which brings him closer to Wordsworth. Lobb cites the example of "Animula" (1929), which depicts the child's psychology (71).

Eliot's poetry is ancillary to his criticism. In other words, his poetry exemplifies his critical precepts. In the guise of Prufrock Eliot reflects the "impact of extreme self-consciousness on a modem mind, much like his own" (Raghavan 119). Prufrock's self-awareness distracts his romantic longings much like his creator. When the protagonist of the poem says:

> We have lingered in the chambers of the sea.
> By sea-girls wreathed with seaweed red and brown
> Till human voices wake us, and we drown. (Lines 29-131)

He, in fact, echoes his romantic yearnings for the imaginative world. The drowning into "the chamber of the sea" is indicative of his passion for the "viewless wings of Poesy" (Keats' "Ode to A Nightingale" Line 33*)* _ the passion which is essentially romantic. He is awakened from this state of imaginative existence by "human voices", that is, intellect but he again relapses into the same state. Prufrock is every inch a romantic figure. His passions and longings are typical of a person who is after something ideal that he craves for but the conscious-self dissuades him from pursuing this course because of the fear of unsuccess. Prufrock eagerly desires to "have been a pair of ragged claws/Scuttling across the floors of silent seas"(Lines 73-74). Elizabeth Drew interprets these lines as the protagonist's craving "for uncomplicated animal existence", which may make "a safe haven where his inner universe is no longer disturbed by any tormenting human problems" (Raghavan 119). Prufrock's passion for being "a pair of ragged claws" swimming under the chamber of the sea is indicative of his desire to escape because of the social humiliation as a consequence of rejection.

Prufrock recalls the past "I have known them all already, known them all-" (Line 48), "And I have known the eyes already" (Line 55) which reveals his romantic leaning. There is also sad realization on his part that he has misspent his life: "I have measured out my life with coffee spoons"(Line 51). He then identifies himself with a worm "sprawling on a pin" (Line 57). In such a state of helplessness, he wonders if he can "spit out all the butt-ends of [his] days and ways?" (Line 60). This

is, in fact, an expression of disgust at his inability to change his futile life. His wistful longing for a thing that is elusive, the note of melancholy at the wastefulness of his life, and his escapism: they all typify him as a romantic figure.

Technically *The Waste Land* is in the classical tradition but the inner breath of the poem is cast in a romantic mould. In line with Baudelaire, Eliot is a poet of urban life, but the poem under review opens with a description of Nature: "April is the cruellest month, breeding/Lilacs out of the dead land" ('The Burial of the Dead': Lines 1-2). "The outer landscapes", says Raghavan, "served as objectives-correlative for projecting the emotions of the poet as they did for the earlier Romantics" (121).

The Romantic tradition glorifies the past and condemns the present. *The Waste Land* is structured on the ironic contrast between the past and the present cultures. Like other romantics, Eliot admires the past and detests the present. This parallelism runs throughout the poem. Sometimes it is intended to show difference between the two cultures and at times it is intended to highlight the similarities. In the second section of the poem, "A Game of Chess," the contrast is between love in the past and the present. "The Chair she sat in, like a burnished throne,"(Line 1) immediately reminds us of Shakespeare's Cleopatra whose love for Antony was of the soul rather than of the flesh. In contrast, the love of other women in this section is stale, lacking the warmth of affection. Such a contrast recurs in this section in the allusion to the love of Ferdinand and Miranda in *The Tempest*- "Those are pearls that were his eyes". It is by virtue of this song that Ferdinand is lured to meet Miranda whose love for each other is again as pure as that of Cleopatra for Antony. But the love of other women here is sterile. There is no reciprocation in their love. The contrast between the Elizabeth - Leicester love and that of the three Thames daughters in the third section, "The Fire Sermon", further reinforces the difference between "Elizabethan magnificence and modem sordidness" (Brooks 156).

The Waste Land also illustrates Eliot's dislike of human indignities, his aversion to rabid materialism, his distaste for war and his disdain for sexual waywardness and indiscipline. As already stated, these are essentially romantic features. The romantics are usually inspired by the spirit of humanitarianism and other positive values of life. This is not to say that the classicists are otherwise. But the history of Romanticism reveals that they are more valued by its adherents. Right from Wordsworth to Tennyson and even Arnold, a classicist in his critical essays but a romantic in his poetry, their poetry upholds the human and moral values of life. True to the romantic spirit, Eliot abhors war, sexual anarchy and materialism. For, they are contributing to the disintegration of modem civilization.

More than any other poems of Eliot, *Four Quartets* is very much in the romantic tradition. Nowhere is he so explicit in expressing his personal experiences as in this poem. The subtitles of each of the four poems are named after specific places, "two of them connected with Mr. Eliot's family history" (Gardner 62). *Burnt Norton* is the name of a seventeenth century house in Gloucestershire which the poet envisages as in ruins. Eliot stayed near the house during the summer of 1934, and must have visited its garden, perhaps with some other person. *East Coker* is a Somersetshire village from which, in the seventeenth century, one of his ancestors, Andrew Eliot, went to America. *The Dry Salvages* are a small group of rocky islands near Massachusetts, the place where their ancestors had originally settled. *Little Gidding* is named after a small country church in London. In the seventeenth century Nicholas Ferrar (1591-1637), a saint, with some of his relatives, retired for spiritual devotion to this country church. The visit to these places, familiar as Eliot was with them having family connection with at least two of them, must have kindled the emotions and thoughts that are intensely personal- the fact which runs counter to his theory of impersonality.

Four Quartets is thus very much subjective. In this poem, the different parts of which have been written at different times, the poet has recorded his personal experiences and reflections. The stock theme in the poem is that man's salvation lies in his unshakable faith in God and devotion to Him. The earth-bound life cannot give the satisfaction which the spiritual life offers. The poet, therefore, underlines the need to turn towards spirituality which may be had in two ways: by self-abnegation as well as by responding to the nature of external reality. In other words, we can promote spirituality by renouncing the world or by living in this world. The way up and the way down, says Heraclitus, the pre-Socratic Greek Philosopher, are one and the same. To us living in the flux of time, the poet says, there may come a sudden phase of spiritual illumination which is, of course, transient, but, none the less, very satisfying:

> Dry the pool, dry concrete, brown edged,
> And the pool was filled with water out of sunlight,
> And the lotos rose, quietly, quietly,
> The surface glittered out of heart of light,
> And they were behind us, reflected in the pool,
> Then a cloud passed, and the pool was empty. (BN 1: Lines 36-41)

Eliot's religiosity in this poem as well as in other poems, in the light of what T.E. Hulme says, is symptomatic of his anti-romantic stance. For, Hulme says

> You don't believe in God, so you begin to believe that man is a god. You

> don't believe in Heaven, so you believe in a heaven on earth. In other words, you get romanticism.... Romanticism, then, and this is the best definition I can give it, is spilt religion. (qtd. in Raghavan, 138)

Hulme thus implies that romanticism and faith in God cannot co-exist. Romanticism demands exercise of imaginative power which runs counter to faith in religion. This is a very specious argument and smacks of bias against romanticism. Hulme was a staunch classicist and, therefore, an inveterate enemy of romanticism. Eliot's poetry negates such a view, although he was a great exponent of Hulme's advocacy of classicism. His unshakable belief in the efficacy of religion to deliver man from the present crisis in every segment of life, does not in any way affect the potency of his imagination and his creative ability. Far from this, this belief in God strengthens his inspiration and imparts poetic flavour to his work. His despondency and despair about the modern civilization should not be viewed negatively, that is, it should not be taken as the expression of his distrust in the efficacy of religion to resolve the contemporary problems. It rather shows his great concern to retrieve the present civilization from complete destruction which is possible only when people turn towards religion. This being so, the protagonist in *The Waste Land* invites the votaries of this civilization to "come under the shadow of the red rock"('The Burial of the Dead': Line 26).

Eliot's subjectivity is also manifest in his reflection on the relation between art and life (BN V), and in his awareness of his old age (EC II). The materials of art are subject to the flux of time and have no inherently external quality about them. But it assumes greatness and everlasting quality because of the form and pattern the author confers upon it. Eliot is conscious of the difficulties in disciplining words into artistic forms:

> … Words strain,
> Crack and sometimes break, under the burden,
> Under the tension, slip, slide, perish,
> (BN V: Lines13-15)

The greatness of art thus consists in its formal aspect which the author achieves by subjecting himself to strict discipline. This is analogous to spiritual discipline. The union with God, says Eliot, is possible only through disciplined practice of prayer and contemplation. In his reflection on the relation of art with life, he is reminiscent of Keats' Ode on A *Grecian Urn* when he says "as a Chinese jar still/Moves perpetually in its stillness"(BNV: Lines 6-7). Like Keats he believes in the permanence of art and transitoriness of life.

Eliot wrote *Four Quartets* when he was in the late fifties. It is then quite likely that he is thinking of his advancing years in the following lines:

> What is the late November doing
> With the disturbance of the spring,
> And creatures of the summer heat.
> (ECП: Lines1-3)

In this section the poet realizes that with the advancing age he is gradually heading towards his end. This is evident from the following lines

> Scorpion fights against the Sun
> Until the Sun and Moon go down
> Comets weep and Leonids fly.
> (ECП: Lines11-13)

Everything has its end. This is the inexorable law of Nature. The universe itself is subject to destruction.

Eliot's divided loyalties between classicism and romanticism are thus evident from the above analysis. The inconsistency may be due to the fact that he was simultaneously influenced by the thoughts of various intellectuals of his time as well as those who belonged to the past. These thoughts were often contradictory to each other. While Irving Babbit, T.E. Hulme and George Santayana fostered in him love of classicism, his study of Dante's *Divine Comedy* and interest in Eastern mysticism must have contributed something to his inarticulate romanticism. The revolution, started after the First World War in the realm of poetry, says Cleanth Brooks, has exhausted itself and it is again moving back into the main stream of nineteenth century with emphasis on humanistic values.

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Traits of Modernist Feminism in Eustacia Vye's Quest for Self

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Abstract

Eustacia Vye in *The Return of the Native* is one of Thomas Hardy's most memorable female characters. Though majority of Hardy's critics place her at par with Bathsheba Everdene and Elfride Swancourte, some do not hesitate to compare her with the monumental Tess and the unparalleled Sue Bridehead. Notwithstanding any controversy about her generic status among Hardy's characters, Eustacia's queer nature offers a fascinating case for aesthetic cum psychoanalytical exposition. As an impulsive being with unparalleled emotional sensibilities, she derives a great part of her personality from her setting and environment — the romantically gothic Egdon Heath. Though set in a Victorian frame, she anticipates the emotionally assertive woman of modern era. This paper aims at exploring her unique psychological constituents, as the seeds and roots of her spiritual convictions and emotional adventures, projecting her as anticipating the modernistic woman both in life and literature.

Keywords: Thomas Hardy, Eustacia Vye, Quest for self; Modernist Feminism;

Introduction

The Return of the Native is a tale of frustrations and disappointments of Clym Yeobright, Eustacia Vye and Mrs Yeobright. The story revolves particularly around two individuals — Clym and Eustacia — whose roles are focal in themselves as well as instrumental in moulding the destiny of all other characters. Eustacia is portrayed in such an unusual way that almost every reader becomes curious to trace the roots of her thoughts and actions. Wayward in her demeanour, she is

associated with darkness — hardly distinguishable from Egdon Heath itself. The glory of Egdon Heath lies in its 'nightly roll into darkness' and 'nobody could be said to understand the heath who had not been there at such a time'[1] ; similarly, everything about Eustacia is shrouded in mystery and nightly darkness. It is not just a place or a canvas for action; it is rather an inherent part of Eustacia's very self — the deepest layer of her emotional existence.

Egdon Heath and Eustacia share a common spirit, and there exists a strong affinity between her nature and Heath's fluctuating moods. Eustacia's nocturnal wanderings and her strange, unusual, revolting habits signify extremity and darkness in her soul — the same darkness that Heath's face bears as its distinguishing feature. The inherent darkness apparent in each and every aspect of Egdon Heath is equally applicable to Eustacia. 'Thus far, she is an imperial recluse, of a grandeur equal to that of Egdon itself' (Johnson 195). She awaits her overthrow due to something inherently fatal in the same way in which the Heath awaits its final catastrophe. She is aligned with elemental forces in nature — forces emblematic of death and destruction. She is associated with 'the literary lineage of destructive and self-destructive *femme fatale*' and supposed to be the 'feminized version of Prometheus' (Boumelha 55). Deen substantiates this view: 'Eustacia is not only less spiritually pure than Clym; she has many of the masculine qualities — energy, aggressiveness, ambition, and Promethean rebellion — which he lacks' (Deen 126).

Eustacia Vye's Quest for Self

In the portrayal of Eustacia, Hardy projects the image of an exceptional woman preoccupied with the question of self. She is described as 'the rare woman, with her affinity for heights' (Morgan 80) who is destroyed by the forces beyond her control:

> Hardy will not have her [Eustacia] sink, like Clym, into a wasting decline. As befits her Olympian status she will be consumed by the elements; her death will call up a fury in the natural world; like her Wessex predecessor, King Lear, she will be stricken with wild and fretful delirium under impetuous blasts: 'nocturnal scenes of disaster (Morgan 80).

In Eustacia, Hardy presents the image of a woman whose wilder emotions are difficult to be fettered within the defined boundaries of the culture. Her passion for life sweeps her off her feet: "She is a woman, after all, with a liking for warriors and a strong yearning for 'life-music, poetry, passion, war and all the beating and pulsing that are going on in the great arteries of the world'" (Morgan 77). She refuses to be judged by people for what she appears to be to the folk of Egdon Heath. Her apprehension that she would not be judged fairly turns out to be true and compounds her wretchedness in marital relationship. She marries Clym,

despite Mrs Yeobright's strong opposition, due to her fleeting fancy which she mistakes to be her love for him, though her wild and fiery soul cannot wed with a man like Clym, the essence of whose being is placidity — to have a calm existence among furze-cutters.

Hardy describes Eustacia's zest for life in her extreme mood swings — from wild excitement to utter desolation: 'Thus it happened that in Eustacia's brain were juxtaposed the strangest assortment of ideas, from old time and from new. There was no middle distance in her perspective…'(RN 79). Eustacia is a lonely figure whose passion sweeps her off her feet to the man who suffices for her desire which, later, turns out to be her false assumption. She seeks recognition of her worth to which Clym is blind. 'To be loved to madness — such was her great desire. Love was to her the one cordial which could drive away the eating loneliness of her days. And she seemed to long for the abstraction called passionate love more than for any particular lover' (Gregor 87). It is Wildeve who submits to her fatal attraction by acknowledging her power and control over him. 'Eustacia's sense of her own identity seeks reaffirmation, not through action, but through that confirmation of value which is the desire of another' (Boumelha 55). Wildeve gives response not only to Eustacia's bon fire signals and calls, but also promises to pull her out of her state in which she feels deprived of every joy the glamorous life of Paris has to offer. She manifests traits of the 'literary lineage of the destructive and self-destructive *femme fatale*' (ibid 55) whose sense of self can only be realized and confirmed by Wildeve:

> If Sue Bridehead is the subtlest of Hardy's feminine characters, Eustacia Vye has the deepest force. She is one of those figures who are not only themselves, but their own incarnate destiny. They are in a world which is a tragic poetry of their own creation; for it is a world made by 'submitting the shows of things to the desires of the mind,' and these are dangerous desires for self-importance, which find a heady satisfaction in standing upright and unconquerable against a world of enmity. And so the tragic poetry of their own notional world at last overwhelms them; since they are unconsciously bent towards those actions whose result is likely to make their actual world conform to the world of their imaginative pride. Such is Eustacia (Abercrombie 77-78).

Hardy presents the dilemma of an eccentric woman and the chaotic state of her mind by portraying Eustacia as a misfit or deviant in her behaviour. She revolts against a repertoire of cultural images. She is portrayed 'as the sum total of male circumscriptive attitudes' (Morgan 81). Patriarchy defines the indefinable Eustacia in terms which conflict with her own estimation of self. The inner discord and

frustration stems from the diversity of culturally approved images pasted upon her. It disrupts her natural harmony with the place around, and manifests itself in her strange rising and sleeping habits; her staying at home on Sundays and going to Church when there is no service. Clym, Eustacia's husband, is isolated and withdrawn after losing his eye sight. His physical handicap metaphorically extends itself to his becoming insensitive to Eustacia's longings, passions and desires. As a consequence, she gropes in the darkness to get hold of something which could enable her to stand upright to assert her independence. Nothing could break her amidst crises; 'but it is the invisibility (to him) of her pain, frustration and desire that drives her out of her mind'(Morgan 74). Her marriage with Clym is more like putting ice and fire together, signifying the ultimate improbability of their co-existence. "To her grandfather, who inconsistently chides and neglects her, she is alternately childish and romantical, non-sensical or sportive-'one of the bucks'. To Venn she is the fabled femme fatale; to the heath-folk she is a witch; and to Clym, predictably, given his reversion to type, she is first goddess then whore" (Morgan 81).

> The witch is traditionally supposed to have supernatural powers which allow her to alter the material circumstances of her world to fit her own desires, and this indeed corresponds to Eustacia's image of herself and of fulfilment; she sees herself, for instance, as having somehow materialised Wildeve into existence…Eustacia, furthermore, poses a particular threat to the women of the community, being disruptive by virtue of her unfocused sexuality (Boumelha 53).

Public opinion alone does not kill Eustacia; rather it is actually the frustration of not getting what she desires as 'there is no place which offers the kind of freedom and happiness that she desires' (Hyman 85). What an unjustified classification of the woman for whom the epithet 'rare' has been used frequently by Rosemarie Morgan in her book *Women and Sexuality in the Novels of Thomas Hardy*! Eustacia has been described as 'the rare splendid woman'(74); 'the rare woman'(80), 'the rare creature'(80); 'the rare bird'(74) whose wings are clipped to ensure her fall. She is split between her desire to be herself and what others want her to be. "For Eustacia, however, the problem takes only the form of choosing — or rather finding, in an environment where 'coldest and meanest kisses were at famine prices' — a lover adequate to her longing" (Boumelha 51). From the outset, Eustacia is aware of the fact that her dilemma is 'want of an object to live for — that's all is the matter with me!'(RN 151). On Clym's arrival from Paris, she goes to mummers' party because she needs some purpose in her life to keep her going: 'She had come out to see a man who might possibly have the power to deliver her soul from a most deadly oppression. What was Wildeve? Interesting, but inadequate. Perhaps she would see a sufficient hero tonight' (RN 157).

Hardy affirms his philosophy of life in the destined doom of wavering, passionate and exceptional Eustacia Vye. She has her own way of living life, or in other words she asserts her will which evokes heavenly wrath. Lawrence in his *Study of Thomas Hardy* maintains that Eustacia is a woman who loves novelty in her life. She is passionate enough in her love with Wildeve, then she dotes over newly returned Clym Yeobright for some time. She herself does not know what are her expectations from life, but one thing is certain that she wants 'some form of self-realization; she wants to be herself, to attain herself' (Lawrence 13). She could escape her death and destruction by being moderate in her inclinations towards one or the other man. Clym does not seem to notice at party that the 'fantastic guise' camouflages the sensitive Eustacia whose scope extends to 'feeling and in making others feel' (RN 171). All the people 'with strong feelings and unusual characters' (Lawrence 14) who are exceptional in every way are crushed and only those survive who are steady, humble, ordinary and commonplace. In short, 'Let a man will for himself, and he is destroyed. He must will according to the established system' (Lawrence 14).

> It is a duality of view which is to persist to her death itself, so that we do not know, when she drowns in the weir, whether she accidentally mistook her path on her way to elope with Wildeve, or whether, overcome by weariness and despair, she gave up her life for lost. At one point she exclaims passionately to Wildeve: 'But do I desire unreasonably much in wanting what is called life-music, poetry, passion, war, and all the beating and pulsing that is going on in the great arteries of the world?' A question to which there can be no simple answer for Eustacia. Her desire is eminently reasonable in that it reveals her appetite for life; eminently mistaken, in that such an appetite can never be satisfied in terms of the images of romance provided in The Lady's History she read at school (Gregor 87- 88).

Lack of interest in everything drifts Eustacia towards resignation which may be the cause of ultimate destruction. After being disappointed in marital relationship, Eustacia returns to her house and prefers to remain indoors in a horrifying state of mind. Her indifference towards the existence of everything held sacred by man or gods makes her situation worse. She becomes a silent onlooker without any sense of belonging to her surroundings. 'To have lost is less disturbing than to wonder if we may possibly have won: and Eustacia could now, like other people at such a stage, take a standing-point outside herself, observe herself as a disinterested spectator, and think what a sport for Heaven this woman Eustacia was'(RN 407).

Despair, misery, wretchedness and resignation are the suitable words to convey Eustacia's sense of fractured self. The repetition of 'I' in the last few chapters of the

book shows her exhaustion with social propriety, obligations and the prescriptive roles imposed upon her. Charley, stable-lad, tries to distract her by building up bon fire. Eustacia comes out of self-imposed confinement when Wildeve appears on the spot mistaking Charley's bonfire signal to be Eustacia's call. Wildeve perceives her wretchedness in the flame-light illuminating her face and is perturbed to see nothing but an epitome of misery standing in front of him. He is astonished at a picture of complete sorrow which she is presenting. He conveys his agony: "'You do not deserve what you have got, Eustacia; you are in great misery; I see it in your eyes, your mouth, and all over you. My poor, poor girl! He stepped over the bank. 'You are beyond everything unhappy!'" (RN 408). Wildeve feels miserable when she tells him that she has been blamed for not letting Clym's mother in the house. Her weariness finds expression in her hysteric articulations: "Her quiet breathing had grown quicker with his words. 'I- I-' she began, and then burst into quivering sobs, shaken to the very heart by the unexpected voice of pity — a sentiment whose existence in relation to herself she had almost forgotten"(RN 408).

At this point, Eustacia seems to be really weary of 'I' and the obligations it imposes on her in the way of her self-realization. Clym makes a case against her. He blames Eustacia for not letting his mother in the house when she visits them. Unable to defend her negligence, she quits the house in exasperation. She hates herself for ever revealing to Wildeve that despite all her efforts to fulfil her duty as a faithful wife, her marriage with Clym has been a disastrous failure. She tries to conceal her misery egoistically: 'I did not send for you — don't forget it, Damon; I am in pain, but I did not send for you! As a wife, at least, I've been straight' (RN 409). Wildeve feels himself responsible for her wretchedness which she denies 'Not you. This place I live in' (RN 409).

The inhabitants of Egdon Heath condemn Eustacia for what she is not. Consequently, she is nullified and marginalized by them. Held responsible for a crime she did not commit, she is neglected and forsaken by her husband:

> Clym's perception of Eustacia is circumscribed by a host of assumptions that range around the polarised stereotypes of Goddess and Whore; but Hardy's own perspective, even while invoking visions of Goddesses, emphasises Eustacia's painfully isolated, nullified existence. If (recalling George Sand's words), Eustacia's urge to better herself is obstructed by a society that denies her individual existence , then Hardy will not only deny that society its ultimate appropriation of her-neither man nor institution will hold her- but her will ensure that she remains unclassifiable, a-typical, bearing no resemblance to male circumscriptions (Morgan 81).

Misrecognition of Eustacia's worth dooms her and precipitates her destruction. There is only one person who is desperate to do something to secure her from her doom — that is, Wildeve. His desperation is explicit when he asks 'Is there anything on the face of the earth that a man can do to make you happier than you are at present? If there is, I will do it. You may command me, Eustacia, to the limit of my influence; Surely, something can be done to save you from this! Such a rare plant in such a wild place it grieves me to see' (RN 409). At this point she has already realized that Wildeve's assistance would not be taken as a noble gesture; rather it would be considered as something immoral as each of them is married.

> From one point of view this reads as a judicial description of adolescent fervour, a diagnosis of the source of Eustacia's weakness and one that can only move the author to reproof if not to irony. But from another point of view, it is the 'eating loneliness' of Eustacia's days which commands attention, and the absence of 'love', whose language alone can help her to an understanding of herself. In one way it is right to think that her 'love' is not bound up with a particular person, it is invoked to overcome some deep-seated malaise within her about her own identity. Her appearance accorded well with [her] rebelliousness, and the shady splendour of her beauty was the real surface of the sad and shifted warmth within her.' In that remark, untouched by irony, we feel what it is in Eustacia which prompts Hardy's sympathy — a consciousness of the way in which her intensities of feeling, her capacity for response, are never to find satisfactory expression (Gregor 87).

Eustacia's 'malaise' or chaotic state of mind finds its best expression in the stormy aspect Egdon Heath wears on the night of her death. She is devastated by the inadequacies surrounding her. A terrible conflict ensues in her soul after which she is resolved to elope with Wildeve: 'It was a night which led the traveller's thoughts instinctively to dwell on nocturnal scenes of disaster in the chronicles of the world…' (RN 425). She reaches Rainbarrow and halts, once again, to think over but perceives perfect harmony 'between the chaos of her mind and the chaos of the world without' (RN 425). She presents a pathetic picture not only by standing exposed to the cruelty of tumultuous weather, but also cut off as a solitary figure in perfect 'isolation from all humanity' (RN 425). The 'slightly rocking movement that her feelings imparted to her person' (ibid 425) denotes intensified aspect of her suffering. This extreme unhappiness of Eustacia is unbearable to look at before her ultimate destruction. The tumult of her inner being is reinforced by the 'tearfulness of the outer scene' (RN 426), and there is something unusual about sobbing and soliloquizing aloud for a woman who is 'neither old, deaf, crazed, nor whimsical' (RN 426) or altogether insane. Her desperation for freedom from cultural images and dissatisfaction over her lot are expressed in these words:

> Can I go, can I go?? She moaned. 'He's not great enough for me to give myself to — he does not suffice for my desire!...If he had been a Saul or a Bonaparte — ah! But to break my marriage vow for him — it is too poor a luxury!...How I have tried and tried to be a splendid woman, and how destiny has been against me! I do not deserve my lot! she cried in a frenzy of bitter revolt. O, the cruelty of putting me into this ill-conceived world! I was capable of much; but I have been injured and blighted and crushed by things beyond my control! O, how hard it is of Heaven to devise such tortures for me, who have done no harm to Heaven at all! (RN 426).

By embracing death, Eustacia defeats a repertoire of cultural images, and triumphs over signification in her extinction. Bound to time and space, 'her boundless desire is to be boundlessly desired' (Boumelha 55). Eustacia's sobbing before she drowns herself reminds us of her sighs in the beginning of the novel as if she is trying very hard to keep alive the smouldering or dying embers of her stormy existence. After thorough deliberation over the poor bargain she had made by eloping with Wildeve as his mistress and by forsaking her duty as a wife, she drowns herself into Shadwaterweir to put an end to her agitated existence. In order to achieve her ends, she needs to transcend the limits imposed upon her. Her self-aggrandisement does not let her stoop low; rather she chooses an appropriate way out of her predicament. In an article "The Woman Shall Bear her Inequity", Malton reads Eustacia's death as a social discipline and holds the society responsible for her ultimate doom that stigmatizes a woman if she possesses the zeal for life:

> How could there be any good in a woman everybody spoke ill-off? In the most emotionally charged scene between husband and wife in Thomas Hardy's *The Return of the Native*, Clym Yeobright thus finally succumbs to the view of Eustacia Vye's identity that has been constructed by public surveillance and conjecture. Deemed a witch, a temptress, and even a murderess by the voice of the social 'everybody', Eustacia is liable to the terms of such judgment, the consequences of which are most obviously literalized in her suicide by drowning. Yet punishment itself also definitively shapes identity on Egdon Heath. The numerous forms of punishment applied to Eustacia — stabbing, torture of her effigy, expulsion from her marriage — serve to confirm social interpretation, unequivocally defining her as witch, rebel, and, in short, fallen (Malton 147).

Frustrated by her typical image among the inhabitants of Egdon Heath, she wants to live among those who are utterly unaware of that stereotypical, vicious identity of her. That is why she feels uncomfortable in her native environment of Egdon Heath and feels it easier to adjust in the glamorous, but alien environment of Paris. 'Her death must become a victory over life — a mortal life that had, to her, been empty of significance and purpose. For who and what had she been? She does

nothing, goes nowhere, and apart from her status as Clym's wife, she is totally without identity' (Morgan 81). Clym wants her submission to his will which implies total disintegration of her 'self' by merging it into his identity as furze cutter's wife.

Eustacia's basic identity to Hardy's readers remains consistent: that of a rebellious grand-daughter of Captain Vye, incompetent and unfaithful wife of Clym, ruthless and murderess daughter-in-law of Mrs Yeobright, mistress of Wildeve and usurper of Thomasin's happiness in marital tie with Wildeve — a woman whose effigy is melted so that it may ward off her evil influence over the ones who are suffering. Eustacia, "'the rare bird from hotter climes' (RN 100) …was remorselessly tracked by a 'barbarian' who 'rested neither night nor day' until he had hunted her down and finally shot her"(Morgan 74). She is hunted down by representatives of patriarchy like Captain Vye, Clym, Venn and Wildeve. The unknown remains the unknown for Clym who, in his blindness, could not discover 'a radical, potential woman-on-the-barricades' (Morgan 78). Eustacia finds her release from her imprisonment in death alone, as John Bayley points out: "In death she lies with a tranquillity unknown to her stormy existence. 'The expression of her finely carved mouth was pleasant, as if a sense of dignity had just compelled her to leave off speaking.' Hardy was never to write a more expressive epitaph."[2]

Conclusion

Hardy's heroines, placed in a social context which inherently clashes with their mental and psychological composition, consistently attempt to get an unlikely fulfilment. Ahead of their time in their independent thinking, they choose death as an alternative to have their own space to live. Hardy stresses the point that when they are not given social integration and society does not give them their breathing space, they destroy themselves rather than compromise on their independence and freedom. To embrace physical or psychological death is not an easy task which may be accomplished by cowards. The society that denies them their right to be and becomes a threat to their self-realization has to face a reciprocal resistance and resentment from these rare individuals, though ultimately the system wins and the defiant individuals have to face destruction. It is in this context that we can see the true worth of Eustacia, who like Tess, is moulded more to speak for the frail fair sex at large rather than represent her own individual self.

(This paper is based on my unpublished PhD research submitted to the Department of English & Applied Linguistics, University of Peshawar, Pakistan.)

Notes

[1] Thomas Hardy. *The Return of the Native*. P.3-4. All subsequent references are to the text of the edition listed in the works cited and are denoted by characters 'RN' and the page numbers.

[2] From John Bayley's introduction to Thomas Hardy's *The Return of the Native*. p. xxviii (listed)

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Flood (2010) Effects on Agriculture, Livestock, Infrastructure and Human Health: A Case Study of Charsadda District

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Abstract

This study was conducted to evaluate the main causes and damages of flood (2010) in district Charsadda. Most of the villages in Charsadda District are prone to floods during summer mainly because of torrential rainfall, melting of snow and ice, deforestation and over grazing in the catchment areas of rivers flowing across Charsadda. Overflowing the natural levees, the 2010 flood caused tremendous damages to houses, agriculture, standing crops and other infrastructures. The houses were damaged and resulted the displacement of 5500 families. All governmental and private health facilities and water supply schemes were damaged completely. Based on the study findings, it is recommended that flood relief channels and embankments should be improved along with the active flood areas to minimize the flood hazards.

Keywords: Flood hazards, agriculture, livestock, houses, infrastructure

Introduction

Floods are natural and recurrent events and become a big problem mainly because of human interference with a river for the use of flood plain or encroachment (White, 1974). Flood risk is defined by the probability of flooding and the damage caused by the flood event. There is a general belief that extreme flood events will occur more frequently due to changes in climate and land use (Reynard et al., 2001; Brown and Damery, 2002). Flood has many types including river flood,

coastal flood and flash flood. However, flash flood is the cause of damages in the study area. A flash flood is a disaster that gives no warning. One place may be affected by a cloud burst, while another a few kilometers away may be untouched. This makes it impossible to predict when a river will burst its banks (Lockyer, 1996). Flash floods are a common disaster in Pakistan and often hit Khyber Pakhtunkhwa (KPK). Flash floods are a direct result of tampering with nature in a cruel way. There are evidences of flash flood and its hazards in the past, such as on 1st July, 1977, about 229 mm of rain fall occurred in a single day in Karachi. This heavy rainfall caused flash flooding in Malir and Layari river courses, killing 280 people, rendering 18,000 homeless and destroying 5,000 dwellings, many of them washed away in the bed of Malir. Low lying areas of Karachi City were flooded to a depth of 1.5 m, railway tracks near Mauripur were washed out, telephone, power supplies and drinking water supplies were cut and the whole city was separated for several days from its sources of supply of food. The 1992 floods wreaked havoc in Abbottabad and Mansehra. Village Batangi and Keri Raih in district Abbottabad, saw massive landslides which buried many people alive in their homes. Like other regions of Pakistan, Charsadda District is also prone to flood hazard. Along with flash floods, it receives a number of rivers and seasonal torrents flowing through it.

Catastrophic floods through the entire decade of 90s caused heavy losses to life and property in Charsadda District. In 1991, flood affected 6111 acres of crop-land and the cost of damages was7 million Pakistani rupees.

Similarly, the flood in 1992 has affected 16 villages and 3645 acres of crop-land and the estimated loss was of 13 million rupees. Charsadda is a densely populated district and has a fertile agricultural land; therefore, it cannot afford such a calamity (DRO, 2000). Charsadda was one of hardest hit districts by the summer 2010 flash floods (Fig1). The flood disaster hit Charsadda on 28th July, 2010 early in the morning and about one million people were stranded in their houses. The heavy showers continued for 3 days, causing floods in all the rivers and streams in this District. This flood was reported to be of much more severe intensity compared to all the past occurred in the area (DCO, 2010).

The present study was conducted in district Charsadda to assess the damages caused by flash and river flood, its effects on human settlement, agriculture, livestock and commercial areas.

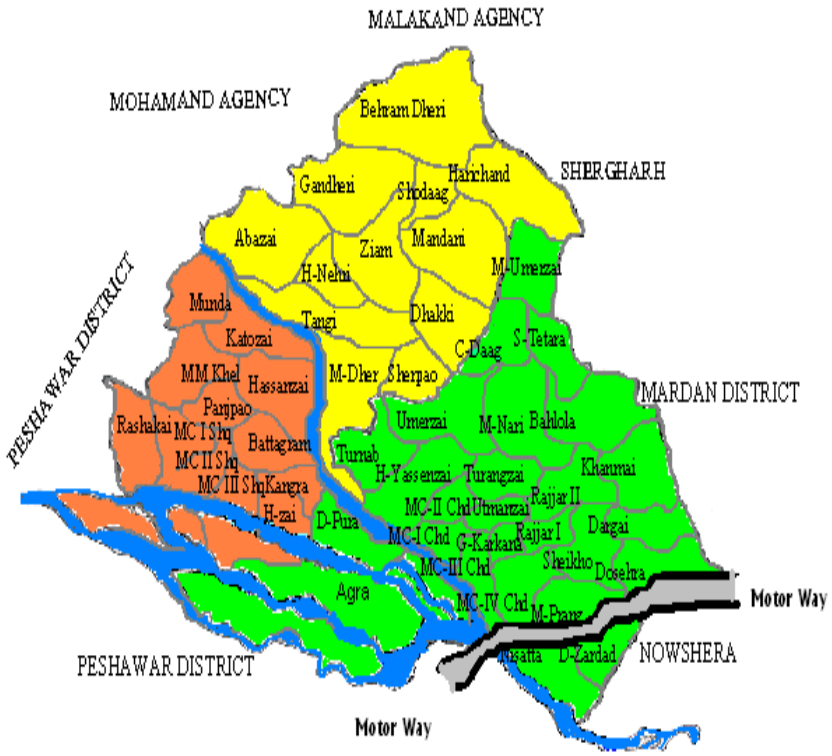

Figure1: Location map of the study area

Materials and Methods

Secondary data were collected from concerned departments including maps, topographic, sheets, research reports, data base searches, research papers, and journals that provided information regarding flash floods, especially in the study area. The following concerned line agencies/ departments were visited/ consulted to collect secondary data:

- District Coordination Office Charsadda (DCO).
- Health department.
- District Revenue Office, Charsadda (DRO).
- Union Councils Charsadda and Utmanzai.
- Irrigation and drainage authority, Peshawar.

- Provincial Disaster Management Authority, Peshawar.
- Provincial Reconstruction, Rehabilitation and Settlement Authority, Peshawar.

Primary data were collected from field survey and interviews. Property loss assessment was conducted by classifying various damaged to infrastructure such as houses, mosques, schools and shops. Similarly, agricultural losses and livestock damages were also estimated disease and drinking water supply and quality were assessed.

Results and Discussion

Flood effects

The data collected from the affected villages indicated that the 2010 flash- flood in the study area has affected 41956 families and 297923 people. The number of affected families in Charsadda Khas was 24,135, and 17,821 was reported in Utmanzai, while the number of affectees were 166,337 and 131,586 in Charsadda Khas and Utmanzai, respectively.

Besides this flood also caused human casualties and loss of human lives. In these villages, 5 people were reported dead. A total of 12 people were injured in Charsadda whereas, only 1 injury was reported in the village Utmanzai.

Infrastructure damages

The intensity of damage to house in the study area was very much dependent upon the construction materials. On the basis of this survey of different villages, property loss assessment was conducted.

A total of 3929 houses were damaged in the selected villages, which resulted in the displacement of about 5500 families' i.e 3091 families in Charsadda and 2409 in Utmanzai.

Total of 34 schools were damaged in the study area including private and government schools. Flood also caused a partial damage to about 125 mosques in the study area. Likewise, flood washed away a total of 68 shops and caused partial damage to about 104 shops.

Table 1: Damages to buildings/ infrastructure in the study area

Village	Houses		Schools		Mosques		Shops	
	Total	Damaged	Total	Damaged	Total	Damaged	Total	Damaged
Utmanzai	2300	2208	15	11	60	55	109	104
Charsadda Khas	1840	1721	27	23	74	70	73	68

Impact on Agriculture

Flood in Bangladesh caused damage to crops in different proportions. On average, yearly crop damage was about 0.5 million tons (Paul and Rasid, 1993). However, during an exceptional flood such as that of the magnitude observed in 1998, crop damage was estimated in the range of 2.2–3.5 million tons (GOB, 1998; Ahmed, 2001). During the floods of 1987 and 1988, crop damage was estimated at 1.32 and 2.10 million tons, respectively. High crop damage caused by the floods in 1998 was due to the long duration of floods above the danger levels.

Table 2a: Crop Damage in Charsadda (Khas) and Utmanzai

Location	**Maize**				**Sugarcane**			
	Area (Acre)	**Lost (Acre)**	**Loss (%)**	**Loss in (Rs. m)**	**Area (Acre)**	**Lost (Acre)**	**Loss (%)**	**Loss in (Rs. m)**
Charsadda	200	200	100	2.84	250	250	100	7.26
Utmanzai	660	528	80	7.52	4456	2228	50	64.7

Table 2b: Crop Damage in Charsadda (Khas) and Utmanzai

Location	**Rice**				**Vegetable**			
	Area (Acre)	Lost (Acre)	Loss (%)	Loss in (Rs. m)	Area (Acre)	Lost (Acre)	Loss (%)	Loss in (Rs. m)
Charsadda	NR	NR	NR	NR	150	150	100	12.48
Utmanzai	13.8	11	80	0.034	433	346	80	28.78

Because of the flood (2010) total 3,702 acres of agricultural land came under water and with an estimated loss of PK Rs. 12295 million. Of the inundated fields included the fields of maize, sugarcane, rice and vegetables. Total 728 acre area were destroyed of maize crop which cost Rs. 10.36 million, 2478 acre area of sugarcane were destroyed which cost Rs. 71.33 million, 496 acre area were

destroyed of vegetables which cost Rs. 41.26 million and 11 acre area were destroyed of rice crop which cost Rs. 0.034 million, present only in Utmanzai.

Livestock Losses

Crop livestock systems in developing countries play a major role in the livelihoods of millions of people whilst providing significant quantities of both livestock and crop food products (Herrero et al., 2010). Recent estimates indicated that over two thirds of the human population lives in intensive and extensive mixed systems and the cities within them, with a significant portion of their income coming from diverse livestock-related activities. These are not only livestock rearers but also traders, market agents, and processors. Currently mixed systems produce 65% of the beef, 75% of the milk and 55% of the lamb in the developing world as well as almost 50% of global cereals (Herrero et al., 2009; Herrero et al., 2010). Livestock rearing is usually associated with agricultural activities. Average livestock holding per farming house is about 3-4 animals (including cows, buffalos, sheep and goats as well as poultry) in the study area. During the flood a total of 63 buffalos, 58 cows, 87 goats and sheep, 01 poultry farm were reported lost or dead.

Table 3: Livestock losses in Charsadda Khas and Utmanzai villages

Locations	Buffalos	Cows	Goats/Sheep	Poultry Farm
Charsadda	42	39	52	1
Utmanzai	21	19	35	no
Total	63	58	87	1

Impact on Health

Bangladesh is a flood-prone country with 80% flat low-lying alluvial plain of the deltas of the Ganges, the Brahmaputra and the Meghna rivers with nearly 230 tributaries and rivulets. The 1998 flood disaster was regarded as much worse than the 1988 flood in terms of extension and duration. The flood had recorded the longest duration, from early July to late September (up to 75 days in some places), exceeding the 21 days of the 1988 flood, and inundated two thirds of the country with a peak flood level of over 20 meters at some points, surpassing several historic record water levels. The disaster affected more than 30 million people in 5 million houses, among whom 1 million people were evacuated. (Siddique, et al., 1988) Although many reports described an increase in diarrhoeal diseases in the previous post-flood period, this flood induced epidemics before water receded, and finally left over 400,000 cases of and 500 deaths due to diarrhoea out of a reported total of 918 deaths related to the flood. However, the number of the

reported cases might not represent the real incidence in the communities affected by floods. There have been few reports clarifying the factors associated with the incidence of diarrhoea in flood disasters (Shears, 1988).

A number of diseases are caused by the consumption of poor water quality. It has been reported in the "community health study" that 50% of all reported causes of illness, and 40% of deaths in Pakistan are due to water borne diseases; the main reason is poor water quality (Chhatwal, 1990).

Flood water caused and spread various communicable diseases in the affected area. There were common complaints of conjunctivitis and skin allergies. Total of 223 persons were affected by skin allergies, likewise cases of malaria, diarrhoea, and eye infections were reported 24, 85, and 114, respectively (Table 4).

Total of 3 government health units and 23 private health units were damaged due to flood in the study area. The situation was further worsened because of the damages caused to 26 health units (including 3 public and 23 private health facilities) as shown in Table 5.

Table 4: Impact of flood (2010) on Human health in the study area

Locations	Skin allergies	Malaria	Diarrhoea	Conjunctivitis
Charsadda	143	14	55	74
Utmanzai	80	10	30	40
Total	223	24	85	114

Table 5: Health units damaged in the study area during flood 2010

Locations	Damaged govt. health units	Damaged private health units
Charsadda	1 civil dispensary	16
Utmanzai	2 primary health units	7
Total	3	23

Effects on Drinking Water Sources

The frequency of flooding and the damage caused by urban flood events have increased over the past decades, mainly due to accelerated urbanization. When urban flooding occurs in areas with combined sewer systems, floodwater is likely to be contaminated by faeces, and may pose health risks to citizens exposed to pathogens in these waters (Ashley et al., 2005).Floods make an enormous

impact on the environment. Floods destroy drainage systems causing raw sewage to spill out into bodies of water. Flood water picks up numerous contaminants from roads, farms, factories and storage building, including sewage and chemicals. Nowshera district (80%) has been badly affected by the current devastative flood and torrential rains (Saeeda, et al., 2011). Flood affected the drinking water sources in the study area due to which different diseases spread due to the using the contaminated water.

A total of 1556 wells were contaminated by flood water, including 1451 bore wells, 26 tube wells, and 102 hand pumps.

While water quality analyses were beyond the scope of this study, we were able to confirm that due to flood water entering dints, a total of 1556 ground water wells had sanitation water and sludge, as well as other surface contaminants, which made the ground water undrinkable becoming a cause of many communicable diseases.

Table 6: Contaminated Water sources in Charsadda Khas and Utmanzai

Areas	Bore wells	Tube wells	Hand pumps
Charsadda	858	17	43
Utmanzai	593	9	59

Conclusions and Recommendation

The 2010 -flood resulted in tremendous losses of property, livestock and damages to agricultural lands, which affected community's livelihood. It resulted in human sufferings, including loss of precious human lives, injuries and diseases to men, women and children. It has been concluded that the severe flood of 2010 has resulted loss of life and property, health, destruction of agriculture and commercial places in the study area. It is a fact that floods are the most destructive of all the natural hazards and the greatest cause of large scale damages to lives and property. In the study area flood are caused due to climate change which brings torrential rainfall during the monsoon season. It was found that there is an immediate need to extend support to the population of effected villages in the study areas in the form of reconstruction of houses, schools, roads, basic health units (BHUs), bridges and streets. In the post flood scenario it was observed that the top soil became more fertile as indicated by greater crop production in the preceding year. For rehabilitation of flood affected area flood relief channel and embankment should be improved along with the active flood plan to minimize the flood hazards.

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Development Paradigm Revisited: A Few Anthropological Considerations

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Abstract

The aim of this paper is to ponder over the term, 'development', as a concept with regard to the Third World countries, especially, in relation to Pakistan. Traditionally and historically, the debate on 'development' has ignored local or indigenous perspectives usually dubbed as 'backward', 'traditional', 'obsolete', and 'out-dated.' The authors are of the view that development as a concept has been misused to subjugate as well as subordinate the third world nations in order to extend colonial agenda. This was done deliberately to make local populations of the third world countries, like Pakistan, to shun their indigenous intellectual heritage. The paper is an attempt to generate a scholastic debate and exchange of professional views upon the development direction as required by countries like Pakistan. In addition, the paper builds an anthropological case to include the socio-cultural factors in order to revisit the development paradigm to suit the unique cultural perspective of the nation.

Keywords: the 'development' concept; third world countries; anthropological perspective; socio-cultural factors; development paradigm

Introduction

Government of Canada in a report quoted Brian Walker to say 'the field of development is a veritable junkyard of abandoned models, each focused on a particular aspect while ignoring the rest' (Winegard, 1987). Between 1950 and

1985, 60 former colonies attained political independence. Many, stressed by poverty, had little experience in self-governance, public service administration, financial, resource and industrial management. The world had no earlier experience of political and economic change on so large, rapid and diverse a scale. Assistance programs were a novelty and largely conducted by trial and error, many donors seeking unrealizable rapid results and simple remedies for highly complex and disparate difficulties (Hulse, 2007).

The situation seemed to be changing after the works of The World Commission on Environment and Development in which Dr. Gro Harlem Brundtland came up with an innovation of introducing a new term 'sustainable development' which was 'to ensure that it [development] meets the needs of the present without compromising the ability of future generations to meet their own needs' (WCED, 1987). 'The word 'development' has been narrowed to the perception of what poor nations should do to become richer'. 'The 'environment' is where we live; 'development' is what we do in attempting to improve our lot within our abode'. 'The downward spiral of poverty and environmental degradation incur a waste of opportunities and resources'. 'Economic growth must be based on policies that sustain and expand the environmental resource base' (Ibid).

On June 20th 1997, General Assembly of the United Nations (UN) adopted 'Agenda for Development' as a result of four years' extensive deliberations made by the member states and secretariats of the United Nations. The then Secretary General of UN, Mr. Kofi A. Anan remarks on the 'emergence of globalization and interdependence as key features of the new international environment' as follows:

> On the positive side, increased trade and communications present opportunities for all nations to enjoy. But many long standing problems and their solutions have increasingly taken on international dimensions as well. Environmental degradation, extreme poverty, sudden population shifts, massive human rights violations, illegal drug trafficking and organized crime are all threats to development that can no longer be resolved by national efforts alone, no matter how important those efforts may be. The way in which the world copes with this global interdependence to ensure equitable and sustainable development is one of the great challenges facing the international community (United Nations, 1997: vii-viii).

The agenda for development understands the role of peace and security for attainment of development. It accepts 'every state has an inalienable right to choose its political, economic, social and cultural systems, without any

interference in any form by another state as well as the right of their political status and right to pursue economic, social and cultural development' (United Nations, 1997: 14). The vision of promoting development based on an integrated approach has also been stressed as 'development is and should be centered on human beings' through adoption of multidimensional approach to development while focussing on economic and social development and environmental protection (Ibid: 19-20). The document acknowledges that 'agriculture remasins the main sources of income for the majority of the population in developing countries' therefore it recommends that 'the agriculture, industrial and services sectors need to be developed in a balanced manner' in order to save agricultural domain from 'marginalization from the overall process of economic development'(Ibid: 35-36).

> While progress has been achieved in many areas, there have been negative developments, such as social polarization and fragmentation, widening disparities and inequalities of income, and wealth within and among nations, and marginalization of people, families and social groups. (Ibid: 42).

The objectives set by United Nations in its document 'agenda for development' stresses witnessing economic and economic development through safe guarding basic human rights especially of women, children, migrants, environmental protection and all humanitarian issues by adopting a participatory approach to development. If done so, one can expect to see the results of development reaching out to the poor segments of society, protection of rights by the government, decentralization of public institutions and services, strengthening of local authorities and networks, political empowerment and role of (developing) countries in international economic decision-making process.

The UN World Summit on Sustainable Development (WSSD), was convened in 2002 in Johannesburg discovers that 'little progress has been made towards eradication or significant alleviation of inequities between rich and poor, or of the environmental degradations'. It further suggests that 'the deep fault-line that divides human society between the rich and the poor, and the ever increasing gap between the developed and the developing world pose a major threat to global prosperity, security and stability' (Hulse, 2007). Sustainable development at the local level is dependent on the implementation of enabling mechanisms at the local, national and international (Grenier, 1998).

In short, development planning has often failed to achieve the desired result: *sustainable development*. In some cases, 'dependencies have been created by an

outside world that orders and demands (through laws and natural resource regulations) but do not truly contribute to development. Communities are often left to find their own means' (de Vreede, 1996).

Critical Appreciation of Development

Alan Barnard and Jonathan Spencer's edited Routledge Encyclopedia of Social and Cultural Anthropology (2005) visualizes the term 'development' in two directions. Firstly social evolutionism but picture changed from mid twentieth century in which the term 'development' is seen in economic perspective including production, consumption and living standards while focusing Third World countries. Secondly, 'Development' is 'the term is especially associated with the international projects of planned social change set in motion in the years surrounding World War II, which gave birth to 'development agencies', 'development projects', and, ultimately, to 'development studies' and 'development anthropology'.' The encyclopedia suggests that both senses treat development separately but in Development Anthropology, to understand the term comprehensively, the two of them need to be dealt in total.

Development is no longer the responsibility of the state; rather, the state sets the wider framework, the market must be its motor, and civil society would give it direction (Rist, 1997: 223-6). Anthropologists, Mario Blaser, Harvey A. Feit and Glenn McRae (2004) state that 'most development practices have furthered, and still further, the transformation of relatively autonomous and self-governing communities, which over the years have carefully developed an intimate relationship with their lands, into dependent communities easier to subordinate to transnational markets and nation-states.' The editors believe that most development practices have furthered, and still further, the transformation of relatively autonomous and self-governing communities, which over the years have carefully developed an intimate relationship with their lands, into dependent communities easier to subordinate to transnational markets and nation-states. Yet, while Indigenous communities have opposed many of these development agendas, their agendas are themselves emergent, rather than a reaction to other agencies. That is to say, their life projects are socio-cultural in the broadest sense rather than narrowly strategic. Their life projects are also place-based but not limited to the local (Blaser M. , 2004).

In contrast, development promoted by market or state-backed agents, with its claims to political necessities, the greater good and market demands in the context of globalization, appears to be disengaged from place conditions. Development as a practice and discourse embodies the European Enlightenment's implicit project

of making specific local world-views and values, those broadly described as modern and Western European, into universals. As a successor to imperialism and colonialism, development has extended the reach of those local world-views and values far beyond the place in which they took shape (Blaser M. , 2004).

The sustainable development concept emerged out of the recognition that there are 'strong links between economic development and environmental protection' (Courrier, 1994: 508). *Our Common Future* (WCED, 1987) popularized the term and brought it to the attention of the world. The WCED described the concept as 'development that meets the needs of the present without compromising the ability to future generations to meet their own needs' (WCED in Courrier, 1994). Others have described it as 'economic development with due care for the environment' (Ramphal, 1994: 680).

Rhoda Reddock in an edited book by Jane L. Parpart, M. Patricia Connelly, and V. Eudine Barriteau (2000) says *'…..*areas comprised most of Africa, Asia, the Caribbean, the Middle East, the Pacific region, and South and Central America. Today, this grouping includes former colonial, largely but not totally tropical, countries, peopled mainly by non-Europeans. It is usually referred to as the Third World, underdeveloped countries, developing countries, and, more recently, the South or the economic South.' It is further added that 'the heyday of developmentalism — in the 1950s, 1960s, and 1970s — fostered some strong beliefs, such as that state or government should play the central determining role in introducing development policies and strategies that could lead to improved standards of living and conditions of life; and That international investment, loans, and aid can redirect economies away from their traditional bases — usually in agriculture — toward industry and manufacture.' She refers this change as result of renewed influence of liberal economic thinking (now called neoliberal economics), and adds further that 'today, although much of this sentiment has changed, much has remained the same. The dominant thinking in the late 1980s and early 1990s has been that the state has a leading, but only facilitating, role in the economy.'

Francisco Sagasti and Gonzalo Alcalde (1999) refer 't*wo* alternative ways of achieving development were put forward: one based on market economies and liberal democracy and the other based on central planning and a single-party system. In the decades that followed, each trumpeted its successes and sought to enlist the poor countries, many of which were emerging from decades or centuries of colonial rule in their camp. Developing countries became contested ground for trying one or another set of recipes to promote economic growth and improve living standards. Moreover, the East-West struggle became the lens through which practically all political, economic, and social events would be filtered and seen.'

Francisco Sagasti and Gonzalo Alcalde (1999) have cited the World Bank (1991) and UNDP (1994) findings that 'What has been the result of five decades of attempts to promote development?' Not surprisingly, the development efforts of the past five decades have been neither a great success nor a dismal failure. On the positive side, a handful of low-income countries, particularly in East Asia, have in one generation achieved the standards of living of the industrialized nations; life expectancy and educational levels have increased in most developing countries; and income per capita has doubled in countries like Brazil, China, South Korea, and Turkey in less than a third of the time it took to do so in the United Kingdom or the United States a century or more earlier. On the negative side, poverty has increased throughout the world; income disparities between rich and poor nations and between the rich and the poor in both developed and developing countries have become more pronounced; the environment has been subjected to severe stress, both in developing countries that have remained poor and in those that industrialized rapidly; and social demands have grown many times over throughout the developing world' (World Bank, 1991; UNDP, 1994).

Francisco Sagasti and Gonzalo Alcalde (1999) emphasize that *'one* of the recurrent themes in the evolution of the idea of development is the tension between the diversity of situations in developing countries and the use of standard models and theories to interpret these situations and to give policy advice. During the past two decades, the recognition of the growing heterogeneity of the developing world — one of the main features of emerging global order — has shifted the balance in the direction of paying more attention to diversity and the variety of development experiences.' Sen's inquiry into the meanings of equality and inequality starts by acknowledging the empirical fact of pervasive human diversity, and he proceeds to develop a framework with concepts such as functionings, capabilities, and effective freedom that allows him to incorporate ethical considerations when examining the different types of inequality embedded in social arrangements (Sen 1992, p. xi). Russell Ackoff has argued that 'development is an exception and theories are not constructed to account for exceptions' Albert Hirschman has made a similar point: 'When change turned out pretty well it was often a one-time unrepeatable feat of social engineering, an outcome that only gives confidence that a similar unique constellation of circumstances can occur again; but trying to repeat the sequence of events formulaically in another context won't work' (Hirschman, 1995: 314–315).

During the last 15 years, development thinking and practice have placed greater emphasis on the institutional and social aspects of development, including poverty reduction, building capable states, good governance, and conflict prevention and resolution. In particular, Ralph Dahrendorf's concept of 'vital opportunities'

(Dahrendorf, 1983) and Amartya Sen's criticisms of utility theory, which led Sen to introduce the concepts of 'functionings,' 'capabilities,' and 'entitlements' (Sen 1992, 1984; Nussbaum and Sen 1993), constitute the most promising avenues for the renewal of ideas about development and how to bring it about. 'The inadequate, not to say pernicious theories of development on which policies are based have to be reconsidered' (Lefeber quoted by North & Cameron, 2003: 35).

Anthropology and Human Centered Development

The mainstream of development anthropology was also influenced by the rise of 'neo-Marxist theories of modernization and traditional anthropology'(Barnard & Spencer, 2005: 193). Under the influence of Dependency theory and Neo-Marxist mode of production theory and world systems theory, anthropologists began to 'insist that differences between societies had to be related to a common history of conquest, imperialism, and economic exploitation that systematically linked them.' (Ibid: 193). Neo-marxist paradigm contended that what passes in the name of development is just 'capitalistic development and expansion in capitalistic mode of production' (Ibid: 193) in societies that had not embraced the capitalism. The resolve was to conclude that newly liberated countries may not witness development and could just go on perpetuating with capitalistic orientations and thus getting away from what is called development. Scholastically diverse range of veiws on development drove hotfoot for more conceptual clarity and reorientation.

The argument stated by Routledge Encyclopedia of Social and Cultural Anthropology describes 'the very popularity within anthropology of the radical, neo-Marxist critiques of orthodox development and modernization theory in some ways set the stage for a new era of closer collaboration between anthropologists and the organizations and institutions of capitalist development policy.' (Ibid: 193). Anthropology, as regards the previous perceptions about the discipline (only studying remote, primitive and small scale societies) was put under pressure to show up the interpretations about the then current areas of concerns about development, modernization and overall phenomenon of social change. In spite of intellectual differences between academic anthropology and development anthropology, anthropologists are engaged in studying the third world societies while putting their basic training in anthropology into practice.

> Anthropologists, in practice (at least those who are trained and hired by 'leading departments'), continue to work mostly in the 'Third World', and to specialize disproportionately in the study of small, rural, isolated, or marginal communities. Anthropologists today are expected, it is true, to address questions of the transformation of local communities,

> and of linkages with wider regional and global processes; but it remains the case that it is a particular kind of people that anthropologists are typically interested in seeing change, and a particular kind of local community that they seek to show is linked to that wider world. (Barnard & Spencer, 2005)

Development anthropology strives to see the normative side of development. The development anthroplogists question the notion of growth and economic development to be ultimate aim of development. Rather, development anthropology present the human aspect of development by illuminating the evils of strict economics oriented definition of development. As the current debate in development anthropology focuses 'around the question of whether raising income levels and standard of living always has a positive effect for all parties concerned.' (Ferraro, 2008: 407). May be an economist or a development practitioners would agree to this preposition but 'a number of studies over the past several decades have strongly suggested that economic progress (as defined by rising wages, improved GNP, and so on) actually has lowered the quality of life for many non-Western people.' (Ibid: 407).

Lewellen (2003) refers to the situation after World War II, when there was no idea of the term 'developing world' as most of today's developing countries were colonies supposed to provide the raw materials, cheap labor and all essentials to their respective colonial rule. Both Lewellen (2003) and Scupin and DeCorse (2009) have quoted the articulation of W. W. Rostow[1] (1960) that classified development to be achieved as a result of five-stage conscious intervention. Similarly, another renowned sociologist S. N. Eisenstadt (1967, 1970) developed an alternate theory on modernization suggesting that causes for underdevelopment are internal instead of external in terms of a country. Lewellen (2003) also cites politics, administrative centralization and political elites to be crucial elements of the modernization process. As regards the centralization factor, it is to create a different and distinct ideology that is necessary to incorporate the various multifariousnesses (factions, vested interests groups) into one group whereas the modernization is also concerned with some kind of elite center (wealthy landowners, enterpreneurial class or military). He further elaborates:

> Both political and economic modernization will be restricted to the core group, resulting in a situation of internal colonialism in which a few small elites who are centered exploit the rest of the country (Ibid, 2003).

In case of dependency theory, L. R. Stavrianos (1981: 34-35) as discussed by Lewellen (2003) states:

> The underdevelopment of the Third World and the development of the First World are not isolated and discrete phenomena. Rather they are organically and functionally interrelated. Underdevelopment is not a primal or original condition, to be outgrown by following the industrialization course pioneered by Western nations. The latter are overdeveloped today to the same degree that the peripheral lands are underdeveloped. The states of developedness and underdevelopedness. The states of developedness and underdevelopedness are two side of the same coin.

Lewellen (2003: 207) thus concludes that capitalistic development of the First World caused the underdevelopment of the Third World. He also stresses that 'dependency theory and the World system perspective were at odds with anthropological tradition.' Famous sociologist Immannuel Wallerstein (1974, 1979, 1980, 1986) contributed World System's Theory in development debate. His model categorizes all countries in three classes called Core, Peripheral and Semi-peripheral Societies.[2] This approach is also criticized on behalf of critics as over emphasizing economic factors while ignoring other important factors like political and cultural traditions.

According to the paradigm of Hann and Hart (2011: 100-101) development's ultimate goal in post-war decades was a better world with a primal focus on betterment of the poor developing countries' economic prospects. In this scenario, the term development was multifold and translated in various senses for example as an engine to accelerate economic growth or as a mean to trying to understand both how capitalist growth is generated and how to make good the damage capitalism causes in repeated cycle of creation and destruction. Among other meanings of development included governments to best intertwine sustained economic growth with redistribution. The last perception was said to be boosted by communist bloc initiated in late colonial period till the 1970s. Hann and Hart (2011: 102) also point out another version on perception o development as 'commitment of rich countries to help poor countries become richer.'

> In the 1950s and 1960s, the rapid growth of the world economy encouraged a belief that poor countries too could embark on their own enrichment, from the 1980s onwards development has more often meant freeing up global markets and applying sticking plaster to the wounds inflicted by exploitation by exploitation and neglect. Development has thus been a label for political relations between rich and poor countries after colonial empire; for some decades it went in tandem with 'aid' but the preferred term nowadays is 'partnership' (Hann and Hart, 2011: 102-103).

The history of development studies suggest that the decades of 1950s and 1960s were focused on the modernization approach. The only recipe to become 'modern' was believed to be shunning of traditional institution and replacing them with the modern ones. The social cost of modernization was told to be accepting the 'norms of modernization' in form of increased reliance over western development models, technology, capital intensive economies and preference of Western political systems marked as best suited for development and modernization. The resultant inequalities were asked to be accepted till the alleged 'trickle-down' effect helps uplifting the poor. The decade of 1980s witnessed the rise of neo-liberalism that made the shift of development theory away from state's role to controlling markets and effective price system.

We see that during 1950s, the aim and objectives of developing nations were assigned to engineering firms that were reassigned to economists in 1960s. The decade of 1970s found the indulgence of other social sciences recruited to monitor the 'human factor' (Ibid, 106). As a result of continual intellectual dislodges in fixture of development and its ultimate goals, Hann and Hart are of the view:

> It would be no exaggeration to say that the development industry has been a site of class struggle between the bureaucracy, both national and international, and the people, however they are classified. Human lives were overridden by bureaucratic planning recipes that could not accommodate people's real interests and practices (Ibid, 106).

As regards, the role of anthropologists, Hann and Hart pointed out three roles as options. First to inform on the people for the benefit of bureaucracy, second, doing vice versa and third adopting the role of mediators. They opine the third role to be chosen by anthropologists most frequently. As a result, the situation from 1980s started changing because of the contribution made by anthropologists in form of new specialization emerged as 'anthropology of development' to advocate the role of anthropologists in development. Hann and Hart (2011) add:

> Under heading of participatory development, anthropologists did their best to enable local people to have a say in the projects that would transform their communities. Particular attention was paid to the needs of poor, marginalized groups and of course to women (Ibid, 109).

The concept of development if taken as a social change is meant to be present and occurring in all known human societies. Although, its nature sometimes turns out to be sudden and disastrous when it is understood in form of physical happening in material world like catastrophes, famines, plagues, earthquakes or

other forms of natural hazards. On a social canvas, a sudden change could be perceived as a revolution or a rebellion. On the other hand, it also happens as a gradual process, in case so hardly perceptible. In fact, a social scientist is asked to learn that physical and social worlds are meant to be changing all the times. The study of change especially in socio-cultural systems also registers that change does not take place in alienation. The social institutions lay the very fabric of a society which is meant to be affected through the process of social change due to their interconnectedness as well as interdependence. Beattie (1999) assures the students of change that:

> The student of change is concerned with all these fields of enquiry, regarded in their temporal, dynamic aspect. He can no more study 'social' change in general than he can study 'society' in general. His data are specific social and cultural institutions and he has to study the modifications of these through time, in the context of other co-existing social, cultural and, sometimes, ecological factors (Beatie, 1999: 241).

In addition, study of change has been a major domain of research for the anthropologists who attempted to describe change from various theoretical standpoints like evolutionism, diffusionism, neo-evolutionism, socio-biology and many others. The development is also a planned intervention aimed at uplift of certain communities, nations or countries. Beatie refers to British Anthropologists who believed that:

> Culture contact represented in relations between European colonial powers and the various indigenous people who they governed in Africa and elsewhere. Of course the alien governments were not the only agents of change: missionaries, settlers, and traders often preceded them, and powerfully affected the indigenous cultures. And the changes brought about by impact with the Western world were not only political; radical alterations in the whole range of social and cultural institutions were brought about (Beatie, 1999: 242).

Beatie (1999) has referred to Malinowski's approach towards social change as 'a process of reorganization on entirely new and specific lines.' On the contrary, Max Gluckman objected Malinowski's approach 'for failing to see that far from being an abnormal state of society, conflict might rather be an essential aspect of it.' Raymond Firth made his point that 'social change always involves some degree of conflict.' Beatie adds that:

> It is obvious that some kinds of conflicts are structurally more disruptive than other, for they bring about major changes in the form of social institutions (Beatie, 1999: 246).

Beatie (1999) emphasizes that anthropologists are concerned with two kinds of social conflict and social change. The first type is social conflict and change relates to existing social structure. These changes are meant to be taking place in 'existing normative framework and are resoluble in terms of shared systems of values, and offer no challenges to the existing institutions.' The second type of change comes about in the 'character of the social system itself' due to which the conflicts that arise out of such change are not resoluble. As regards the two types of change, the first type seems to be a part of normal social life that does not pose any threat to the existing social framework. However, the second type of change seems to be direct threat to the foundations of society and its existing structure as it appears to press the society into situation against whom there are not precedents of dealing with or no known remedies to overcome the unwanted upshots. Beatie further goes on to describe the paradigm of Godfrey and Monica Wilson called 'radical' and 'ordinary' opposition. According to them:

> Radical conflict tend to arise when different but related spheres of social action vary widely in range and scope, the same individuals being involved at the same time in both[3] (Beatie, 1999:248).

While advancing the discussion on social change, Beatie adduces the Firthian prototype on development. Firth talk about the impact of rich and advanced Western culture on less advanced and small scale one are likely to move through four stages. According to Firth, first stage is called initial stage that comprises readiness for the Western artifacts but embraces no or little modification in the traditional structure of the recipient culture. But during second stage, as the interaction between Western culture and recipient culture increases, there is a radical absorption and group values seem to be giving way for the individualism due to strain gets stronger between the older and the new ones. This strain conduce a third stage that contains hostility against the new order and a conscious attempt to retain the traditional practices intact. Finally, the blending of new values and traditional ones witness the effect of previous three stages which could be either way but if in case there is some alignment between newer and traditional values then there is some hybridization of both the values and a happy ending but Firth no claims for always a happy ending. Beatie has touched upon the utility of the model in terms of being helpful in explaining historical analysis of change (Beatie, 1999: 249-250).

The 'unhomely' is a term coined by Homi Bhabha to highlight the plight of those people who are refugees, migrants, the colonized people, exiles, women, gays simply carrying the meanings of those having no home. Keeping in view the term, Rapport and Overing (2007) have placed the indigenous peoples of the world into this category. M. Jackson (2000) also terms them 'fourth-worlders' encompassed by, but not at home in, the nation state. Rapport and Overing opine:

> In present day speech, these are those people who are 'under-privileged', who suffer 'displacement' and 'social exclusion' (Rapport & Overing, 2007: 197).

There is another term 'politically challenged' used for such voiceless people. There are two characteristic reactions regarding these politically challenged people. First is that they are viewed as threat to the health and well-being of the nation-state or, on the contrary, 'the displaced' themselves are understood to be at threat from the powers that be (Rapport & Overing, 20007: 198). Bhabha (1994) as cited by de Certeau (1997) 'calls for:

> A development of 'literature of recognition' through which such people could discover their own voices and find the means to signify, negate and initiate their own historic desire, de-establishing traditional relations of cultural domination from the margins (Bhabha, 1994 and de-Certeau, 1997 as both cited by Rapport & Overing, 2007: 198).

Rapport and Overing also talk about the 'simple' and 'natural' that were termed by the colonial administration or other agents of nation-states as 'undeveloped', the 'marginal', the 'illiterate'. These terms were said to be the essential aspects of an evolutionist mentality that rationalized political domination over all those conquered territories of the Americas, Asia, and Africa. Rapport and Overing refer to Z. Bauman (1995: 66) who points out that these colonial regions were termed as 'primitive' and once the label was put on, it was thought to be a right of Western civilization to conduct what Bauman has said a 'merciless war on the dead end of the tradition. Rapport and Overing punctuate that this war was like a war against cultural particularism that demanded the training, civilizing, educating, cultivating of the colonized. They further add:

> The gigantic aim was to disqualify and uproot all those particularizing authorities – the local shaman, priest, chief and king – who stood in the way of an ideal, 'progressive' order within which human homogeneity was believed to be achieved – through subjecting all those local lifeways to the dictates of something called reason (Rapport & Overing, 2007: 201).

Conclusions

To sum up, anthropology has its roots in studying man in all cultural settings. Anthropologists in West study while focusing on contemporary issues, whereas they also study the remote and indigenouos populations in various other parts of world as well as the third world countries. In a way, it can be said that discipline of development anthropology studies all matters related to development especially the changes created by the development practices. In a way 'development anthropology is one of the branches of anthropology which aims at studying and researching on meaning, concept, theories, models, approaches, policies, strategies, and programs of develoment.' (Pandey, 2008: vii). The scope of development is summarised as:

> …those who lack 'development' are those who putatively possess such things as authenticity, tradition, culture: all the things that 'development' (as so many anthropologists have over the years agreed) places in peril (Barnard & Spencer, 2005).

Anthropology has long experience of working with the small scale, simple and primitive societies. The exposure of anthropologists is also with the third world countries where anthropologists do study various aspects of their social and cultural life. Chambers verifies:

> Anthropologists have come to an interest in agricultural development through their long experience in working closely with the horticultural and peasant communities of the third world. This involvement coincides with a national interest in improving the agricultural productivity of "food poor" countries. Although the objectives of agricultural assistance programs may vary from project to project, for instance, some programs have as their goals, the elimination of rural poverty, through the introduction of farming technology and techniques, new plant varieties, commercial fertilizers and similar innovations. Other programs are developed around attempts to improve the nutritional status of people. Still other programs might be directed to deal with problems related to capital improvements in lesser developed countries, such as encouraging agricultural self-sufficiency and reducing the need for food imports, or helping a country develop foods for cash exports (Chambers, 1984).

Notes

[1] Rostow described development to be resulting in five stages starting from firstly, traditional stage; secondly, culture change stage; thirdly, take off stage; fourthly, self sustained growth stage; fifthly, high income growth stage. (Scupin & DeCorse, 2009: 514).

[2] According to Wellerstein, Core Societies are the powerful industrial nations exercising economic domination over other regions. Peripheral Societies have very little control over their own economies and are dominated by the core societies. Whereas, Semi Peripheral societies are somewhat industrialized and have some economic autonomy but are not as advanced as the core societies (Scupin & DeCorse, 2009; Lewellen, 2003).

[3] In many communities in Africa and elsewhere increase in the scale of some systems of social relationships, for example the economic ones involved in participation in world markets, is not balanced by corresponding increases in the scale of social relationship in other spheres, such as domestic life, race relations, or religious practice. It is certainly true that such differences of scale are a conspicuous feature of many changing societies, and conflict often does arise when wide-range systems impinge on narrow-ones. But in the last resort relatively insoluble conflicts arise because the different institutions which social change brings into uneasy contact with one another involve radically different and incompatible ways of thinking and acting, rather than simply because there is a difference in scale Beatie, 1999: 248).

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