

"hush in the heart". The chocolate Mabbie in the end happens to become a Mabbie on Mabbie with hush in heart/ Mabbie on Mabbie{S P} The sudden sadness in the circumstance has swirled her with hush in the heart and dug a pond of melancholy. The emotive nature of a woman that upsets her academic as well as social life is aptly pictured in her poems. Every single poem of hers pictures the black life from one angle or the other. Her poem "We Real Cool" portrays the pathetic life of the black children in a pictorial manner. They are cool, careless, playing in dirt, oblivious of hunger and poverty, happy with their momentary pleasures. The detached tone of the poem is deceptive for the poet feels sad for their hopeless life. The children are unaware of their low condition and have no thought at all about their future. Though resembling a nursery rhyme the poem is deeper as it moves on. We real cool. We/ Left school. We/ Lurk late. We/ Strike straight. We/ Sing sin. We/ Thin gin. We/ Jazz June. We/ Die soon. This low, reckless living leads to disease and death. So, though it is, "We real cool" in the beginning, it is "We die soon" at the end picturing the morbid state of offers. Gwendolyn Brooks as expressed in various ways in many of her poems her anger against the subjugation of blacks. "The Near-Johannesburg Boy" portrays the revolutionary attitude of a boy whose parents were killed by the whites. He remembers his father's pathetic end.

His body was whole till they Stopped it./ Suddenly./ With a short shot./ But, before that, physically and tall and among us,/ he died every day. Every moment./ My Father.../ First was crumpling./ And remembers the loud laughter of his mother/ About my Mother. My Mother / Was this loud laughter/ Below the sunshine, below the starlight at festival./ My Mother is still this loud laughter!

Frustrated and angered by the way the blacks were treated, the boy decides to put up a clear defiance attitude. He decides to be disobedient. He plans to confront the white authority by entering a place that was forbidden to the black people. Gwendolyn Brooks celebrates the naturalness of black women in her poem "To Those of My Sisters Who Kept their Naturalness". It is addressed to black women. She emphasizes the sense of pride in being a black woman. Through this poem, she appeals to the black women to keep aside the white definition of beauty and to take pride in being black.

You have not bought Blondine/ You have not hailed the hot-comb recently/ You never worshipped Marilyn Monroe/ You say; Farah's hair is hers/ You have not wanted to be white/ Nor have you testified to adoration of that/ State/ With the advertisement of imitation/ [never successful because the hot -comb/ Laughing too] (Beckonings)

Here she praises the black women for not imitating the white. In other words, she celebrates the naturalness of the black women, with which the poet encourages the black beauty. She through this poem implies the need to feel proud in being black. Brooks' avowal of her feeling that black is beautiful echoes the power phrase, "people of color" used by Alice Walker in her "In Search of My Mother's Gardens" "Bronzville woman in a Red Hat" is another interesting poem that brings out the defiant attitude of a bold black woman who works as a maid in white's house. The

black maid presents herself with a red hat perched on her head. The bright red color connotes an open defiance. The black woman takes up the job out of necessity but is conscious of the discriminative attitude of the whites. Hence to retain her strength and identity she puts an air of pride. Her posture, the way she walks in boldly is described in the following manner.

The strangeness of it all. Like unleashing/ A lion, really Poised/ To pounce. A Puma. A Black Bear/ There it stood in the door/ Under, a red hat that was rash but refreshing-/ In a tasteless way of course- across the dull dare. [SP]

The white woman when she sees her creamy child being kissed by the black maid “square on the / mouth” is horrified. She rushes to disengage her daughter from “the cannibal wilderness/ Dirt, dark into the sun...” By focusing on the boldness of a black woman who works as a maid, she tries to inspire confidence in many a black woman taking up such domestic work. Gwendolyn Brooks' work for the most part has been conditioned by her experiences in America. Through this poem the poet tries to bring forth the Afro Centric feminist consciousness to empower black women for political activism. Her poems were successful in projecting black identity. She wanted to stir the blacks from their passivity and knock at the indifferent white doors showing the black power and unity demanding the denied justice. Her poems reveal her sensitivity to their sentiments and commitment to her community. Gwendolyn Brooks shows the Black White encounter from various angles, bringing out the experiences and feelings of the Black, thus portraying a picture of Black Life at large in America. However, her poems that describe the predicament of Black Women are powerful, thought provoking and touching. In a word she celebrates the blackness of Black and womanness of women in her writings.

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TRIBUTE

Chinua Achebe (1930-2013), the father of African Literature, a novelist, poet, essayist, eco-historian and subalternist passed away on 22nd March 2013 creating a huge vacuum in the literary firmament of the world. The greatest of African writers, he was born in Ogidi in the south-east of Nigeria and was later criticized by writers including Ngugi wa Thiong'o for choosing to write in English to which he reacted "that the English language will be able to carry the weight of my African experience. But it will have to be a new English still in full communion with its ancestral home but altered to suit its new African surroundings." Best known for his first novel *Things Fall Apart* (1958), that describes the Whiteman's advent, settlement and foolish atrocity in Nigeria, this grandfather of African fiction won the Commonwealth poetry prize for his collection *Christmas in Biafra*, was a finalist for 1987 Booker prize for his novel *Anthills of the Savannah* and in 2007 won the Man Booker international prize. This inaugurator of modern African novel had an original synthesis of the psychological novel, the Joycean stream of consciousness and postmodern breaking of sequence in his five novels. As the David and Marianna Fisher University Professor and Professor of African Studies at Brown University, Achebe contributed profusely to the African postcolonial literary legacy keeping Nigeria a major theme in his writings. He twice rejected (in 2004 and 2011) the Nigerian government's attempt to name him a Commander of the Federal Republic- a national honour. A car accident in Nigeria in 1990 paralyzed him and forced him to move to the US.



Ruth Praver Jhabvala (27 May 1927-2013), who passed away on 3rd April 2013, Wednesday, won the Booker prize for the novel *Heat and Dust* (1975). This celebrated author and screen writer won a Booker and two Oscars for her finely etched portraits of interpersonal life set amidst the tumult of the early decades of the 20th century. Born to a Jewish solicitor in Cologne, her maternal grandfather was the cantor of the city's biggest synagogue. In 1951 in London she met and married the Parsi architect Cyrus Jhabvala and moved to India with him, where they raised three daughters in Delhi. Her more than two decade-long stay in Delhi made her a reputed author of India, though she did not have any close friends in India and felt a terrible loneliness and isolation all her years here. All her fiction and screen plays are fashioned from a life of continual alienation and exile. She considered herself a perennial refugee. A strong observer of Indian life, she shunned its society and had an intensified sense of not belonging to India till she moved to New York in 1975. All her novels and short stories written up to 1980s are entirely set in India. Her novel *Poet and Dancer* (1993) is the first novel to be entirely set in New York and *Shards of Memory* (1995) is set in America, England and Europe. She formed a 20-year partnership with film producer Ismail Merchant and director James Ivory to produce cinema classics mostly adapted from Henry James and E.M. Forster. Her demise has created another huge vacuum in the contemporary commonwealth literature.



The World of Wallace Stevens

- V. Indhumathi

Abstract: The world of *Harmonium* is the world of Stevens.. The poetic process reduplicates the growth of the self, so that in creating a poem, he is re-creating or composing himself. This is a visibility of thought, a new imagining. The poetry of *Harmonium* is an external poetry which looks outward for the most part and which is heavy with direct appeal to the senses. Even more remarkable, perhaps, is Stevens' ability to appeal to the kinesthetic sense, to make a reader feel heat and cold and rapid movement and delight in dance-like grace. The ability to evoke a sense of moment, is, however, more significant in terms of Stevens' ability to create an adequate verbal symbol for the experience of life. The most pervasive metaphysical problem in *Harmonium* is one that emerges quite naturally from Stevens' concern with the inter-workings of the imagination and reality.. " *Harmonium* was to its time just what a new poetry should be, a refreshingly personal idiom not easily assessed. His theory is firm and axiomatic. The shifting relation of imagination and reality is further complicated by an ever-changing reality and the fluctuating temperament and intensity of the individual imagination: a formula more successfully demonstrated in the proper lyrical setting. *Harmonium's* exuberance and its comedy are not unrelated to this crisis of the limited self in an alien world may be taken as a truth if not a truism.

Keywords: *Harmonium*, Reality, Imagination, Life, Death, Ability.

The world of *Harmonium* is the world of Stevens. After *Harmonium* was composed, Stevens wanted to call it *The whole of Harmonium*. That is the world of Stevens whose theoretical poetic principle is decisive and pre-established harmony between imagination and reality. He makes do this with the idea of order. He creates poems by asserting an order and there analysing how the world evades it. He feels himself to be in a period between certainties. He believes that poetry is an instrument of imagination. Poetry is the occasion for Stevens' discovery that any statement of relation of imagination and reality is a statement of the nature of poetry. The poetic process reduplicates the growth of the self, so that in creating a poem, he is re-creating or composing himself. This is a visibility of thought, a new imagining. The world of *Harmonium* is an unfallen world in which the poet rejoices at the beauty of the physical universe; it is, in many ways, an Eden's world, a place in which the awful separation of man from his setting is sometimes overcome and in which an almost childlike delight is taken in the abundance of the earth. The atmosphere is lovely; *Harmonium* is a sun-drenched place, a world of cocks and black-birds and ripening strawberries, a place of light and of the green of growing things and of voilent color, an orchard of rotting apples all the more beautiful for their rotting, a state of mind in which Stevens accepts joyfully the cosmic turmoil and change and seldom, if ever, allows himself to deny by any thought or wish the tenuous, ever-