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## Answer To The Question No.-1

### ABSTRACT

The present study provides an analysis of two major poems written by Andrew Marvell: "To His Coy

Mistress" and "The Garden" from a feminist perspective. The study examines how women are

exploited by men; how they are considered as objects of their pleasure in "To His Coy Mistress" and

how they are demeaned to a very degrade status and as less attractive and less beautiful when

compared to the beauty of a tree in "The Garden". The poet condemns women and establishes a

world without them in a way that indicates his hatred to them. One focal issue the paper is to

underscore how the misogynistic tendency adopted by men toward women adversely impacts their

relationships as lovers. Women, in the two selected poems, are shown as so naïve and innocent that

men can easily befool and trap to gain certain physical advantages. How patriarchy manipulates the

fundamental rights of women is another focal point of the study. Through a close textual examination

of the lines of the selected poems, the researcher will pinpoint how Andrew's frame of mind in his

portrayal of women is feminist oriented. The study concludes with examples from the selected poems

that Andrew Marvell's narrator shows his specific frame of mind in portrayal of female characters.

The female characters have been presented in such a way so that readers' sympathy might be

achieved and by doing this he deploys various literary tactics. The Female characters are so naïve and

innocent that male characters are able to easily make them fool and trap them to gain certain

advantages.

Keywords: discourse analysis, feminist perspective in poetry, "To His Coy Mistress", "The Garden"

## 1. INTRODUCTION

Feminism, in its general sense, is a reaction against the prevailing patriarchal practices of men in their adverse

conduct towards women. It is a term used for the eradication of gender bias. It is also an attempt to do away

with the inherent oppression of women in a male-dominated society.

Discrimination, violence, segregation,

subjugation and subordination are some words that are used for the representation of women in society. Gender

is one of the propelling forces which have engendered a bulk of narrative. The feminist writers have

meticulously used the narrative strategies to evince their stance regarding the socially charged and polemical

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issue of gender construction and representation. So, feminist perspective of any literary piece manifests and

unearths the latent issues where female has been portrayed as an inferior being. Feminist literary critics have

such bent of mind that rejects patriarchal frame of mind.

It would be absurd to talk about feminism and not to mention three waves of feminism to explain the superficial

differences upon the concerns of feminism throughout the history. Women's demands for an amelioration in

society increased largely in 19th century, but it does not mean that it was the start when women were

challenging their segregated position in the society.

The arc of this theory is to revolt against any kind of superficial restraints. It has obtained a stunning place in

gender debates. By the time it didn't constrained itself to societal aspect rather became an irresistible subject for

academic theorists. Whether it is feminism as a social movement or feminism as a literary theory, these are not

distinct from each other; both try to seek gender inequalities and should not be taken mistakenly.

Women in pre-feminist era were not considered even a human being and were forcefully or willingly denied

from the rights which they deserved. She was a symbol of sex, as many have said. Man was considered a

blissful creation of God and woman was taken as his slave, or in more lenient words, perhaps as a caretaker for

her husband and children, that's why man thanked to God for being a 'man'. On the other hand, woman

remained passive and was so much absorbed in her role as a so called care taker that she thanked to God for

being made her according to the wishes of her master, obviously a 'Man'. Her identification was nothing unless

she was conceptualized in the mirror of a man related to her. It is some forty or fifty years back that the world

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saw an emergence of a new critical moment in the history of feminism in particular and history of women

subjugation in general. Although the struggle for equality was not new, but this time, it left a solid impact on

culture and society and it also prefigured the debate into further contest. It presented a new version and diverted

its focus from mere economic or social rights to the wider concepts of self and identity.

Feminism as a movement is the result of unjustified and disqualified division between male and female in a

society. It is a reaction against prevailing patriarchal practices as patriarchy is always there behind the unjust

behavior towards women. Violence, segregation, subjugation, subordination and discrimination are some words

that are used for the representation of women in society and feminism is an endeavor to eradicate these lower

## Answer To The Question No.-2

**Abstract:** The paper discusses Samuel Beckett's "Waiting for Godot" as The Phenomena, that erases all signs of Waiting like temporal and psychological concept. The basic constellation of the Beckett's play is the meeting between the Subject and the Other, where the Other is complex Sign- Self, Another, God, that happened in the marginal time-space of Waiting. In Beckett's Waiting time has turned into space, the Subject is timeless, the space is frozen. The Other fails in its effort to mediate any Meaning of Life.

The waiting is a kind of non-activity, which is self-erasing. Beckett means "self-erasing" in the sense of decentring the subject, exchanging one conventional identity for another in an endless series. But this non-activity also can empty out or erase the contents of the mind more radically, thereby promoting a non-active state of awareness altogether beyond social identity. Beckett's non-activity reflects and also induces a tendency toward pure consciousness.

The main point is what happens in the process of Waiting. May be it is the Life itself.

pdf PDF Key words: Samuel Beckett, Waiting, time

### The Problem of Time in Beckett's works (brief overview)

A major topos in Beckett is the experience of time, a topic that intrigued philosophers from Plato and Augustine to Henri Bergson, Martin Heidegger, famous writers such as Proust, Joyce and many others. Time as an important theme in literature of 20th century. It is generally presented as a problematic problem with which man must cope. Samuel Beckett's dramas and novels describe the disillusionment in European worldview that was culminating after the events in the first half of 20th century. According to Lyotard the end of modernism causes three kinds of social disorder or cultural vacuum: loss of community bonds, loss of personal identity and loss of sense of the reality. Antirealist modernism is (Lukacs, The Ideology of Modernism) essentially nihilist, because it is a reactionary form of "religious atheism" in which one transcendental signified has simply been substituted for another-nothingness having replaced God as the object of all hope for salvation from a history that has twisted the human out of shape. It is a form of religious atheism- wrote Lukacs, focusing of all hope upon a transcendence conceived as a pure absence. Lacking the support of God, the human being finds himself isolated and helpless in a universe which has lost all purpose and order.

In 1961 Tom Driver quizzed Samuel Beckett about the confusion he found in his writing.

Beckett answered: "The confusion is not my invention ...It is all around us and our only chance now is to let it in. The only chance of renovation is to open our eyes and see the mess. It is not a mess you can make sense of {...} When Heidegger and Sartre speak of a contrast between being and existence, they may be right. I don't know, but their language is too philosophical for me. I am not a philosopher. One can only speak of what is in front of him, and that now is simply the mess." [1]

The plays and novels of Samuel Beckett are the illustrations of the crisis of modern man and his being in time, of his confusion and his anguish. Beckett's personage finds himself in a world, which lacks an acceptable metaphysical solution, an acceptable goal for his efforts to find meaning in life. The world is empty, scarred by the absence of God, which leaves a void, "the obliteration of an unbearable presence." [2] Beckett makes time a major theme and structural element of his work. The essay on Proust (1930) reveals that he is interested in major Proustian theme. In the essay Beckett describes time as monstrous and ambivalent, "... that double-headed monster of damnation and salvation ..., a superior and hostile force in relation to man. [3] All Beckett's characters live in the anguished world of their minds, wherein time is empty, repetitive and vacuous,:" I say I used to say, Winnie, you are changeless, there is never any difference between one fraction of a second and the next." [4] The essential experience of modern man is to feel "time as cancer" (Beckett), as an acute sense of the discontinuity of duration and total dependence upon a creation continually repeated. These results a very close to non-existence and an endless undefinable anguish, the void of the present.

"There is no escape from the hours and the days. Neither from tomorrow nor from yesterday. There is no escape from yesterday because yesterday has deformed us, or been deformed by us ... Deformation has taken place. Yesterday is not a milestone that has passed, but a daystone on the beaten track of the years, and irremediably part of us, within us, heavy and dangerous. We are not merely more weary because of yesterday, we are other no longer what we were before – the calamity of yesterday {...} we are in the position of Tantalus, with

this difference, that we allow ourselves to be tantalized ". [5]

For Beckett life in time is suffering for being born forever: we have been thrown out of eternity and we must really go through time painfully, minute by minute. Timelessness deconstructs or even made impossible the Self and the transcendental signified through the continual annulment of time. Timelessness in Beckett's works conveys the impossibility of reaching the essence (Sartre) and splits up the linear time of history and Self, that which is outside time: presence is always overshadowed

by the impossibility of making any presence real and at the same time the past is forgotten (or almost), because the lack of memory is typical characteristic of Beckett personage.

“The question may be asked, off the record, why time doesn’t pass, doesn’t pass from you, why it piles up all about you, instant on instant, on all sides, deeper and deeper, thicker and thicker, your time, others’ time, the time of the ancient dead and the dead yet unborn, why it buries you grain by grain neither dead or alive, with no memory of anything, no knowledge, no history and no prospects, buried under the seconds, saying any old thing, your mouth full of sand, oh I know it’s immaterial, time is one thing, I another, but the question may be asked, why time doesn’t pass, just like that, off the record, en passant, to pass the time “. [6]

This sense of time annihilation expresses the infinite deferral of signified to itself. Meaning presents itself as the presence of absence. Time, that Beckett’s personage experiences, could be described with M. Blanchot’s words: “it is a time in which time and all that it contains (for example, the I of experience) is dispossessed of any future ....hollowing out of the present, a hollowing indefinitely distended , as of a present to which we are no longer present”. And there is nothing like a release, as if we have transcended time, not an epiphany that transports us to the timeless, rather “we are delivered over to another time-to time as Other, as Absence and neutrality...A time without event, without project, without possibility.” [7]

Beckett’s Waiting a double-headed monster of damnation and salvation

According to Paul Ricoeur there is an “intractable reality” (Time and Narrative, vol.1) to time, which resists all attempts to reduce or internalize it to consciousness. But those aporias find a kind of poetic resolution in narrative. He argued that narrative responds to problems of time, which philosophy of itself cannot resolve, are different and in some respects more fruitful. Waiting (for Godot) represents in a most explicit way this intractable reality with the central theme, that is the subject of my article: the Phenomenon of Waiting as a sign of damnation and salvation. [8]

Beckett’s Waiting is investigated mostly like damnation. I would stress on Waiting like a Sign of Life and Salvation in the most famous drama of Nobel prize winner.

“Waiting for Godot” represents the world of Vladimir and Estragon as one of chaos, devoid of any meaningful structure or pattern. Time cannot be applied in this world where a day can end without notice and where the characters cannot remember their actions from the previous day. Time (and space) is essentially meaningless, as it is only experienced by the terminal repetition of waiting with no end. For Beckett Waiting is not a destruction, but it is the liberation from fear, desire, personality, attachment: It is not only the Void, that engulfed the protagonist. It is the only sign of Life itself.