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Research should be at the core and must be instrumental in generating a major interface with the academic world. It must provide a new theoretical frame work that enable reassessment and refinement of current practices and thinking. This may result in a fundamental discovery and an extension of the knowledge acquired. Research is meant to establish or confirm facts, reaffirm the results of previous works, solve new or existing problems, support theorems; or develop new theorems. It empowers the faculty and students for an in-depth approach in research. It has the potential to enhance the consultancy capabilities of the researcher. In short, conceptually and thematically an active attempt to provide these types of common platforms on educational reformations through research has become the main objective of this Journal.

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I am immensely happy that the Department of English and Research Centre is organizing an International Conference on “English Literature- A Tool for Social Upliftment” in collaboration with L Ordine Nuovo Publication on 7th March 2018.

Literature and Language are the two imperative requirements for human upliftment. As there is an ever increasing demand for literature teaching, innovative techniques and approaches for language, it would be a fitting gesture to organize such a Conference as this international level paves way for pooling national and international resources with the academic exchange of expertise from eminent language experts and researchers worldwide. The strategies employed in teaching one language and literature will definitely contribute that of other language literatures. Hence it would be a feast to the minds of budding scholars and teachers to be aware of various literatures, also the innovative teaching methods of language and literature.

I am sure that the Conference will provide a fruitful interaction among teachers, scholars and students of various languages from several corners of the globe.

I wish the Conference organized by the Department of English and Research Centre a grand success.
I am happy to note that the Department of English, Sri Parasakthi is organizing an International Conference on “English Literature- A Tool for Social Upliftment” in collaboration with L’Ordine Nuovo Publication on 7th March 2018.

I am sure it will enlighten the importance of Teaching language and literature. There is an intimate connection between literature and life. It is, in fact life which is the subject matter of literature, and by teaching any language & its literature, it improves the vocabulary, exposes imagination and learning of general human interests. It also develops the creative thinking, which enhances the depth in knowledge and feels pleasure in actual application. By organizing this type of conferences the students will be more benefitted and the reflection will be on the society. This is exactly what we have to do in the present day context.

The Department has been quite active in organizing such programmes in order to provide opportunities for teachers and scholars of this area to discuss academic problems so as to enhance their professional competence and research capability.

I appreciate and congratulate the Head of the Department of the English and Research Centre Mrs. A.S. Radha & Dr. (Mrs.) S. Karthika and all the staff members of the Department of English and student volunteers who are actively involved in organizing this Conference. I wish the Conference all success. And I wish the department to bring immense laurels to Our College.
From Editors’ Desk ....

Lexically ‘Conference’ means a formal meeting for discussion or debate, even an event for exchange of information and views. It has many avenues, one among is the International level which came practically result-oriented event at Parasakthi College, Courtallam on 7th March 2018, jointly organized with L Ordine Nuovo Publication, Tamil Nadu., under the style and title on ‘English Literature: A Tool for Social Upliftment’ studded with many sub-themes to ease the participants to involve and commit fully in the event with their views and write-ups before the dignified audience to assess its truth and value, besides need and importance on personal discussion before it go for a printed form.

This special issue comes in multiple volumes on English literature. The first volume consists of 25 articles in English literature. The articles touch an area of the researchers’ interest in literature. They also explore the new avenues where people find something could be filled in with. The published articles in this volume bridge the gap in the field of English literature. The articles are highly informative with exhaustive research and outcomes are quite innovative and enlightening. The readers of these articles will have something to store for their life.

The editorial team appreciates all the contributors for their research novelty and innovative outcomes. We also appreciate all the readers who invest their time to cherish these ideas into practical steps. Language is to express and literature is to follow and live. We sincerely thank the publishers and the team who put their effort to bring out this special issue.

At this Moment we make our Sincere thanks to Management and all faculty fraternity of English Department for this Successful Academic event backed by their wholehearted contributions and supports, which exhorted us at large that are really appreciably commendable.

Special Issue Editors

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**Mrs. A.S. Radha**, M.A., M.Phil., has been working in the Department of English, Sri Parasakthi College for Women, Courtallam since 2006. At present, she holds the post of Head and Assistant Professor of Department of English. She did her undergraduate and postgraduate in Holy Cross College, Nagercoil. She did her M.Phil Dissertation in American Literature. Her Area of Specialization is Indian Writing in English. She has participated in various National and International Seminars and conferences. She has been the resource person to various institutions. With great enthusiasm and cooperation from the department members, she successfully carries the department activities.

**Dr. S. Karthika**, awarded her Ph.D degree in 2013 in British Literature from Alagappa University, Karaikudi, Tamilnadu, India. She did her M.A & M.Phil in English from the same University Securing University First and Fifth rank respectively. She has been working as Assistant Professor in English in the Department of English, Sri Parasakthi College for Women, Courtallam, Tamilnadu since 2009. At present, she holds the post of Head of the Research Centre in English. Her area of specialization is British literature and Commonwealth literature. Her area of Interest in research is ethnic studies, gender studies, diasporic literature, fourth world literature and all the postcolonial studies. Apart from literature she is also interested in teaching language studies like linguistics, phonetics, communication skills and soft skills. She has updated her qualification with, M.B.A in Human Resource Management, B.Ed & M.A in Hindi, M.A in Mass Communication & Journalism, M.A. in Linguistics and currently doing M.A in Translation studies and Psychology. She has published more than 36 research articles in various reputed journals and books with ISBN. She has received silver medal titled as the Young Researcher Award for the best paper presentation in the International Conference on Classical Literature: East and West organized by Department of English and Foreign Languages, Alagappa University and Centre for Excellence for Classical Tamil on March 2008. She has also participated and presented more than 35 research papers in various National and International Seminars/Conferences.

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**Dr. S. Balakrishnan** has been awarded Doctorate in the field of Philosophy entitled “Antonio Gramsci on State and Culture: A Study @ The Madura College, Madurai. He is working as an Editor-in-Chief @ Roots & Bodhi International Journals. He served as an Assistant Professor in the Department of Philosophy, The Madura College, Madurai (2011-2014). Served as an Assistant Professor in the Department of Philosophy, Arul Anandar College, Karumathur in F.I.P. Vacancy (2010-2011. He has published 20 Books with ISBN, Presented & Published 70 Research Papers in Journals and Books with ISSN & ISBN.
Aim & Objectives
Academic Excellence in research is continued promoting in research support for young Scholars. Multidisciplinary of research is motivating all aspects of encounters across disciplines and research fields in an multidisciplinary views, by assembling research groups and consequently projects, supporting publications with this inclination and organizing programmes. Internationalization of research work is the unit seeks to develop its scholarly profile in research through quality of publications. And visibility of research is creating sustainable platforms for research and publication, such as series of Books; motivating dissemination of research results for people and society.

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Abstract

Literature is the representation of culture that speaks across diverse cultural locations. It helps to create space for human enterprises irrespective of class, creed and country. The Diaspora, has become a unique and ever-growing force in world culture. Indian people, literature, films, food and spirituality are nowadays present in many parts of the globe. Jhumpa Lahiri is a daughter and writer of Indian Diaspora. Her writings reflect the dichotomy of growing up in two cultures, and the perplexing bicultural and bilingual universe that she, like many other children of immigrants, must necessarily inhabit. Lahiri’s stories tell us about the lives of immigrants in exile in the promised land called America. They are caught between two worlds – the strict traditions that they inherited from India and the culture of the New World. Lahiri records the emotional voyages of characters seeking love beyond the barriers of nations, cultures, religions and generations. Imbued with the immigrant sensibility, these stories speak with universal eloquence and compassion to everyone who has ever felt like an outsider. They chart the experiences of both first and second generation Indian immigrants, presenting the old world (India) bumping against the new horizon (America). Against the backdrop of cultural clash, the stories of Lahiri deal with the individual’s struggle to overcome the change, ancient traditions of ancestors and the baffling prospects of the new world. Lahiri has a great eye for detail and she brings out the varied aspects in which the immigrant tries to give his life an Indian outlook, even when conforming to the requirements of the American mode of life, behavior and etiquette. Lahiri weaves a full fabric of human relationships by portraying the problems of diaspora such as displacement, rootlessness, fragmentation, discrimination and marginalization. A modest attempt is made in this paper to highlight the identity crisis through the narratives of Jhumpa Lahiri.

Keywords: Maladies, rootlessness, marginalization, diaspora, nostalgia, cultural dilemma etc.

Jhumpa Lahiri is the current luminary in the literary world. Lahiri is widely known for her four works, Interpreter of Maladies, The Namesake, The Unaccustomed Earth and The Lowland. The stories are about the Indian immigrants who are caught between the culture they have inherited and the one they have to adapt to. They present Indian immigrant people in different roles and situations. Being herself the child of immigrant parents, living in the United States, Lahiri’s characters also belong to her category, torn between two different national identities. Before analyzing the experiences and maladies of the diaspora presented in Lahiri’s short stories, an attempt is made here, to define diaspora. The word ‘diaspora’ has been taken from the Greek, meaning ‘to disperse’. Bill Ashcraft, Gareth Griffths and Helen Tiffin define ‘diaspora’ as “the voluntary or forcible movement of people from their home lands into new regions....” Robert Cohen describes diaspora as the communities of people living together in one country who “acknowledge that the old country-a nation often buried deep in language, religion, custom or folklore-always has some claim on their loyalty and emotions”. Avtar Brah describes the status of diasporas in the dominant culture very appropriately saying “…all diasporas are differentiated, heterogeneous, contested spaces, even as they are implicated in the construction of a common ‘we’.” In an interview after the Newsweek at Boston, just after winning the Pulitzer Prize, Lahiri commented:

It’s hard to have parents who consider another place ‘home’ – even after living abroad for 30 years India is home for them... There’s nobody in the whole country that we’re related to. India was different... Our extended family offered real connections. To see parents as children, as siblings was rare. (Khosala 2000:155)

Lahiri, the diasporic Indian is “like a banyan tree, the traditional symbol of the Indian way of
life. She spreads over (her) roots in several soils, drawing nourishment from one when the rest dry up. Far from being homeless (she) has several homes, and that is the only way (she) increasingly come to find at home in the world” (Parakh 1993:106). Born in England of Indian parents and raised in America, Jhumpa Lahiri has benefitted from all three cultures. Hence she has artistically woven the peculiar idiosyncrasies of her characters into well crafted stories in The Interpreter of Maladies. The stories evoke the complex and complicated world of Indian immigrants in the United States. The subtitle of the collection, “Stories of Bengal, Boston and Beyond” suggests that her stories go beyond the limits of the ethnic and particular in order to transcend all kinds of geographical and cultural barriers. The title story in The Interpreter of Maladies is the story of an emigrant Indian family coming to India, especially to Orissa as tourists. Mr. and Mrs. Das with their three children, Tina, Mina and Bobby, come to Orissa and visit Puri, Konark and Khandagiri. The interpreter Mr.Kapasi, is the tourist guide cum car driver. From his very young days, he used to act as an interpreter to the foreign tourists and this time he was with an emigran
t Indian family from Boston. At Khandagiri, Mr.Das and the children went to the top of the mountain but Mrs.Das remained in the car as she felt tired. She came to the front seat and sat beside Mr.Kapasi. She told him the secret that Bobby was not born of Mr.Das but out of Punjabi friend who came to stay with them for a week. She told Mr.Kapasi the secret and expected a remedy for her malady. She said, “I was hoping you would help me feel better, say right thing. Suggest some kind of remedy” (65). Mr.Kapasi asked her, “Is it really pain you feel, Mrs.Das or is it guilt” (66). She only looked at him but did not say anything. She opened the car door and went to meet her family. She wanted a readymade answer, a cure for her malady. But the malady is deep rooted and Mr.Kapasi, the interpreter, is not a doctor to cure her of the malady. Most of the emigrant Indians suffer from different types of maladies and as Indians they are unable to get rid of their Indian consciousness that they should be honest and true to their married life. Mrs.Das says: “About my secret, about how terrible it makes me feel. I feel terrible looking at my children and at Raj, always terrible.” She adds, “It means that I’m tired of feeling so terrible all the time. Eight years, Mr.Kapasi, I’ve been in pain”.

Mrs.Sen is about an Indian woman in America, who baby-sits in her own apartment at the fringes of the university in which her husband teaches. As the story unfolds, however, it is the kid, Eliot, who happens to watch and observe all the pranks and practices that Mrs.Sen indulges in including the way things are arranged in the apartment, slippers and shoes, mismatch but neatly arranged furniture, TV and telephone, all draped with clothes, her saris and her reddened scalp, which Eliot, the kid she baby sits, mistakes for a wound. There are times in the story when Mrs.Sen herself disappears into the neat order of the apartment only to re-emerge with her big and beautiful eyes with “thick flaring brows and liquid flourishes”(112) and her shimmering saris with numerous colours and patterns. Otherwise she camouflages among the piles created through her daily rituals of chopping and grating, splitting and slicing. Lahiri compares the blade that Mrs.Sen uses with “the prow of a viking ship” (114). The barricaded self, which is visibly invisible acquires more ghostly dimension, when during the interview of baby-sitting, Mrs.Sen explains to Eliot’s mother that she is learning how to drive:

“Yes I am learning”, Mrs.Sen said. But I am a slow student. At home, you know, we have a driver”.

You mean a chauffeur? Mrs.Sen glanced at Mr.Sen, who nodded. Eliot’s mother nodded too, looking around the room. “And that’s all […] in India?”
By declaring “Everything is there” (113), Mrs.Sen interrogates the order and neatness of her apartment, which is only a ghostly shadow of its absent “original”. Two things which amuse Mrs.Sen are letters from Indian and fish. The mere arrival of a letter from “home” is enough to upset the rules in the house. On the day she got one, for instance, she embraced Eliot for the first time, “clasping his face to her sari surrounding him with her odo[0x0]or of mothballs and cumin” (121). As soon as she gets in, she kicks off her slippers this way and that. Once she starts reading the content of her letter, Eliot realizes that Mrs.Sen is no longer present in the room and the apartment is “too small to contain her” (122). Her crazy idea of screaming from her apartment and her desperate attempt to drive to the fish market herself exemplify her desire to escape the prison of the ghostly world around her.

Mr.Pirzada of When Mr.Pirzada Came to Dine depicts another instance of a displaced and spectral being, who with his state of non-belonging assumes an abnormal dimension. Mr.Pirzada looks like an Indian but he is not. He came to a University in the United States on a government grant from Pakistan, but he is not a Pakistani in true sense of the term. The little lady narrator of the story wonders:

It made me no sense to me. Mr.Pirzada and my parents spoke the same language, laughed at the same jokes, looked more or less the same. […] Nevertheless my father insisted that I understand the difference […]. He seemed concerned that Mr.Pirzada is a Bengali, but he is a Muslim”, my father informed me. “Therefore he lives in East Pakistan, not India” (25-26).

In this story with a particular historical context, the maladies diagnosed are not only the war in East Pakistan, but also the regimes of sameness that always produce otherness in order to persecute it either in the name of religion, language or ethnicity. The two characters Lilia’s father and Mr.Pirzada are connected not only by empathy but to offer him an emotional help to overcome the barrier between the two worlds and time zones. Pirzada arrives, for instance, at Lilia’s house and announces himself: “Another refuge, I am afraid on Indian territory” (28), as if to mimic the exodus of the Bengalis precipitated by the war in East Pakistan.

Mr.Pirzada always surprises Lilia by his curious ritual with a watch before meals. She takes this to be one of the things which make him different. He takes out a watch from his pocket, winds it and puts it on the coffee table during the dinner. He explains to her that unlike the watch on his wrist, the pocket watch is set to the local time on Dacca, eleven hours ahead. The narrator continues:

When I saw it that night as he wound it and arranged it on the coffee table, an uneasiness possessed me; life, I realized, was being lived in Dacca first. I imagined Mr.Pirzada’s daughter rising from sleep, tying ribbons in their hair, anticipating breakfast, preparing for school. Our meals, our actions, were only a shadow of what had already happened there, a lagging ghost of where Mr.Pirzada really belonged (30-31).

The global interpretation of the story is not confined to mere ghostly mimicry. It also suggests propitiatory rituals as if Mr.Pirzada with his watch set to local time in Dacca were keeping track of his lost family; as if his being welcome in Lilia’s house were to guarantee food and refuge for his lost children, as if in buying Lilia sweets, he were buying sweets for his own daughters. The wounds and loss across different time zones and geographical background are set right with hope by Lilia’s silent prayers for Mr.Pirzada’s lost daughters.

Unaccustomed Earth has brought Jhumpa Lahiri once again to limelight as a superb diasporic writer who delves deeply into immigrant experience in the backdrop of her own experiences. In this collection, Lahiri takes note of the various facets of human interactions among the second generation Indian Americans absorbed into the Western milieu. They
experience deep sense of exile, isolation, and alienation. The metaphoric title of the collection is derived from the epigraph from Nathaniel Hawthorne’s *The Custom House* which reads:

Human nature will not flourish, any more than a potato, if it be planted and replanted, for too, long a series of generations, in the same worn-out soil. My children have had other birth places, and, so far as their fortunes may be within my control, shall strike their roots into unaccustomed earth.

The garden metaphor of transplanting people into new soil of unaccustomed earth suggests that they encounter hardship in accommodating themselves in hostile environment and they struggle for survival.

The title story *In Unaccustomed Earth* takes place in a gleaming house in Seattle, built in the mid-century modern style. She moves to her house with her husband and son. She has discontinued her work as a lawyer after her mother’s death. She is also pregnant again. After one of his tours Ruma’s Indian-American father comes to visit her. The diasporic experience of the central characters in the story is multiple as the sense of exile, alienation, uprootedness, continue to overwhelm them. The traditional familial relationship in Ruma’s Bengali household is getting diluted with her mother’s death, brother Roma’s absence and her father’s solitary life. It is the garden metaphor in the story that brings Ruma and her father together. Gardening is an excellent way to bring families together to build their emotional ties, giving an opportunity to share and learn together. Ruma’s father lived alone after her mother’s death. She did not know how he lived his life of solitude in Pennsylvania. It is a clear indication of the lack of intimacy in relationship, which is a diasporic experience in transition. The selling of his old house, wiping out her mother’s memory had been painful to Ruma. To Ruma, her mother was a bridge between two cultures. The death of her mother leaves her in a traumatic condition. A sense of alienation engulfs her. Ruma’s perception that “it was her mother who would have stuck out in this Wet Northern landscape, in her brightly coloured saris, her dime-sized maroon bindi, her jewels” (Lahiri, UE, 11) is deeply engrained in her nostalgia for her ancestral home. Ruma’s personality has a double perspective. On the one hand she has married an American boy much to the discontentment of her mother who “had done everything in her power to talk Ruma out of marrying Adam, saying that he would divorce her, that in the end he would want an American girl” (Lahiri, UE, 26). Ruma is a kind of second generation Indian immigrants caught between two cultures with double standards. Ruma hardly speaks Bengali, the language of her parents:

Bengali had never been a language in which she felt like an adult. Her own Bengali was slipping from her… on the rare occasions Ruma used Bengali anymore, when an aunt or uncle called her from Calcutta to wish her a Happy Bijoza or Akash a Happy Birthday, she stripped over words, mangled tenses. And yet it was the language she had spoken exclusively in the first years of her life” (Lahiri, UE, 12).

In the story *Only Goodness*, we again face the sense of anxiety of the second generation Bengali immigrants, Sudha and her brother Rahul. Their parents, the first generation immigrants have confronted with the sense of isolation in an alien land. They settle in America and “they were struck… (they) aware that they faced a life sentence of being foreign” (Lahiri, UE, 138). They feel the sense of dislocation in a foreign land and cannot assimilate into the foreign culture. The parents continue to maintain a mental distance from the local culture. Their uneasiness is evident when, after Rahul’s detention at the local police station, his mother blames the American Police: “They probably stop him first for being Indian” (Lahiri, UE, 142). Mother blames the country and its culture for spoiling the children and compares it with their own: “That’s the problem
with this country... too many freedoms, too much having fun. When we were young, life wasn’t always about fun” (Lahiri, UE, 143). The parents maintain the view of Indian sense of stoicism, unaffected sorrow and joy, and thus fail to comprehend the mental turmoil of the children. The narrative here even goes to the point of sarcasm: “ ‘Depression’ was a foreign word to them, an American thing. An their opinion their children were immune from the hardships and injustices they had left behind in India, as if the inoculations the pediatrician had given Sudha and Rahul when they were babies guaranteed them an existence free of suffering” (Lahiri, UE, 144). The parents are so much preoccupied with a sense of anxiety and alienation from American culture that even they accept Roger as their son-in-law in spite of his previous marriage and fourteen years gap with Sudha considering that “he’d been born in India, that he was English and not American, drinking tea, not coffee, and saying ‘zed’ not ‘zee’ (Lahiri, UE, 152) besides his other achievements. Rahul, in the story, is crushed in between his own wish to live an American way of life and his parents’ expectation of retaining Indian cultural origin.

Jhumpa Lahiri’s novel The Namesake presents characters as the victims of displacement, dual identities and cultural conflicts. Change of geographical location is the first shock for the first generation immigrants like Ashoke and Ashima. Ashima dwells physically in America but is bonded mentally to India:

For being a foreigner, Ashima is beginning to realize, is a sort of lifelong pregnancy – a perpetual wait, a constant burden, a continuous feeling out of sorts. It is an ongoing responsibility, a parenthesis in what had once been ordinary life, only to discover that the previous life has vanished, replaced by something more, complicated and demanding”(49).

Ashoke Ganguli, her husband, goes out for his work and adjusts himself to the life style of a foreign land since he feels that the new land is the land of opportunities. “Though Ashima continues to wear nothing but saris and sandals from Bata, Ashoke, accustomed to wearing tailor-made pants and shirts all his life, learns to buy ready-made…”(65). Ashima is able to feel the pangs of displacement and loneliness during the birth of her son Gogol in an American hospital. Bringing up a child in a new land without previous experience is more painful and challenging to anyone who is brought in Indian customs. Ashima cannot imagine the situation in which she is going to bring up the child in America without the assistance of her parents and grandparents. Out of frustration, she tells Ashoke to “hurry up and finish his degree, as she doesn’t want to raise Gogol alone in America. She wants to go back to Calcutta. She cries while feeding Gogol, while patting him to sleep and after the mailman’s visit when there are no letters from India.

The first generation Indian-American Ashima, like Lahiri’s parents never fail to follow what they carried with them from their mother country whereas the second generation Indian Americans Gogol, Sonia and Moushumi like Lahiri herself find it difficult to identify themselves either with the people at home or with the society outside. The parents go on insisting on the children being true to their native land but the more they are focused, the less they pay attention with an excuse that they are living in America. Unable to make both the ends meet, the characters at one point of time face identity crisis for which nobody is to be blamed except the inner consciousness which travels carrying the Indian psyche moulded with Americanism.

Lahiri’s narrative grace and stylistic elegance conceal a world of maladies inhabited by haunted and possessed beings. Lahiri presents a canvas of a world that swings from Bengal to Boston and back with all its share of
pain, anguish and longing. Her focus is on the lives of Indians in alien locales. They remember their past through memory, fantasy and myth in search of ‘cultural identity’ because in America they are “individuals without an anchor, without horizon, colourless, stateless, rootless – a race of angels”. Jhumpa Lahiri has portrayed the odyssey of the human self as it is constantly engaged in myriad process of engagements and disengagements wherein identities merge, submerge and remerge because each character has to work its own version of the unique self.

References
HELEN KELLER’S THE STORY OF MY LIFE – NARRATIVE OF THE UNDER REPRESENTED

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Abstract
Helen Keller’s The Story of my Life is a journey of discovery of a deaf blind girl who is often portrayed as a miracle worker. It was published when Keller was only twenty two. The narrative is not only an explication of events but also a memoir of the different insurmountable obstacles that came in her way when she embarked on her journey to realize her innate potential. The narrative with which she wields the scepter with power and might makes the reader wonder how a blind deaf girl can express with such vehemence. This paper attempts to showcase the narrative of Keller’s autobiography as the narrative of the underrepresented lot.

Keywords: Autobiography, under represented, narrative, miracle worker

Introduction
Helen Keller’s The Story of my Life is a journey of discovery of a deaf blind girl who is often portrayed as a miracle worker. It was published when Keller was only twenty two. The narrative is not only an explication of events but also a memoir of the different insurmountable obstacles that came in her way when she embarked on her journey to realize her innate potential. The narrative with which she wields the scepter with power and might makes the reader wonder how a blind deaf girl can express with such vehemence. This paper attempts to showcase the narrative of Keller’s autobiography as the narrative of the underrepresented lot.

Summary
Keller was born on a plantation in Tuscumbia, Alabama, to Arthur Keller, a former Confederate officer and a conservative newspaper publisher, and Kate Keller, a descendant of John Adams. At nineteen months old, she lost her sight and hearing as a result of a fever. She became uncontrollable, prone to tantrums—kicking, biting, and smashing anything within reach. In that era, many blind and deaf people were consigned to an asylum. Some family members suggested that this was where Keller belonged.

In The Story of My Life, author and activist Keller recounts her early education with Anne Sullivan from the Perkins Institute for the Blind. She was unable to communicate until Sullivan teaches her the manual alphabet. Instead, her mother contacted the Perkins School for the Blind in Boston, which recommended that a former student, the 20-year-old Sullivan, become Keller’s private tutor. Sullivan—the daughter of poor Irish immigrants and nearly blind herself—moved to the Kellers’ home. She helped calm Keller’s rages and channel her insatiable curiosity and exceptional intelligence. Sullivan's then-unorthodox teaching methods proved a success. Keller learnt how to use the manual alphabet and from there learnt how to read. She patiently spelled out letters and words in Keller’s hand. With Sullivan’s support, her student soon learned to read and write Braille, and by the age of ten she had begun to speak.

Keller describes a number of trips she takes with her family. On one of the trips, she goes to Boston, where she meets other blind children at the Perkins Institute. On another, she learns how to toboggan. Keller enrolls at the Cambridge School for Young Ladies in preparation for her entrance exams to Radcliffe. She goes to college, but finds it less romantic than she imagined.

Keller uses the final chapters of her memoir to discuss certain things that are particularly
important to her, like her love of books, her hobbies, and the friends she made who moulded her personality. Two additional sections of the autobiography include Keller's personal letters written throughout her youth, as well as supplementary commentary by her editor, with a first-hand account by Keller's teacher, Anne Sullivan.

**A Tool for Societal Upliftment**

Keller’s autobiography can very well be represented and listed as a tool for societal improvement. By reading her autobiography, the affected segment of the society can receive didactism and morale boosters to rise above the web of life and go with the flow. Her writing has been praised by the media around the globe and glorified in all accounts. It is indeed a clarion call to the physically challenged segment of the society who are often underrepresented and hence her autobiography can very well be termed as the Literature of the Under-represented. One cannot but marvel at the writing style and amazing description and powerful narration of her experiences when the narrative unfolds.

Even today, the physically challenged and visually challenged are underrepresented and not cared for totally. Not to say about it in the year 1903 when her autobiography was published. It was an age when physically challenged people were not able to be normal members in a society. The Story of my Life is often considered as an autobiography, bilgdungsroman, and a sentimental fiction.

Newspapers and magazines in Europe and America wrote illuminating episodes about the young Keller. Her story became well known and she became an overnight celebrity. Her family connections and fame opened up many opportunities, including private schools and an elite college education. Mark Twain, who admired Keller’s courage and youthful writings, introduced her to Standard Oil tycoon Henry Hittleston Rogers, who paid for her education. She later acknowledged, “I owed my success partly to the advantages of my birth and environment. I have learned that the power to rise is not within the reach of everyone. I owed my success partly to the advantages of my birth and environment. I have learned that the power to rise is not within the reach of everyone.” (Keller, 1903)

**Journey towards Enlightenment**

When Keller was about six year old, she was sent to an eminent oculist in Baltimore. This doctor advised Keller to meet Alexander Graham Bell of Washington. When they met him, Bell advised her father to write to Mr. Anagnos, Director of Perkin’s Institute in Boston. With his help Miss Anne Mansfield Sullivan was arranged to coach her as a personal teacher. In her own words, she says:

Thus I came up out of Egypt and stood before Sinai, and a power divine touched my spirit and gave it sight, so that I beheld many wonders. And from the sacred mountain I heard a voice which said, “Knowledge is love and light and vision.” (Keller, 1903)

Annie was the key figure in Keller’s life. She was the person who helped Keller achieve sublime heights in her academic career. When she met Sullivan for the first time, her happiness knows no limits. She slowly spelled into her hand, and Keller got very much interested in this word play. This unique finger play to represent words introduced her to the ever enchanting world of conceptual knowledge. At first, her ideas were vague and her vocabulary was inadequate. But as her knowledge of things grew, she learned more and more words. “Sometimes a new word revived an image that some earlier experience had engraved on her brain.” (Keller, 1903)
Keller gives a crystal clear description when she gets acquainted with the concept that words are tokens of some concepts. She says: “As the cool stream gushed over one hand she spelled into the other the word water, first slowly, then rapidly. I stood still, my whole attention fixed upon the motions of her fingers. Suddenly I felt a misty consciousness as of something forgotten—a thrill of returning thought; and somehow the mystery of language was revealed to me”. (Keller, 1903)

In Crowe’s words, “A mix of timing, youth, personality and common experience, along with a mutual desire to leave their pasts behind them, meant the relationship opened to Keller opportunities beyond all expectations. It gave her an autonomy that few could have imagined for a child with her impairments and, for its time, it was a highly progressive arrangement. Yet it was not the only possible solution and it made Keller far more dependent that was necessary.”

From the beginning of her education, Miss. Sullivan made it a practice to speak to her as she would speak to any hearing child. The only difference was that she spelled the sentences into her hand instead of speaking them. The above process continued for several years. A normal child learns and acquires a language by the art of imitation and repetition.

The deaf and blind find it very difficult to understand the amenities of conversation. How much more this difficulty must be augmented in the case of those who are both deaf and blind. (Keller, 1903) They cannot distinguish the tone of the voice that gives significance to words; nor can they watch the expression of the speaker’s face and a look is often the soul of what one says.

**Learning to Read**

The next important step in her education was learning to read. As a result of her long association with the blind, Miss Sullivan had peculiar sympathy with Keller’s pleasures and desires. As soon as she could spell a few words, her teacher gave slips of cardboard on which were printed words in raised letters. She quickly learnt that each printed word stood for an object, an act or a quality. She had a frame in which Keller should arrange the words to make sentences. She liked this activity very much. And this particular activity helped her to kindle a taste for reading. She seized the right moment to gain knowledge that made it so pleasant and acceptable to learn. She learned from life itself. At first, it was a mass of possibilities. It was her teacher who unfolded and developed them.

**Learning to Speak**

In a 1901 article entitled “I Must Speak” in the *Ladies Home Journal*, Keller wrote, “Once I believed that blindness, deafness, tuberculosis, and other causes of suffering were necessary, unpreventable. But gradually my reading extended, and I found that those evils are to be laid not at the door of Providence, but at the door of mankind; that they are, in large measure, due to ignorance, stupidity and sin.” She visited slums and learned about the struggles of workers and immigrants to improve their working and living conditions. “I have visited sweatshops, factories, crowded slums,” she wrote, “If I could not see it, I could smell it.”

When she was ten year old, she learnt to speak. She was in the habit of making noises, keeping one hand on her throat while the other hand felt the movement of her lips. She also liked to keep her fingers on a singer’s throat or over the piano when it was being played.” The impulse to utter
audible sounds had always been strong within her” (Keller, 1903)

Her motivation to speak soared to greater heights, when she heard of Ragnhild Kaata, a deaf and blind girl in Norway who had been trained to speak. When Mrs. Lamson told this story to Keller, her determination to speak soared still further. Miss. Fuller, Principal of the Horace Mann School, taught her. She taught her She passed her hand lightly over her face and let her feel the position of her tongue and lips when she made a sound. She was eager to imitate every motion. She took lessons till she uttered. Her first connected sentence was “It is warm”.

Thus Miss. Sullivan and Miss. Fuller were instrumental in teaching her the elements of speech.

In 1894, at 14, Keller began formal schooling—initially at the Wright-Humason School for the Deaf in New York and then at the Cambridge School for Young Ladies. Sullivan accompanied her, spelling into her hand letter-by-letter so she could read the books assigned in her classes. In 1900, at age 20, Keller entered Radcliffe College with Sullivan still at her side. At Radcliffe (from which she graduated magna cum laude in 1904), Keller was first exposed to the radical ideas that helped her draw connections among different forms of injustice. She began to write about herself and her growing understanding of the world.

Conclusion

In his article “The Radical Dissent of Keller Keller” Drier says:

“Here’s what they don’t teach: When the blind-deaf visionary learned that poor people were more likely to be blind than others, she set off down a pacifist, socialist path that broke the boundaries of her time—and continues to challenge ours today.” The challenges faced by the disabled society are really manifold even in this new millennium. Understanding the issues that influenced Keller Keller’s life holds a purpose for the disabled segment of the society even today. The connections which exist over distance and culture can be hold by the affected people once they read Keller’s autobiography. It will certainly help them to uplift their status in the society by standing out among the crowd. It will also give them the power to unleash themselves from the various obstacles that mystify their life.

References

PORTRAYAL OF WOMEN CHARACTERS IN NAYANTARA SAHGAL’S RICH LIKE US

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Abstract

Rich Like Us is a historical and political fiction novel by the eminent political novelist, Nayantara Sahgal. Sahgal won the 1986 Sahitya Academy Award for English for this novel from the Sahitya Academy- India’s National Academy of Letters. The novel is set in during the time period between 1932 and the mid-1970s. In post independent India, women are enervated and enfeebled by the society. Their evisceration is more pronounced when bigamy of a male partner is recognized in this patriarchal society. In the same way, the nation is also devitalized and worn-out not only due to the undermining of her natural resources during the Imperialistic rule but also by the unbracing of the governmental policies by the current happenings. It follows the lives of three female protagonists, Mona, Rose and Sonali, and their fight to live in a time of political upheaval and social re-organization. This paper attempts to trace out how Sahgal portrays these characters against the drop of the patriarchal society.

Keywords: patriarchal society, portrayal, feminism, political fiction, contemporary

Introduction

Rich Like Us is a historical and political fiction novel by the eminent political novelist, Nayantara Sahgal. Sahgal won the 1986 Sahitya Academy Award for English for this novel from the Sahitya Academy- India's National Academy of Letters. The novel is set in during the time period between 1932 and the mid-1970s. It follows the lives of three female protagonists, Mona, Rose and Sonali, and their fight to live in a time of political upheaval and social re-organization. This paper attempts to trace out how Sahgal portrays these characters against the drop of the patriarchal society.

Major Female Characters

Ramesh Chadha says that in Rich like Us, along with the political themes, Sahgal also portrays the modern Indian women’s search for individual freedom and self-realization. In post independent India, women are enervated and enfeebled by the society. Their evisceration is more pronounced when bigamy of a male partner is recognized in this patriarchal society. In the same way, the nation is also devitalized and worn-out not only due to the undermining of her natural resources during the Imperialistic rule but also by the unbracing of the governmental policies by the current happenings. Whenever advantages try to emerge, they are marred by the society both in the familial and political fronts. The extenuation of both feminism and nationalism are drawn to the forefront in Sahgal’s Rich Like Us. In an article entitled “Elliptic Feminism and Nationalism in Nayantara Sahgal's Rich Like Us." Mann says that Sahgal attempts to establish that both her feminism and nationalism are marked by debilitating ellipses, which makes her complicit with those discourses — of patriarchy and imperialism —— that she apparently seeks to expose and critique in Rich Like Us.

Feminism Versus Nationalism

In Rich Like Us, Sahgal introduces three major female characters. Each one of them is different in her outlook and background. Yet, due to a series of events, they are brought together. Amazingly there is a bond of understanding and empathy between Mona and Rose, the co-wives and between Rose, the middle aged woman and Sonali, the young and independent I.A.S. Officer. Mona is the first wife of Ram and she is timid and innocent. Rose is the cockney English girl who adjusts to the rules and regulations of the Indian household marvelously. Sonali is the exuberant and exotic
youth of modern India who is used as a puppet by the Government officials. Thus the three female characters have a very different background and their attitude to life also varies.

S.Varalakshmi rightly quotes,

“Coming from different kinds of sacrifices and adjustments, the one dominant factor that bridges their differences is their ability to face the changing times without bending or breaking. This has been possible largely due to their constant, honest appraisal of themselves and of their lifestyles.” (35)

Rose’s life is drastically changed after she meets Ram. Her life would never be the same again, and Rose does not ever regret her decision to marry Ram. In an interview, Sahgal views Rose in the following way;

“Rose keeps thinking that it is her destiny that Ram walked in one day and captivated her and she had no option but to follow wherever………..across seas or over the mountains or wherever he would have taken her. It is the destiny of anyone who is struck like that by lightning to behave in this way.” (9)

Rose is such a woman of calibre that she adjusts suitably to the life of second wife without losing her very sturdy sense of values. She cannot accept living in the same house as Mona, Ram’s first wife, but readily accepts the Hindu social system with resignation.

Rose is whole-hearted acceptance and adjustment comes probably from the fact that she realizes she is bound to Ram by an invisible cord, which cannot sever.

The Christian ceremony she’d never had put it in a nutshell- For better or for worse. (p 56 Rich Like Us)

The character of Rose clearly drives home the fact that a second wife has to struggle when bigamy is recognized by the patriarchal male dominated society. So it is the struggle and oppression of the fair and weak sex time and again. It is perhaps the upbringings of Rose and her honesty that makes it impossible for her to understand or digest the subterfuge around her.

Rose is very humble and she clearly testifies to the fact that she was brought up on meagre earnings. When Ram asks her to lose weight, she never cares. She replies instead:

I am not joining any Figuretule; In two years time, I will be fifty years old. (p 165 Rich Like Us)

Rose is at best a fatalist as her parents had been. They had been unwilling to evacuate London when it was being bombed. They accepted fate as it was Rose cannot think of a life without Ram and accepts life as it is.

There were plenty of times in the year afterwards - Ram being a man who appreciated the flesh-when her mother’s dire prophecies might have come true, if he had not learned to respect the woman she was. In her article entitled, “Rich Like Us: An Analysis” S.Varalakshmi neatly sums up the character of Rose in the following lines.

“It was Rose’s working class morals that gave her the strength not only to uproot herself initially from sub – urban London, but also to make a life for herself with dignity in Lahore and later in Delhi through all those trying years when Ram got fascinated with Marcella and later with any lady, who took her fancy.” (35)

Mona the first wife of Ram is also shaped by her background just like Rose. Mona comes from a typical conservative traditional Punjabi family. She takes refuge in and finds strength in prayers, bhajans and kirtans. She is the microcosm of the typical home – set Indian wife. She leads quite a cloistered life. In fact, Rose in those early years at Lahore had never seen her ever through they had lived in the same house.

She is thus bent over the Indian customs and culture. Her taking of her husband’s second leads to a fatalistic approach in her. In an article entitled, “Thematic concerns in Nayantara Sahgal’s Rich like Us” the authors feel, “all talks of equality, programs to facilitate agrarian development, perpetual harping on Indian cultural heritage by leaders serving as tools to masquerade unedifying ground realities are
shocking. What Nayantara does in Rich Like Us is to highlight the need for intellectual and practical approaches to bring out efficacious changes in the contemporary society.” …

While Mona’s conservative backgrounds leaves no room to voice her objection in a male dominated Indian household, She cannot revolt against it in a well specified way but only she can loudly lay bare her lamentations. This is proof enough for her displeasure. Anyhow the sacrament of her Hindu marriage, ensures her as the lady of the house. She is contented with that.

Ram’s father Lalaji who owns the family business blesses Mona with the first lady status. He despises Rose so much that his only reaction on seeing Ram being married to Rose is:

Take that woman out of my sight. (p 41 Rich Like Us)

Mona is wedded to the traditional and conformistic views of marriage as a social institution. She is an individual who asserts her role. Protected by the sacrament of her Hindu marriage, she is secure in her status as the lady of the house. (p 54 Rich Like Us)

Rose marries Ram against her parents wishes though she knows that Ram is already married to Mona and blessed with a son. On their return to India, Rose insists on Ram taking a divorce from Mona but she is advised sanctimoniously: There is no divorce; Hindu marriage is not a contract; It is a sacrament (p 61 Rich Like Us)

Ram along with Mona and Rose have learnt to live under the same roof when yet another woman Marcella walks into Ram’s life. In an article entitled, Female Quest for Identity in Nayantara Sahgal’s Novels” the writers feel that “It creates a turbulence in the otherwise calm and placid life of the two women”(67). In the novel Rose feels miserable.

Then there is Sonali, a thirty eight year old I.A.S. officer who finds herself in a predicament when the narrative unfolds. She is in complete disfavour against the ruling power. She cannot change herself according to the changing tide. Sonali’s ideas and ideals have been moulded by her father who had studied I.C.S. He was a firm believer and staunch supporter of the democratic ideals of Gandhiji and Pandit Nehru. From him, Sonali had imbibed the faith in the democratic system. Her brought up and her leaning over the democratic goals affect her work as the joint secretary in the Ministry of Industry.

Sonali and Ravi Kachru begin as school mates playing and eating together. They grow into adult lovers. Their life at Oxford is marked by intellectual companionship although it is not devoid of passion and emotion. Anyhow the very touching pure and pristine love between the two bureaucrats never fructifies into marital relationships for two reasons - great expectations on the part of one and hesitation to speak out on the part of the other. Sonali says, in Rich Like us,

Only the perfect relationship can be utterly destroyed the moment one hair like crack appears in the structure, when betrayal becomes a matter of one person ordering fish and chips for dinner instead of the stew agreed on, and a chapter read separately out of a book the two were reading together. (p 113).

Thus the perfect relationship ends in disillusionment.

Sonali is the surrogate child of Rose. She is the woman who never compromises on matter public or private In her bid to legalize the second wife status of Rose, she seeks the help of Ravi Kachru. But Ravi kachru, a political turncoat, is not able to help Sonali. Her humanist views about the beggar tune resonantly to the humanist wavelength of Rose. Thus she strives to fulfill the wish of Rose in providing artificial limbs to the beggar.

In his article “The Structure of Rich Like Us: Myth as Metaphor” M.Kumaraswamy Raju says “In fact, the resolution of the novel is provided by Sonali. She is the way and she is the model. Unlike Rose and before her Sita and
Draupadi, Sonali does not submit herself meekly to the male tyranny, male hypocrisy and male political and social institutions. Her romantic individualism is manifest in her undaunting sacrifice of a career and love”.(84)

Rose fatalistically walks in to the life of Ram though she knows that he is already married. M.Kumarasamy Raju rightly says, “Rose the English woman marrying Ram is the Sita figure in the novel. There is an inexplicable fatalism about her-her yielding to Ram’s persuasions and her decision to sail to India against warnings by her parents. Although conscious of her anormalons relationship with Ram, which is neither legal nor Christian, she does not insist on either as she realizes the futility of questioning the sanctity of hoary tradition.” (84)

Though Rose is a foreigner, she accepts the rites, rituals, customs and tradition of her foster country and is full and full a humanist. In an interview with S.Varalakshmi, Sahgal admits, Rose is “Sonali’s twin soul though she is of another nationality and generation. The main character really is Rose, independent of any situation”.(9)

Sahgal has created Sonali as a replica of herself. Sonali, the studious daughter of a Marathi scholar and a Kashmiri mother, moving in high society circles in Delhi, is probably based on Sahgal’s own experience. Sonali is quite different from the stereo types of Indian womanhood found in Indo-Anglo fiction. She feels that the biggest qualification for a bride is being snow – fair. She has studied so hard and gone to Oxford only to escape the world of arranged marriages.

S.Varalakshmi says, “Not all the women in the novel are so clearly individualized. There are also those who fall into the category of the typical.”(48)

Rich like us is replete with images of Sahgal’s women. In a letter to Jasbir Jain Sahgal had said, “My women are strivers and aspirers toward freedom, toward a compassionate world.”(145) Sonali, in Rich Like Us, above everyone else symbolizes Sahgal’s philosophy of active intervention in life. Sonali is quite different from the stereotype of women found in Indo – English fiction. Sonali has to pay a heavy price to maintain her freedom. She has to remain single all her life to avoid a life of relegation and self-abnegation. Both Sonali and Rose are typical Sahgal women. They are independent, assertive, self – respecting, conscientious and compassionate.

References
THE PREDICAMENT OF WOMEN IN CHITRA BANERJEE DIVAKARUNI'S NOVELS

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Abstract
Chitra Banerjee Divakaruni, an original and exotic Indian writer, is fundamentally a feminist and most of her works deal with the sufferings of women like yearning for a perfect love, their security, nightmares, disappointments, stoicism, Struggle for recognition, female infanticide, Agonies of abortion and fear of social stigma. Though Indian English Literature can boast of many brilliant feminists, Chitra Banerjee can be considered unique among them as she weaves mythology, exoticism, suspense and intrigue in her stories and novels with a fascinating narrative, making them appealing enough for her readers. Most of these are enchanting yet these never fail to create an impact on the readers and nag them with some fundamental questions that the society will have be asked repeatedly regarding the sufferings of women. Her women characters represent vivid identities of life like marginalized, rebellious, docile, traditional and modern all types in her novels. This paper attempts to highlight the various issues and difficult situations faced by the women protagonists in Chitra Banerjee Divakaruni’s novels.

Keywords: Female Identity, Self-revelation, Cross cultural crisis, Alienation, and Assimilation

Introduction
The importance of woman has been recognized in literature on various grounds. The Portraiture of woman in the entire world has been all-too-myriad in their complexion, as they have been all-too-rich in their composition and all-too variegated in their character. There is, however, no denying the fact that the one-time idealized and idolized images of women have undergone some unprecedented metamorphosis all over the world, especially in the nineteenth and twentieth Century. Women were faced with the essential question “who am I” and resolving it was made difficult by traditional constructions of gender role. The quest for female identity seems to be a soap opera, endless and never advancing. The concept of female identity provides a key to understanding the special qualities of contemporary writings by women. Thus female identity is a process, and primary identity for women is more flexible and relational than for men. Many recent women’s novels portray the growth of women’s self awareness in the character’s minds and also work to create that awareness. The woman writer allies herself intimately with her female reader through this identification.

In any appraisal of the Indian English Literature, an appreciation of the writing of its women is essential. Contemporary women’s literature promises that a sense of full, valued and congruent female identity may form in the continuing process of give and take that re-creates both self and other in a supportive community of women. The status of women has undergone a giant hike in the recent decades. There is a shift in values and women have started acknowledging themselves the co-equals of man. Women are now portrayed as more assertive, more liberated in this view, and more articulate in their expression than the women of the past.

South Asian fiction by women has given expression to their experiences that reflect their liberated condition. The women authors incorporate their experience in the eastern and western worlds in an attempt to make new, empowering image for women where the two experiences meet there raise a revelation, and a story. The stories of the recent writers like Jhumpa Lahiri, Kiren Desai, Shashi Deshpande,
Meena Alexander, Chitra Banerjee Divakaruni and many other women writers, realize both the diverse role of woman and the heterogeneity within each woman. Rather than limiting the lives of women to one ideal, they push the paradigm towards the comprehensive expression of each woman’s potential. These writers are working on the cultural set-backs that determine the women’s life. Their works analyzed much on woman’s alternative identities as wife, mother, daughter, beloved etc.

The diasporic women writings represent the women who are forms of cultural hybridization that reflect the experience and social positioning of the authors themselves. These women in diasporic literature show an inexorable awakening of identity in relation to western values of individuality and independence. The women go on to asserting and exploring their own identity, even when it reverts back to traditional concept. In this discovery of selves and consequent self-fulfillment, these women pave the way for a better understanding of themselves as well as others.

Chitra Banerjee Divakaruni, one of the acclaimed contemporary Indian women novelists in English deals with the feminine sensibility of the Indian women as well as the immigrant women in her works. She highlights diasporic women protagonists, living in two cultures, their delineation, isolation, exile, mental trauma, dispersion, dislocation at the level of diasporic consciousness particularly. Her themes include women, immigration, the South-Asian experience, history, myth, magical realism and diversity.

The literary career of Chitra Banerjee begins with the publication of her debut short story collection Arranged Marriage in the year 1995. In this collection, most of the stories are the narrative account of the experiences of women immigrants and their resistance against cultural and gender ideologies in the diverse cultural surroundings. The novel Sister of my Heart that came out in 1999, presents a sensitive account of two cousins who migrate to California with the imperishable impressions of their culture heritage of homeland. Its sequel The Vine of desire came out in 2002. Here the trauma of immigration is exposed in the backgrounds of the complexity of personal relationship. The novel Queen of dreams came out in 2004. It is a narrative account of the dreams of a woman who remains lost in the dream journals of her mother with the obsession to investigate the dreams of her customers. Divakaruni’s Oleander Girl (2013) is a novel suspenseful, coming of age tale about young women living in India but search for identity leads her to America which is transforming her life.

Chitra Banerjee Divakaruni’s Sister of my Heart, is a narrative account of the plight of two families in which father was mysteriously lost. Sudha and Anju, the cousins after the loss of their father used to live like the sister of my hearts. They used to share common clothes, worries, dreams and conflicts in the aggrieved matriarchal chatterjee household. Gauri and Mali, their mothers, on the maturity of Sudha and Anju try their best to find our suitable matches for their daughters. Sudha gets married to Ashok, a conventional Bengali youth. After her marriage she was forced to move to her in-laws home in Bengal. On the other hand, Anju gets married to a software engineer, named Sunil and after marriage she migrates to California. After marriage both of them like dutiful wives try their best to accommodate in their new homes. However, new life conditions bring new ordeals in their lives and they make desperate struggle to carve out their own spaces. Sudha suffers for the conventional bondages on her free will in traditional Bengali family and Anju finds herself nervous and isolated for her separation from homeland, from relations and native culture. Anju’s anxiety to reconstruct her past in association of her cousin Sudha, results in the form of the creation of the novel The Vine of Desire.
The novel *The Vine of Desire* is a sequel to the novel *Sister of My Heart*. It appeared in the year 2002. Sudha being disgusted with the repulsive behavior of her husband and mother-in-laws breaks up her relationship with Ashok. On the request of Anju, She plans to visit to California along with her little daughter Dayita. Anju has already lost her unborn son in an unexpected abortion. In Sudha’s arrival, Anju looks forward to the return of her past. In the background of the conflict of personal relationships, Chitra Banerjee presents the conflicts born out of immigration. Through the crisis of Anju and Sudha, Divakaruni admits that people can’t get rid of their past. She also promotes the idea that a woman can’t conceive the fabric of her life in context of her free will. Hence in *Vine of Desire* there is a fine balance of internal and external conflict. In context of *Vine of Desire*, it is observed:

“The author’s lyrical descriptions of characters inner and outer worlds bring a rich emotional chiaroscuro to an uplifting story about two women who learn to make place with the difficult choices circumstances have forced upon them”. (Review: Farman 38)

The complex plot of the *Vine of Desire* reveals Divakaruni’s art of mingling contradictory issues related with the life and sensibility of immigrants. Along with the crisis of exile and displacement, she presents a complex pattern of personal relationship, nostalgia of homeland, innate longing for native cultural heritage and Indian sensibility. In this novel, the narrative seems to follow two divergent tracks - personal and impersonal but it moves in the direction of uniformity.

Divakaruni’s *Oleander girl* is a quest of a young Bengali woman and her journey to find her identity. The story involves women from three generations- Korobi the youngest, Korobi’s mother Anu, and Korobi’s grandmother, Sarojini. Each generation has some unique womanhood experience to share. There is a constant clash between Korobi’s traditional upbringing and her longing to belong in Rajat’s modern family. Her struggle to balance the two brings tension to both her family and Rajat’s family. This eventually forces her to choose between security and the discovery of herself. Divakaruni focuses not only the conflict between Indian identity and transnational location but also the conflict between individual desire and social norms. Her novel, *Oleander girl* is a classic example of feminine identity and the question of women freedom.

Korobi expresses her confusion why she has been named on poisonous flowers, which is hardly known to anyone. Korobi asked her father “Did my mother ever tell you why she wanted to name me Korobi?” Her father tells her the reason: “She did actually, because the oleander was beautiful----but also tough. It knew how to protect itself from predators. Anu wanted that toughness for you because she didn’t have enough of it herself.” (*Oleander Girl*, 253)

Korobi experiences transformation in the manner of dealing with the circumstances and she does succeed in getting back her love freeing herself from the web of patriarchy being truly the beautiful oleander that her mother wanted her to be. On the other hand, Divakaruni also challenges traditional gender-bias expectations of South Asian men. This indicates she is questioning multiple assumptions based on gender, not just those that affect women.

Women’s issues have been picked by women writers with a lot more enthusiasm than expected in a bid to support the cause of women’s liberation. Through the women writers eyes we can see a totally different world. Divakaruni’s female protagonists are memorable and real representations of new women who are trying to affirm their identity and self. The self quest of these women is triggered off by some crisis in their lives. These women strive heroically and overcome their
cultural conditioning and the barriers created by their society in matters of tradition and manners. They finally emerge as free, autonomous individuals, no longer content to be led desirous of taking a lead.

References
REFLECTION OF THE IMAGE OF WOMAN IN MANJU KAPUR’S HOME

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Abstract

Kapur’s third novel, Home, is an engrossing story of a joint family. In The Theory of Politics, Kate Millett writes “Patriarchy’s chief institution is the family” (62). BanwariLal’s elder daughter-in-law is Sona. Sona is assaulted by her mother-in-law for not bearing a child. Sona loses all sense of dignity and self-esteem and becomes thick skinned to tolerate the taunts of her mother-in-law. She is further subjected to verbal assaults for not being able to bear children even after ten years of marriage. Sona’s sister-in-law, Sushila, gives birth to a son just after one year of marriage for this reason, and is adored and well accepted. This discrimination and favouritism continues till Sona is able to give birth to a daughter, Nisha and later a son, Raju. Womanhood is virtually synonymous with motherhood in our society. Usually a woman is not considered complete unless she procreates. Nisha is shown having a love affair with the guy of low caste. Kapur realistically portrays the attitude of the caste ridden society in modern India. The girl tries to go against her family but at last she surrenders to the wish of her parents. She is very upset. This sort of disappointment affects Nisha internally. Nisha’s skin disease affects her personality and spoils her fair skin, she loses self-respect and self-esteem in her own home. Yashpal, Nisha’s father, allots a place for work and twenty-five thousand rupees to begin her business on condition of return. He believes her talents and potentials and finds no discrimination between son and daughter. Yashpal finds “She was more intelligent, methodical and independent than Raju” (296). Thus Nisha, the protagonist, emerges as a self-dependent woman in the novel.

Keywords: Dignity; assaulted; discrimination; disappointment; self-dependent; independent

Introduction

ManjuKapur’s feminism does not uproot the woman from her background but tries to picture the different ideological elements that shape her. These include traditional and cultural elements (such as myths, legends, rituals, and ceremonies) and social and psychological factors (such as woman’s subordinate position in the family and her restricted sexuality). The protagonists of Kapur’s novels are modern, educated, independent woman, approximately between the age of thirty and forty. Their search for freedom and self-identity within marriage is a recurring theme. Kapur has written six novels, Difficult Daughters, A Married Woman, Home, The Immigrant, Custody and Brothers. The paper highlights the image of woman in Kapur’s third novel, Home.

Kapur’s third novel, Home, is an engrossing story of a joint family. The family tree, as shown by the writer, candidly manifests the home of the BanwariLals which is a large family of two sons Yashpal and PyareLal, and their wives Sona and Sushila, and a daughter, Sunita. The novel, Home, describes women and their activities in the BanwariLal family. It squarely treats of not merely one home and hearth but many homes, like Rupa and PremNath, Sunita and Murli, Nisha and Arvind, Vicky and Asha. But all these homes are interconnected to the home of BanwariLal. As the title indicates, the novel centres around the concerns of women more than those of men, and some of the issues of women as discussed in it are: dowry, barrenness, educational and financial independence.

The BanwariLal’s are primarily a traditional business family where they do not give much importance to woman’s education. Pooja and Nisha could manage to do their BA in the BanwariLal family. But all these homes are interconnected to the home of BanwariLal. As the title indicates, the novel centres around the concerns of women more than those of men, and some of the issues of women as discussed in it are: dowry, barrenness, educational and financial independence.

The BanwariLal’s are primarily a traditional business family where they do not give much importance to woman’s education. Pooja and Nisha could manage to do their BA in the BanwariLal family – Pooja as a correspondence course student and Nisha as a regular one. Women of the family are not supposed to do any business but Nisha and Pooja defy the restrictions. Nisha is very cautious about her
business and later she hands over the business to Pooja. Therefore, Nisha, the ‘new woman’ stands out as a woman of determination to break the shackles of male domination and patriarchy.

Kapur’s third novel, Home, reveals the life of Nisha, the protagonist, her struggle for basic rights, quest for identity and survival. She gives more importance to her own desires and plans. In each and every field, she shoulders with men and work. Dwivedi points out in “ManjuKapur’s Home (2006): A Feminist Reading” as follows:

…the novel Home (2006) moves forward through the conflicting polarities of tradition and modernity, poverty and prosperity, man woman concerns. The novel presents the picture of a joint family –the BanwariLals –which pursues business with all its heart. The family cannot think of employment opportunities for its sons and grandsons. (39)

Home is the story of a business class joint family with BanwariLal as the patriarch. In The Theory of Politics, Kate Millett writes “Patriarchy’s chief institution is the family” (62). BanwariLal’s elder daughter-in-law is Sona. Sona is assaulted by her mother-in-law for not bearing a child. To cite the harsh words of her mother-in-law in one such situation: “What can you know of a mother’s feelings. All you do is enjoy life, no children, no sorrow, only a husband to dance around you” (18). Sona loses all sense of dignity and self esteem and becomes enough thick skinned to tolerate the taunts of her mother-in-law. She is further subjected to verbal assaults for not being able to bear children even after ten years of marriage. Sona’s sister-in-law, Sushila, gives birth to a son just after one year of marriage for this reason, she is adorned and well accepted. This discrimination and favouritism continues till Sona is able to give birth to a daughter, Nisha and later a son, Raju. Womanhood is virtually synonymous with motherhood in our society. Usually a woman is not considered complete unless she procreates.

Nisha joins BA English literature in DurgaBai College. Pratibha, Nisha’s best college friend, is an ambitious girl, who becomes a member of NCC programme hoping that this would help her to get a Government job in the Police Department “Her family was poor, a fact she compensated for by being ambitious. She had joined the NCC programme, hoping that this would lead to a government job with the police” (142). Pratibha as a new woman also wants to make her own identity and an autonomous life in the economic field. Thus Pratibha is very modern in her views.

Nisha has a love affair with Suresh, a student of Khalsa College of Engineering. Pratibhatells Nishato know the details about Suresh’s caste, family background etc. and says: ‘What is his name?’

‘Suresh’

Pratibhatched impatiently.

‘Suresh what? You can’t identify a person from his first name’.

‘Kumar’

‘Kumar? He is hiding his caste?’

‘May be he doesn’t believe in caste after all, there are lots of Kumaris in class’.

That was true. Pratibha backed down a bit.

‘All right. Where is he from then?

What is his family background?’

‘How should I know? Am I going to marry him that I should start doing question - answer?’ (146)

Actually Nisha is not in a position to reveal her love-affair and says “you think girl and boy can’t be friends” (147). The meetings have continued then Nisha and Suresh express their love with each other. Simone de Beauvoir describes the concept of love between man and woman in the book The Second Sex:

Man is, sexually, subject, and therefore men are normally separated from each other by the desire of drives them towards an object different from themselves. But woman is the
absolute object of desire, and that is the reason why so many special friendships flourish in schools, colleges and studios. (366)

Nisha is very cautious of her studies. She worries about her exams: “I can’t meet you, I have to study, I have to get a second division at least” (152). Suresh helps her giving the study materials which he gets from St Stephen’s Tutorials. Luckily Nisha secures first division. It surprises all.

Towards the end of third year, Nisha spends most of the working days with Suresh. Nisha’s parents get a letter about her lack of attendance in college from the authorities.“She thought of what it meant. Sitting with Suresh in Kamla Nagar restaurants, going with Suresh to the room in Vijay Nagar, feeling needed, wanted, and loved by Suresh” (194). Her love affair with Suresh comes into limelight. Raju, Nisha’s brother, scolds her and she is not truthful. So she protests, “Who you are to decide whether Iam trustworthy?’ she muttered, sounding weak and defeated even to herself” (199). This rebellious comment indicates Nisha’s modernity. She likes to live on equal footing with men and creating her own identity.

Suresh expresses that he only wants Nisha and he needs no dowry or no fancy wedding. Suresh is very modern so he does not bother about her horoscopy. He wants to communicate Nisha’s parents that his intentions are pure. She is attracted by his nobility. She says her mother, “Who cares about castes these days?” What you really want is to sell me in the market” (200). She weeps with indignant emotion. “Sell me and be done with it. What are you waiting for?” (200).

Nisha refuses to follow the age-old traditional marriage. Nisha’s views irritate her mother and she gives her a slap. In “Quest For Identity and Survival: A study of ManjuKapur’s Home,” N.S. Warake observes, “She wants no more to be a doll to be sold in the market. Nisha’s quest for identity and freedom as a human being significantly expresses ManjuKapur’s feministic approach” (273). And she is made a prisoner in her own family. When she repents at her uncle, Prem Nath, he consoles her,“ His family should have met your family” (202). Kapur significantly points out traditional male governed approach. Meanwhile Nisha has finished her degree.

Nisha is shown having love affair with the guy of low caste. Kapur realistically portrays the attitude of the caste ridden society in modern India. The girl tries to go against her family but atlast she surrenders to the wish of her parents. She is very upset. This sort of disappointment affects Nisha internally. Nisha’s skin disease affects her personality and spoils her fair skin, she loses self-respect and self-esteem in her own home. Nisha describes the dreadful skin problem to the doctor, “I don’t do it on purpose. It itches so much, I can’t bear it. It’s like ant crawling all over me” (229). Pooja, Nisha’s brother’s wife, does not want Nisha to touch the baby. Kapur portrays some disturbing home truths in this novel which still exist in our society and is very part of social structure.

Once the relationship between Nisha and Suresh is broken, Nisha gives more important to her ‘self’. She likes to be economically independent. So Nisha joins as a teacher in the primary school but after some time she is not interested in the teaching profession. Meanwhile she is interested to start the business of salwar-suits. She assures her father that she can prove her ability within a year. She claims: “Give me a chance to show what I can do” (287). Nisha’s father supports her business. In “Quest for Identity and Survival: A Study of ManjuKapur’s Home,” N.S. Warake says, “Here, as a new woman she appears to be self-assured and confident. She dares to pronounce her violation and conviction” (274).

Yashpal, Nisha’s father, allots a place for work and twenty five thousand rupees to begin her business on condition of return. He believes her talents and potentials and finds no discrimination between son and daughter. Yashpal finds “She was more intelligent,
methodical and independent than Raju” (296). Thus Nisha, the protagonist, emerges as a self-dependent woman in the novel.

Nisha’s parents are eagerly searching a mangli boy to match for Nisha. With great difficulty Yashpal finds a mangli boy for Nisha. Arvind, a widower, agrees on Nisha’s Condition. She says “I cannot give it up she confided this was the only thing she could visualise in her marriage, that she had to come to the basement everyday” (303). This depicts that she does not want to be mere sexual object. He accepts her condition. In “ManjuKapur’s Home: A Microcosom of Indian Family Institution” Monica Bhatnagar says “Throughout the story it had seemed that Nisha was different” (92). Nisha continues business but this routine is abruptly stopped due to the pregnancy of Nisha. Chandra Nisha Singh says women’s condition in Radical Feminism and Women’s Writing “Marriage is still assumed to be the primary business of a woman’s life and thus patriarchal value system perpetuate” (55). Nisha gives importance to family life rather than business.

Nisha’s business flourishes within a year and she invests more money in her business and regains her lost self-confidence. Nisha, hands over the business to Pooja’s care because of her immediate pregnancy and her physical condition and her mother-in-law’s silent disapproval. Nisha feels happy when her husband, Aravind assures her that she could restart her business again. She asserts her individuality. She steps towards freedom from patriarchal society. In “Between Tradition and Modernity” Preeeti Bhatt says, “However, the basic difference between a traditional and a modern society is the claim the society exercises over the individual in a traditional society and the comparative independence an individual enjoys in a modern society” (222)

References
POSITIVE APPROACH OF EXISTENTIALISM IN SAUL BELLOW’S 
DANGLING MAN

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Abstract  
Till Fifteenth century, the word Existentialism had different meanings. Jean Jack Rousseau, Karl Marx, Kierkegaard, Heidegger are the one among the philosophers who contributed to upgrade the term existentialism. The theme of existentialism is used in literature by writers like Camus, Sartre, Kafka, Joyce, Ellison etc.,. Saul Bellow highlighted Existentialism in order to reprehend the civilization and society. He used this to provoke the imagination and to give reply for the unanswerable questions of man. According to Bellow, man is the maker of everything. This paper deals with the theme of existentialism used in positive manner in Bellow’s famous novel, Dangling Man.

Keywords: Existentialism, Alienation, Identity.

In the Twentieth century Existentialism is one of the major issues in all the fields, particularly in literature. In handling the theme existentialism, Saul Bellow stands as unique. Few authors viewed existentialism as an unanswerable issue while others kept faith in man’s ability in order to overcome existentialism in their novels. The detailed description of the theme existentialism and the usage of this theme in Bellow’s novel Dangling Man are discussed here. According to Bellow the answer to the problems can be found not by alienating themselves but by being truthful in themselves.  

When we read the term existentialism, we get different views. The sources which we get say that the origin of the word existentialism has come from French. Existentialism means insanity in which a person is made insane by others or any supernatural spirits. Today the people are made insane by their mechanical life and the machines. Nowadays they are boon to the humans.  

During fifteenth century, the meaning for existentialism was different. It was based on religious background. In eighteenth century, the meaning totally changed. It meant for transferring goods, money and particularly rights. Existentialism is considered as the transformation of human beings into things. Their identity was sold as stock in the market.

Existentialism spread from America to other countries. It rooted in Germany and France. After the II World War, the existentialism in America became a psychological problem. Many philosophers in Germany and France raised to professors in American Universities. They dealt and studied the books based on Existentialism.  

According to Shechner, An American Writer who writes in English happens to be a Jewish, Saul Bellow is believed to be a great Existentialist and the remembrable thing which he tells is:

“not the action they detail but the thought they generate“ (Shechner, 2003, p. 4).

The secluded human beings lived in their own land without privacy. The problems related to existentialism reached an end at the eighteenth century. Before eighteenth century, the existentialism spread in all aspects like land, politics and also one’s one interest.  

When we view the history of existentialism and alienation, the person who comes to our mind is Karl Marx. In agreement with him, existence became an experimental conception.
He didn't support non physical concept. Marx argument leads to the involvement of men as humans. But they are isolated due to their strong passions.

A German ideologist Hegel too considered existentialism as a philosophical idea. He views existentialism as the consciousness among individuals in which they are isolated from something and finally reaches with broad-mindedness. Due to the psychological development, alienation turned to be a major problem. Many made a study regarding this. Along with that, issues like joblessness, rootlessness etc., were also taken to deep study.

"Rootlessness is also considered in very close connection with alienation. It seems clearly to be associated with a decline in satisfying group activities, a decline in psychological upset and distress." (Packard, 240-41)

The eighteenth and nineteenth century paved a new way for the problems based on existentialism. This issue was taken in the hands of some Existentialists like Kierkegaard, Heidegger and Jean Paul Sartre. Sartre's views flashed that man is chargeable for his behavior and this is the thing that shapes his freedom.

Existentialism is influenced by a great work Being and Nothingness by Jean Paul Sartre. Sartre is a greatest novelist, playwright and existentialist. This work remained as an example which increased the growth of existentialism in America in 1950s. The Existentialists take alienation as a problem in their novels. Man's alienation increased in the living world. In order to bring a solution to this issue, many Existentialists brought the same thing in their novels too.

When people go through the novel as the readers, they get involved and implement the same thing in their life. The solution given by the writers totally change the mindset of the people. The theme existentialism is widely used by an author Ralph Ellison in his famous work "Invisible Man ". The protagonist springs from the world and becomes invisible. Finally the hero decides to arise and fix his identity in the society. A great hope is awakened in this novel.

These type of hopes in few novels stimulated Saul Bellow and thus he used the concept of existentialism in many of his novels. In the succeeding part of the paper, the idea of existentialism is used in the novel Dangling Man will be conversed. Joseph, the protagonist of the novel rejects Existentialism but it is proved that he is isolated from his family, his society and even his own self.

Joseph, the hero in Dangling Man doesn't learn to mingle himself in American life without getting affected his self value in the society. In this growth of modernism where existentialism influenced a lot, Bellow's isolated hero tries to find meaning in the busy world. Bellow directs the protagonist's attitude of believing in himself by alienating from society in order to achieve success in the life.

After few days, the behavior of Joseph changes. He fights with his friends, relatives and others. His violent nature is busted out. At the end of his life Joseph understands that this type of behavior will never lead him to success but to failure. So he joins the Army to change his attitude and normal manner and to mingle without any hesitation with others.

The protagonist understands that he has declined to exercise his freedom and also lost his existence and self-identity. His existence has been frequently damaged due to his absence in finding the meaning of himself as a human. In order to prove his existence, Joseph joins the Army and to live as a part in the society. Throughout the novel, Joseph's emotional out puts are experienced.

Joseph's character and attitude is totally changed when we compare the first part and the last part of the novel. The man who behaved in violent manner with his friend and relatives totally changes at the last and realizes that being isolated will never be an energy for the upliftment of life. At last he joins with everyone and tries to withstand his existence.
He couldn't mingle with the society and utilize his freedom. When his inability reflected upon himself, his thoughts were shattered. His mind was not stable. He couldn't take a right decision for his progress. Joseph observes himself in the mirror and says:

"[...] I observed new folds near my mouth and around my eyes and the root of my nose, marks that had not been there a year before. It is not pleasant to find such changes. But, tying my tie, I shrugged them off as inevitable, the price of experience, an outlay that had better be made grudgingly, since it was bound in any case to be collected. "(127)

Joseph is earlier alienated due to the force of society and later on due to the frustration caused in the later years of his life. Isolation of Joseph comes from two sides sociological and psychological. These leads to problems like existential dilemma, identity crisis etc.,

Joseph loses existence in his family, society and his self by himself. He isolates to get answers to his questions in order to have a significant existence with full freedom and dignity. This quest makes him to join the army. He tries to find his identity there by overcoming his alienation.

Joseph struggles boldly against the society, nature and his own self. Many reasons are highlighted at the end of the novel for his existentialism. But it was not taken as a defeat. His struggle never became meaningless. Joseph admits his loneliness and tries to find his quality life. The ending of the novel brings light again in Joseph's life. His existentialism finds a meaning. Finally Bellow's victory remains in Joseph's defeat which is created by Bellow throughout the novel.

At the end of the novel, Joseph is defeated in his life but he didn't come with bare hands. He came with positive vision and best understanding of life. He got reply to his questions in his old age. This was not a defeat to Joseph. His search for identity and his existentialism made him to realize the true nature of the world which pushed him to alienation.

Finally he analyzed what are the things he has to concentrate and what to not. He found the clear picture of existence.

Joseph understands that a man can have a desire and imagination equal to God but he is limited due to his sociological situations. So a single man can never reach a highest peak alone. The truth which Joseph accepts without hesitation is death. He also realizes that he is given only one life which makes him to understand himself as a complete human and also understands that the participation of human being in society is important. At the end, when his existentialism also comes to an end, he realizes his individuality.

He realizes that one can never find existence individually. The freedom achieved in that way will be worthless. A person can find his identity and existence only when he is connected with the world in which he lives. Joseph understands that meaning and solution to existence cannot be found in free space.

He also understands that if a person intends to lead a good life, he has to experience his engenderment and the lessons he learn in being attached with others. According to Joseph, accepting existentialism is foolishness because one can never be separated from the physical world so easily.

At the end of the novel, Joseph is more secluded and at last he understands the fact of the world. He dedicates himself to the world and reunions with others. By mingling with his family and society, he tries to overcome his existentialism. After his reunion Joseph returns to his life without any isolation. His reunion saved him from being isolated committing suicide and paved his way in a brighter way towards the society.

All these changes make Joseph to turn his alienation into a marvelous growth. The decision taken by Joseph at the end remains as a victory to him slightly than a fall. Bellow pours
his ideas and rejects existentialism in the place of Joseph and comes out of the same too by using the character Joseph.

Sartre says:

“Indeed, everything is permissible if God does not exist, and as a result man is forlorn, because neither within him nor without does he find anything to cling to and all possibility of finding values in a heaven of ideas disappears along with Him” (Sartre, 1996, p. 669).

Bellow gives importance to individuality and sorts out its position in a correct place on Earth. An individual is thus born to live and struggle in the world. As contemporary writers of Bellow habituate the useless mentality, he criticizes and accuses them for their insincerity to become famous. He forcefully objects the attitudes of those existentialists.

Even though criticism regarding Bellow says that his protagonists fight for individuality and try to save his self identity by joining in war, the climax of the novel throws light as Joseph and shows a new way.

According to Bellow, an artist can use his fantasy in producing options in an isolated world. He tells that the writer has the power to answer any problem regarding the self identity of a man. By bringing all those things which are isolated from the protagonists to reunion, Bellow rejects existentialism.

Xiaozhen views as

“Being and Nothingness is devoted to explicating this point—man is not an entity, but an awareness, so he is destined to go outward, destined to make free choices of their action, thus existence is meaningful” (Du, 2002, p.2).

Bellow proves that one’s self can be identified only in the company of others and it can never be identified in isolation. Bellow includes existentialism in his novels for various reasons like, to criticize society and culture, to boost the power of imagination in order to find answers to man’s unanswerable questions. He uses existentialism as a tool and exhibits it to the readers. The readers read, analyze and think regarding the issue. Bellow upholds that the true reality of life can be realized only after a fall as Joseph admits his mistake and reconciles at the end.

Bellow focuses particularly the self of an individual in this modern literature. He gives importance to the individuality of a person. But in the novels, he omits individuality and makes his protagonists to search their existence. This is because, human beings are burdened with material forces in today world. So they fail to realize their identity through love. Bellow loves to accept this type of approach and tries to bring union among others.

We can easily understand the concept of existence in Bellow’s characters. His characters feel unfit to live with guilty feel. They blame human beings for their fall. The struggle of Bellow’s protagonists exhibits their psychic condition towards their existence. Compared to others, Bellow is a psychological novelist. His heroes finally realize that only by dropping their guilty feel and using their unnamed identity, they can prove their existence.

References
PORTRAYAL OF SAKUNTALA IN KALIDASA’S
ABHIJNANASHAKUNTALAM

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Abstract

Women’s identity has always a representation of culture. Any change in the identity of women reflects the cultural change. This is true in any country round the globe and is timeless. These cultural changes are providing the guidelines for the social conduct and most of the time it is women who has to change her according to the changing norms set by the males of the society. This paper aims at analysing the position of women in the society by studying the character of Sakuntala in Kalidasa’s Abhijnanasakuntalalam. Abhijnanasakuntalalam is a masterpiece work of great poet Kalidasa, the brightest star in the firmament of Indian poetry. The word ‘Abhijnana’ in the title of the play signifies ‘a token of recognition’ (ring is used as token) which is instrumental in bringing about the final recognition of Sakuntala by the king Dushyanta. Sakuntala in Kalidas’s Abhijnanasakuntalalam and the Sakuntala of The Mahabharata are projected with a striking difference. Kalidasa has projected her as a meek and docile character where as Vyasa’s Sakuntala is confident and bold enough to take all the challenges that confronts her. The striking difference between the portrayals of same character Sakuntala is the time of its writing. If we go back to the time of Mahabharata, we find that the women are more capable to challenge the patriarchy where as in the Gupta’s era women were considered as a mere piece of decoration. 

Keywords: Identity, Patriarchy, Enlightenment, Indian poetics.

Introduction

Abhijnanasakuntalalam is considered as a masterpiece of classical ancient literature in India written by Kalidasa. Sakuntala was first written by Sage Ved Vyasa in Mahabharata and later was adapted by Kalidasa in his drama Abhijnanasakuntalalam. The tale of Abhijnanasakuntalalam is a saga of love and romance, union and reunion, of Sakuntala and Dushyanta. The title of the play literally means ‘Sakuntala who was recognized by token’ and that token is the ring in the play. It is one of the best plays not only in Sanskrit but in the literature of the world. The story of the play is taken from the dull narrative from Mahabharata and Kalidasa with his poetic genius, imagery, beauty of dramatic power illuminate the whole love story of Sakuntala and Dushyanta. Kalidasa has infused the various social values i.e. emotions, behaviour, attitude, feelings and experiences, mental states, the degree of patience, the quality of forgiveness to women in the play. Hence, this results in making women the epitome of beauty and brains. Sakuntala in Kalidasas’s Abhijnanasakuntalalam and the Sakuntala of The Mahabharata are projected with a striking difference. Kalidasa has projected her as a meek and docile character where as Vyasa’s Sakuntala is confident and bold enough to take all the challenges that confronts her. The striking difference between the portrayals of same character Sakuntala is the time of its writing. If we go back to the time of Mahabharata, we find that the women are more capable to challenge the patriarchy where as in the Gupta’s era women were considered as a mere piece of decoration. In the ancient India (during the times of Mahabharata), women were treated with respect. But they had to look to men for their protection. Gradually with the change of time, women came to be relegated to a position of little or no importance in society. In medieval India, where battles were fought frequently, the women came to be confined to her house- lest there be threat to her as a person and to their honour (during the Gupta period).

Sakuntala is the main protagonist of the famous play by Kalidasa. Her character is driven by fate and her life is full of struggles and sorrows from the very birth. Although born as the daughter of the celestial nymph Menaka and a warrior turned into sage, Visvamitra, she couldnot enjoy the privileges in her life. She was born out as the combination of spiritual and
celestial powers which assumes to offer her intellectual, social, financial facilities, high reputation and security. But unfortunately, she was abandoned by her parents and was protected by birds, later rescued by Sage Kanva. In his hermitage, she was brought up by Gautami with the affection of a mother. She lost all her celestial glory, enlightenment and freedom, which she might have had if she resided with her parents.

Later in her youth, she readily falls in love and got struck at the king’s appearance. Later, she married with King Dusyanta. But this happiness also was of a small spell in her life. The Paurava king Dusyanta deceived her. The king, who reached in the forest while going for hunting happened to visit the hermitage, met Sakuntala and fell in love with her. Defeated by infatuated love, he married her under gandharva form of marriage, convinced her that it was not against the rule. They got married and even did not wait for the consent of sage Kanva, who was away for performing remedies for the misfortunes in the marriage life of Sakuntala. After marriage, King Dushyanta returned to the palace and promised her that within three days, he will take her to the palace. But he forgets everything in the midst of delights enjoyed in the palace life. Meanwhile Sakuntala forget about herself in the thoughts of king and fail to notice the presence of furious sage Durvasa in the hermitage as a guest. The hot tempered sage cursed her for not receiving him properly that the beloved could not remember her, “he of whom you are thinking, he won’t remember you even when reminded by you”. One of Sakuntala’s companion, however pleads on behalf of her and obtains from the sage forgiveness and concession in so far that, the curse would cease to have effect on the production of some token of recognition. Her two friends Priyamvada and Ansuya, never disclosed about the curse to her, as they thought that it was not advisable to worry her with it and especially when Sakuntala is having a ring as a token of recognition to cease the curse. This carelessness and hurriedness is explained as a negation of dharma.

Meanwhile, Kanva wanted to send her to the court of King Dushyanta, who was her lawful husband. He provided Sakuntala with the practical wisdom on the duties of a house wife and daughter in law. This reminded that the highest duty of a Hindu woman is to abide entirely by the wishes of her husband and be devoted to him. In Kalidasa’s play, Sakuntala after being rejected by the king is stunned, filled with shame and sorrow, followed by her characterization. She quickly conceals this anger, and gains control over herself. She does not whinning or begging the king and tells the king of the future implications and results of his false action as is noted by RohiniRustomji:

“O great king, even thought you do recognize me, why do you say, “I do not know you?” You speak thus carelessly as another, a low-born villain might speak.”

She further says, “ If you will not follow my advice O Dushyanta, you will reap the results of your present actions a hundred times.” (48)

In the third stage of her life i.e. motherhood, she could not lead a peaceful life. Due to her misfortunes, her son Bharata also lost his glorious phase of life in the palace i.e. childhood. At last, on the recovery of the token ring king Dushyanta remembered her and repented on his fault of lapse in dharma. He also had to pay much for this. He thought that the affliction caused by him to Sakuntala by deceiving her was the cause of his sorrow. Finally, Sakuntala met him and he repented for his misdeeds and pleaded her for the progeny to continue his lineage; otherwise the kingdom would become heirless. However, Kalidasa made the play having a happy ending after all the sufferings. She lost all the traditional protection. She was a child without parents, a queen without guards and a wife without husband. But it is significant to note that she possessed the virtues of a traditional wife not
cursing or accusing her husband though being insulted by her husband, but cursed herself and repents on the doings in the previous birth.

Thus, after analysing the whole narrative of Abhijnanasakuntalam, it is seen that the position and status of women in the society at that time was dependent on her father, husband and her son. She has no identity of her own. There are social, religious, taboos which operate as societal pressures on her. To abide by the wishes of her husband and to be devoted to his well being alone, is considered as the highest duty of a Hindu woman. There prevails an abiding faith in the institution of marriage. It is not considered as a private affair, but as a sacrament, a mystic unifying force that builds the society. It concludes that at the time of Kalidasa, there was no importance of women in the society. Women were merely considered as a puppet in the hands of the male dominated society.

References
AN ANALOGICAL CONTEMPLATION ON THE SELECT WAR POEMS OF THE TWENTIETH CENTURY

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Abstract
This paper attempts to analyze the similarities and differences in the perspectives of war among the three war poets of the twentieth century. The poems chosen for this analysis are Anthem for Doomed Youth by Wilfred Owen, In Flanders Field by John McCrae and The Man He Killed by Thomas Hardy. John McCrae differs from Wilfred Owen and Thomas Hardy because he says that they shall never forget the fact that if presently they enjoy living a beautiful life in a free country it is only because of the sacrifice of thousands of these soldiers. He recognizes the futility of wars but he does not want the efforts of the dead soldiers to go in vain. He wants their cause to be acknowledged. Though McCrae considers the fact that wars lead to unnecessary loss of life, he wishes the hard labour of the soldiers to be noticed and appreciated. There is a ray of hope despite the negativities of war. On the other hand Hardy is thoroughly pessimistic in his approach and condemns the vanity of war. He is unable to digest the loss of lives just because of war. He scorns war as the difference in the nationality of the soldiers visible mainly through their uniforms, becomes the ulterior motive to slaughter fellow beings. Owen mocks the purpose of war from the very beginning of the poem. He being a soldier, knows the destiny of the soldiers. And he etches a clear picture of death being the only reward for the ill-fated soldiers. The only colour he uses to paint his canvas is black. There is no room for hope and he completely destroys the tiniest ray of light that tries to seep in. He promises nothing but a future stark and bleak for the kith and kin of the fallen soldiers.

Keywords: war, death, doom, poppies, foe, fallen soldiers, funeral, shells, patriotism, bravery, valor, orisons

Introduction
This paper attempts to analyze the similarities and differences in the perspectives of war among the three war poets of the twentieth century. The poems chosen for this analysis are Anthem for Doomed Youth by Wilfred Owen, In Flanders Field by John McCrae and The Man He Killed by Thomas Hardy. A war poet is a poet who participates in a war and writes about his experiences, or a non-combatant who write poems about war. While the term is applied especially to those who served during World War I, is now applied to a poet writing about any war. However, Tennyson wrote one of the most famous war poems of the nineteenth century, and another non-combatant, Thomas Hardy, wrote war poetry. A substantial number of important British poets were soldiers, writing about their experiences of war. A number of them died on the battlefield, most famously Edward Thomas, Isaac Rosenberg, Wilfred Owen, and Charles Sorley.

Wilfred Owen (1893-1920) wrote a good deal of youthful verse. He joined the Artist's Rifles in 1915 and later the Manchester Regiment. Due to the encouragement given by his poet friend Siegfried Sassoon to write directly about war, he wrote and published poems related to war. Wilfred Owen describes in his sonnet Anthem for Doomed Youth the hard realities of life. Wilfred Owen knew from deep personal experience just what war meant for many of his fellow troops who were killed by their thousands in the trench warfare of the First World war. He was inspired to write war poems because he saw firsthand the madness of mass killing and likened it to the slaughter of animals such as cattle. A young soldier joins the army without realizing the fate of his life. He depicts how a soldier's funeral service is conducted. No church bells, no prayers, no shroud is placed over the dead bodies of the soldiers.

What passing - bells for these who die as cattle?

Only the monstrous anger of the guns,
Only the stuttering rifles' rapid rattle 
Can patter out their hasty orisons. 
Instead of the ringing of the church bells 
there are the sounds of the guns. The rapid rattle of the stuttering rifles constitute the prayers. Here the human voice has been supplanted by the machinery of mechanized warfare. The music rendered by the choir has been associated with the shrill, demented sounds of wailing shells as they fly through the air and explode. Actually the poet wants to say that the very day a soldier decides to go to the battle field leaving the normal life indicates his end. The soldier is not assured of his return home. Mothers, sisters or wives saying good bye to the foolish soldiers is more of a funeral candle for them.

The pallor of girl's brows shall be their pall; 
Their flowers of tenderness of patient minds, 
And each slow dusk a drawing - down of blinds. 
Moreover they wait patiently and agonizingly for their loved ones fighting at the war front to return. Even the world and the natural order seem to mourn for the death of the soldiers. Every time the light fades away from the land and dusk falls, it will be as though the world has gone in mourning for the dead men.

John McCrae, (1872-1918), is a poet, a Canadian physician, Lieutenant - Colonel. At the age of 41 he enrolled with the Canadian Expeditionary Force following the outbreak of the First World War. Previously he was a part of the volunteer force in the Second Boer War.

In Flanders Field is a war poem by John McCrae, first published on 8th December 1915. He was inspired to write it after he conducted the burial service for an artillery officer and friend, Lieutenant Alexis Helmer, an officer in the 2nd Battery, 1st Brigade Canadian Field Artillery. He was hit directly by an 8 inch German shell. What body parts could be found were later gathered into sand bags and buried.

In Flanders Field the poppies blow

Between the crosses, row on row, 
That mark our place; and in the sky 
The larks, still bravely singing, fly 
Scarce heard amid the guns below

The poet describes Flanders field as the graveyard where anyone can visualize crosses on perpetual rows and the full blow of poppies between the graves. This is the place destined for the dead soldiers. This is a lone place wherein the only sound scarcely heard is the brave note of the lark and its flight is a deliberate scene in the sky amidst the noise of the guns. Many brave soldiers died a few days ago. When the soldiers were alive, they experienced life from dawn to the glory of sunset just like others do. Once they loved and were loved by everyone. But now they are quiet and still in the Flanders field.

For the sake of the country the soldiers fight. In order to make the country victorious the soldiers struggle. The country has faith in the soldiers and the soldiers never disappoint their faith in them. If the living soldiers are not able to stand for the country then those who died for the country cannot sleep peacefully. But the poppy flowers continue to blow in Flanders field. Poppy is the symbol of the Remembrance Day for the soldiers who have died in conflict.

The Man He Killed was written by Thomas Hardy (1840 – 1928). He wrote a number of significant war poems, that relate to both the Boer Wars and World War I, including Drummer Hodge, In Time of The Breaking of Nations and The Man He Killed. His work had a profound influence on other war poets such as Rupert Brooke and Siegfried Sassoon. Hardy in these poems often used the viewpoint of ordinary soldiers and employed their colloquial speech.

The Man He Killed was written in the form of a dramatic monologue, and it was first published 1902. In this poem he has a message that is timeless; its subject matter is the curious nature of war that allows barbaric behavior as killing a man with whom, under more mundane
circumstances, one would sit sharing drinks. The poem itself comes to no great or deep understanding of war, nor does it propagandize against war. It simply poses a question but does not intend to answer. He imagines himself near “some old ancient inn,” not a specific inn, but a cozy imaginary place. The speaker locates both himself and the other fellow on a battlefield.

"But ranged as infantry,
And staring face to face,
I shot him as he at me,
And killed him in his place.

The men are close enough to look into each other’s faces. The lines are as jarring and sudden as a gunshot. Two people on opposing lines shoot; one is left dead and the other still has the ability to be able to reflect on the actions. It is apparent that the speaker feels a bond with his victim, because the poem opens with an air of regret: had they met in a tavern, they would have cherished a fine time together and they might have become friends. Unfortunately their encounter was in a completely different setting where they had predetermined roles; their only possible roles were as enemies. It seems the most natural action in the world that infantrymen would shoot at and possibly kill each other. But while they stood there on the battlefield, “staring face to face,” the speaker had time to notice that the man he was shooting at was probably no different than himself. It is that knowledge that confuses the speaker and makes him struggle to grasp the reason for his act.

"I shot him dead because --
Because he was my foe,
Just so my foe of course he was.

In these lines there is a justification for the killing and it is a simple justification, without deliberation. The repetition of the concept of “my foe” and “of course” in this line signify a need for the speaker to convince himself of his justification for the killing. They shot at each other, and the narrator could have easily been the dead man. One could learn something about the narrator’s life—that he enlisted in the war because he was out of work, and had sold his “traps” which can be read as “possessions,” not because of a cause he believed in, but as something to do for his livelihood. He did it without much thought about the possible consequences.

Hardy in the poem The Man He Killed has done the act of killing a man in the war with the presumption that his actions are universal, saying, “You shoot a fellow down”. This movement from individual accountability to universal justification leads the speaker to a distance within himself. Hardy tries to say that the same feeling of guilt erupts frequently in soldiers.

Wilfred Owen expresses his observation on what would happen to a soldier when he is dead. He frankly describes how the funeral will be conducted and asserts the futility of wars. He speaks directly to humanity and puts the anguish of the individual soldiers in a truly universal frame. Due to his experience with millions of his fellow soldiers he becomes a kind of spokesman expressing anguish through the poem Anthem for Doomed Youth. It is an anthem for a whole generation of young men doomed to die in battle.

Though John McCrae explains In Flanders Field, the graves of the dead soldiers, the beautiful poppies in a way explain the happiness of the dead soldiers because they died fighting for their motherland. They are different from the normal people who die because their death is exalted by patriotism. John McCrae differs from Wilfred Owen and Thomas Hardy because he says that they shall never forget the fact that if presently they enjoy living a beautiful life in a free country it is only because of the sacrifice of thousands of these soldiers. He recognizes the futility of wars but he does not want the efforts of the dead soldiers to go in vain. He wants their cause to be acknowledged. Though McCrae considers the fact that wars lead to unnecessary loss of life, he
wishes the hard labour of the soldiers to be noticed and appreciated. There is a ray of hope despite the negativities of war. On the other hand Hardy is thoroughly pessimistic in his approach and condemns the vanity of war. He is unable to digest the loss of lives just because of war. He scorns war as the difference in the nationality of the soldiers visible mainly through their uniforms, becomes the ulterior motive to slaughter fellow beings. Owen mocks the purpose of war from the very beginning of the poem. He being a soldier, knows the destiny of the soldiers. And he etches a clear picture of death being the only reward for the ill-fated soldiers. The only colour he uses to paint his canvas is black. There is no room for hope and he completely destroys the tiniest ray of light that tries to seep in. He promises nothing but a future stark and bleak for the kith and kin of the fallen soldiers.

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WOMEN SUBALTERN IN YORUBA TRADITION AND CULTURE IN WOLE SOYINKA’S “THE LION AND THE JEWEL”

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Abstract

Wole Soyinka is a famed Nigerian dramatist, who was awarded Nobel Prize in 1986, for his elegance in the field of literature. He is a fertile writer and competent genius of Africa. His works are based on society, culture, tradition and politics of Africa. The sensational condition that Soyinka makes has been advanced with reasonable scenes depicting African life precisely and forms and characters holding a mirror up to nature and introducing life as it may be. The conventions and traditions of Yoruba are regularly introduced in the play. A portion of the traditions like, lady of the hour value, polygamy, spouse charming young ladies for her better half, are stressed much and tested these obsolete traditions and customs. Aside from that, the writer reveals insight into a portion of the indigenous traditions like, marriage, songs, dance, mimes, and so on. Tunes, move and emulates are the real segments in the play. Soyinka has utilization of these components to forward the activity of the play. Through the play, dramatist draws out the local convention, work of the general population, politics, additionally, role of women is stressed much.

Introduction

The vision of Soyinka isn’t obviously present in this play. Till the end it is vague that whether he commends the traditions and custom of his kin or not. To the reader a portion of the convention and traditions depicted in the play are unfamiliar to them. The polygamous society offers significance to the Bale, it enables him to wed the same number of young ladies he can, he utilizes the young ladies just for his pleasure, and after a new arrival of favourite he sends the last favourite to an outhouse. It demonstrates the general public never offer regard to ladies, and they are utilized to, as Lakunle tells “pounds the yam or bends all the day to plant the millet … to fetch and carry, to cook and scrub, to bring forth children by the gross” (The Lion and the Jewel 7-9). The custom of dead Bale’s last spouse turns into the senior wife to the successor, i.e. child. The custom is exceptionally cumbersome and shock to every one of the peruses, especially to the Indian reader. In any case, the writer does not make any censure, abhorrence or dismissal of it. Rather, by consummation the play with the wedding function of the Bale and the young lady appears to demonstrate that Soyinka gestures endorsement to this custom. By the marriage of the finesse Bale and uninform and pride Sidi, the creator stresses that celibacy is just for female. All these demonstrate that the female society is exceptionally minimized by the guys. The female characters like Sidi and Sadiku are the portrayal of the doubly persecuted in the general public. They are simply the image insignificance, especially Sidi:

... she never allows any rational idea into her mind, which is advised by Lakunle. ...greatly supports and argues for her society and its tradition. She does not want to come out of the conventional ideologies. She does not know that she is marginalizing herself for the ideologies of the society. (Kumar, 46)

In the play, Lakunle like a champion of woman's rights, voices for the females, who are attached with the customs of the general public. In any case, he is depicted as an absurd and moronic educator, who never gets any regard from anybody, Sidi scolds his state in the town “You and your ragged books dragging your feet to every threshold and rushing them out aging as cruses greet you instead of welcome…. The village says you’re man, and I begin to understand” (The Lion and the Jewel 5-10). Indeed, even after so much mortification he tells his fantasy of new, enhanced and current society to her. In any case, his desire of advancement is an illusion. What’s more,
through the character of Baroka, dramatist communicates that the general public isn’t prepared to acknowledge the progressions, regardless of whether it is fundamental. By depicting Lakunle as a praise pioneer, Soyinka presents the resolution of society. C.N. Ramachandran closes his character, “Lakunle represents not western culture but only hallow Westernization, not real but only the image. The play abundantly establishes that Lakunle is a modern version of Don Quixote, a book nourished shrimp” (201). Eldred Jones calls Lakunle “the half-baked Westernized African” (24) rather Florence Stratton posits, “he is a caricature of the alienated African – a ridiculous figure in any case, but not in the latter an object of pity” (539). Onwueme in his article states that Soyinka made “a mild satire against Baroka’s ruthless leadership and brutal force in society” (64). Even the mild satire also made only through the weak character Lakunle. On help of Lakunle, Basavaraj Naiker composes that Lakunle’s protestation against the instalment of lady cost, rather than tricky methods for drawing Sidi into bed, his objective strategy for persuading her to wed her, and his style of adoration and idyllic sensibility have no noteworthiness in the custom ridden society (112). The general public is out of its sensibility, which never notices to expressions of instructed.

Child bearing, after one’s marriage, is a standout amongst the most crucial motivations behind marriage. That is the best way to make the world exist. Be that as it may, the renegade and admirer of western esteems, Lakunle does not consider the child bearing is an absolute necessity. He says that he does not seek wife “To fetch and carry, / To cook and scrub, / To bring forth children by the gross …” (9). Be that as it may, Sidi couldn’t make a grip his innovation implies even child bearing as an issue of disdain in the spouse. Out of dread, quickly she articulates, “Heaven forgive you!” to spare him from the discipline of Gods. The custom treats kid bearing isn’t just the piece of life, yet additionally it qualifies the wedded couple’s life important and meaningful. Lauretta Ngcobo writes more about this “As elsewhere, marriage amongst Africans is mainly an institution for the control of procreation. Every woman is encouraged to marry and get children in order to express her womanhood to the full. The basis of marriage among Africans implies the transfer of a woman’s fertility to the husband’s family group”. (141)

In the play, the dramatist until the point that the end does not demonstrate that the lady of the hour cost is paid to Sidi by her life partner. After Sidi is lured by Baroka, Lakunle promptly acknowledges to wed her, there he says, “… it is only fair/ That we forget the bride-price totally/ Since you no longer can be called a maid” (54). Be that as it may, she picks the tempter as her better half than the semi-witted, Lakunle. Her choice is because of the idea of modesty. Through Sidi, Soyinka draws out the way of life of the convention based unbending society. She would have picked youthful Lakunle to wed, yet her loss of virginity makes her to wed the old Baroka, Marry who …? You thought …
Did you really think that you, and I …
Why, did you think that after him,
I could endure the touch of another man?
(57)

In the play, Soyinka depicts the African polygamous society. The wedding of different spouses is lawful in Nigeria and it is a conspicuous component of customary life. Lofts and spouses are the criteria of abundance of a man. It is acknowledged that the old man wedding the young ladies. Toyin Falola in his book “Culture and Customs of Nigeria”, states regarding polygamy, “…the function of the family as an economic unit of production. Especially for those in agrarian production, a large family provides the labour necessary for the maintenance and growth of the business” (56). Also, he includes more, that the convention permits dowager legacy, in which a man weds
the widow of a perished sibling. This training guarantees that the lady and her kids stay under the monetary and social care of the family (58). In some cases, the successor of dead Bale or head of the territory weds the last and most loved spouse of the dead Bale, as his first wife. As indicated by the custom, the principal spouse of the Bale turns into the senior and gets all distinctions in the family.

As indicated by the convention, a Bale can have as many spouses as he can, yet he needs to take after a few conditions like, treating all similarly, conveying assets similarly to all wives and kids, maintain a strategic distance from separation among wives and youngsters (Falola 59). Baroka, the Bale of the town, has many spouses. His array of mistresses is as of now full with his number of spouses from Sadiku to most recent most loved wife, Ailatu. The want for more young ladies has not abandoned him even at the age of sixty two. Una Maclean calls the play a "Nigerian room sham" for its tradition of polygamy (51). Subsequent to seeing Sidi’s delightful pictures in a shiny magazine, he wants to have her on that night and he communicates his desire to his first spouse, Sadiku to charm that young lady for him. It is the custom of the town that the principal spouse needs to convince and makes the young ladies to wed her significant other; it is a piece of her obligation to guarantee his satisfaction. By this demonstration, the general public underlines that the spouses need to obey and do outfit a wide range of his want. It is settled in the brains of the ladies in the general public.

Sadiku is the veteran illustrative of the custom. She is glad for her part as the central spouse of a family in a polygamous society. While she is charming Sidi for Baroka, states another custom in the general public that last spouse of the Bale winds up noticeably boss wife to the following Bale. She entices Sidi by portray the custom:

Baroka vows to take no other spouse after you. Do you know what it is to be the Bale’s last spouse? I’ll let you know. When he bites the dust … it implies that you will have the pleasure of being the senior spouse of the new Bale. What’s more, simply think, until the point that Baroka kicks the bucket, you might be his top pick. No living in the latrines for you, my young lady. Your place will dependably be in the royal residence; first as the most recent lady of the hour, and thereafter, as the leader of the new group of concubines … It is a rich life, Sidi. (20). The amazing certainty is the successor, most presumably the dead Bale’s child, getting to be spouse to his progression mother. It is’t a genuine issue in the general public that a lady moved toward becoming spouse to both father and child. Sadiku is an example of such a training wins in the general public. She uncovers that she is the exposed observer of Okiki’s, father of Baroka, impotency “I was there when it happened to your dad, the considerable Okiki. I improved the situation him, I, the most youthful and freshest of the spouses” (30). These words express that she was the most youthful spouse of Okiki and now as per the custom, she has turned into the senior wife to Baroka, i.e. she wedded father and after his passing she moved toward becoming spouse to her progression child. It is very odd custom to the Indian peruses. Yet, Yoruba calls it is the obligation of the ruler to deal with the most youthful spouse and offspring of the past sovereign. This custom is called “isupo” among the Yoruba (Timothy).

Another custom said in the play is wedding. There are no much subtle elements of the wedding and its related capacities, yet a few portrayals and expressions of Sadiku and Lakunle express the way of life of wedding in Yoruba. Prior to the marriage, the lady of the hour packs her garments and knickknacks and oils herself as a lady of the hour. Furthermore, she is joined by her relatives to spouse’s home with a gathering of artists and artists of the town. The marriage has numerous functions, Lakunle verbalizes it “… I need to contract an
acclaim vocalist,/and such various services/should right off the bat be played out” (56). Soyinka portrays the beautification of the lady of the hour, “Sidi now enters. … she hold a package, done up in a luxuriously weaved fabric. She is brilliant, jewelled, daintily dressed, and wears light cowhide thong shoes”, “Happy air, completely inescapable” (57-58). These words demonstrate that the function of marriage is exceptionally beautiful and mirthful atmosphere with melodies and move.

Eventually, the play is at first glance plane depicting the innate life and its showdown with the way of life of the West. What’s more, writer repeats upon the possibility that the West has not had any profound effect on African culture and the custom in the general public is average with every one of its benefits and negative marks. The play epitomizes a ravenousness that in the midst of the scan for prerequisites, clashes and encounter, man must channelize the flood of his intellectual capacity free by the oppression of traditions and convictions, as useless as forsake, protecting the psychological assets for the working methods of national component with the learning unrestricted by the requirements of philosophies.

References
SAMSKARA-A CONDEMNATION

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Abstract

Our society has been divided into castes and sub-castes. The Brahmin class occupies the topmost place. Since centuries this class has been related to holy scriptures reading and generally responsible for their expansion in common masses. As society develops its need goes beyond the demarcation Brahmin class too leave their patriarchal jobs and take up other professions but few of them still feel discontentment in giving up their inherited jobs and continued it as it is. The Brahmins who still observe these rituals are orthodox, stick to obsolete values and survivors of olden varann system. The novel Samskara that came in 1965’s in Kannada destabilized all the rotten values and put question on the pionness of Brahmin class. The present paper will study Ananthamurthy’s Samskara. This book generates approbrium on smartas sects in Brahmins clan.

Keywords: Brahminism, orthodox, smartas, Madhvas, Epicurean, Final Rituals outcaste, widow.

Introduction

Samskara is an indictment on excessive brahminism in society. The novel presents pious versus impious. The story talks about two sects of Brahminism one is Smarta and other is Madhvas. The madhvas are liberal in outlook quiet adjustable, hedonistic and moderns whereas smarta are orthodox, rigid and rustic. The Brahmins of Agrahara are Smartas. They are guided by Guru Praneshacharya who is a celibate by practice. He loves recitation religious verses to people everyday. Naranappa contradicted Praneshacharya’s point of view. He, unlike Praneshacharya believed in philosophy of eating drinking and be merry. He has left behind his birth and indulged in revelry in life. The novel elaborates the polarity in one sect of Brahminhood in Agrahara.

“Who should perform the final rituals”[6]¹ This question preoccupied the entire Agrahara an epicenter of Brahminism the question brought forth the controversy that cropped out all of a sudden when Naranappa passed away and under certain obligations i.e he was an outcasted no one came forward to perform the rituals for his mortal remains. To seek the answer of this question everyone thronged the house of Praneshacharya. Praneshacharya a religious guru who had already given up Naranappa and his profanity, was perplexed over inauspicious circumstances. Praneshacharya was not succeeded in bringing him back in the folds of Brahminism whereas from time to time he pricked the conscious of Naranappa and insisted him to leave his unlawful ways, Naranappa did not pay heed to the words of Praneshacharya but he tried to tempt him too. He challenged him by saying Let’s see who’ll win you or me’ [71]. Praneshacharya realized he might loss battle against Naranappa as he himself lived the fake life. In Agrahara Inhabitants looked Naranappa their enemy because he polluted their sect with his unholy practice such as to be in relationship with a lady of low caste Chandri, ate flesh, ate those fishes which he had caught from consecrated pond were considered forbidden. When he died after shorter illness Brahmins of his village would be abstained for taking any meal till his funeral rituals be done. For smartas sect he was an abscure fear, an unclean anxiety and when he is no longer alive he is an preventer of meals, a corpse, a problem, a nuisance’ [5]. Naranappa is an epicurean he never cared of his birth, he flouted all the laws of brahminhood in the air. Actually he was the one who never be an ardent follower of religion he even convinced others to throw all the religious mark and adopted liberalism to spend their lives. In them Garuda’s Son who ran away from home and enrolled in army, when he enlisted in army the needle of suspicious fell
over Naranappa So everyone put blame on him for his desertion ‘ Who induced Gaurda’s son to run away from home and join the army[51]. When Praneshchary was entangled in resolving the conundrum over Naranappa he felt a pangs of pain in his heart as Naranappa’ death had posed a threat to his priesthood. He thought Who would finally win the Agrahara his own penance and fall in ancient ways or Naranappa’s demonic ways [18]. Through Praneshchary the writer conveys that Praneshcharya wants to prove Naranappan wrong only first, second it is not essential for him to do justice with religious affairs but he wanted to assuage his ego by proving him wrong. Naranappa was against taboos and cults, he wanted to liberate brahmans from the chains of vestigial rituals, fasting, penance and practices. He disliked those Brahmans who are blood suckers, exploited weaklings on the name of religion like Garuda, a distinct relative to him who is a evil sinister it is who he got him[Naranappa] married with his relative for his property he robbed one of his woman relative who is widow he did those things without containing any fear of God in himself. Lakshmindevamma, a child widow who came to stay with Garuda’s father when her husband, parents and parent’s in laws abode heaven she was being insulted by Garuda frequently. Due to this behavior of Garuda towards her she had lost her sense and became an insane S o everyone called her Lakshmideva. The plight of Lakshmi gives the picture of crushed humanity and callowness attitude of society towards a widow who has no kith and kin. It is not her fault that she is a widow or have Brahmans such a right to give a harsh rigour punishment to an alone widow Moreover only she is a widow and her widow status makes other her owner. In society where caste is primarily thing to judge a person sometime it gets flattened by duality. Like Chandri was a prostitute she had been staying with Naranappa for ten years. When he passed away she wanted to cremated his body with dignity but these are only dogmatic cults hindered her to do so. She also left this matter to Praneshcharya discretion. She was astonished she was an outcast and on top of it she is prostitute her presence is peril to Brahmans class then why she is considered as ever-auspious daily wedded, the one without widowhood[39] on some occasions. Garuda did injustice to another person who is an orphan Shripati he persuaded him to marry his own daughter. Inspite married he has a concubine Belli, Garuada’s wife taught her daughter to bring him at right track by not giving in at his lustful urges. Donot you give in to your husband and sleep aloof [29]. Shripati and Naranappa are resembled each other Shripati like him has desire to live his life on her own terms. He discarded his wife. He was dead against Brahmins numbo- jumbos in Agrahara.

Praneshcharya tried to assert his dilemma he never touched any women till the age of forty but when has cohabited with Chandri at the bank of Tunga river he found a new world of sensation and pleasure. He found his wife invalid for the first time. The desire that he had embedded in his heart since a long time had leapt out promptly. Ananthamurthy through this urge of Praneshcharya criticized society which handicapped a man like praneshcharya on the name of celibacy whereas he wanted to satisfy his sexual urges. One of the critics scrutinized the character of Praneshcharya and...
brought forward his miserable condition that he has kept himself deprived of all the enjoyment of life only because of his duty. He left the village after lit the pyre fire of his wife who was also sacrificed on the altar of epidemic. Praneshacharya is Dharm Guru but he failed to squeeze any answer from religious books he decided to take the help of outside world moreover he was determined to find the solution of conflict over Brahmin’s death. He wandered through mountains and villages and when he did not get any solution decided to combat quandary on his own after reaching home. The story through this predicament of Praneshacharya exposes the vacillation over the Naranappa’s death affair and greediness prevalent in society. The writer shows some Brahmins came forward for final ritual of Naranappa in hope of acquiring his wealth. This is a sheer innate avarice of some people that they wanted to perform rituals for gold whereas humanity is a curse for them. Samskar exposes the polarity, transformation in society and disintegration of families ties. In the story two strands of Brahminism are described one was by Praneshacharya—a rigid and other by Naranappa- a flexible one. Naranappa has adopted the modern ways of life and Praneshacharya was on the way of transformation. Praneshacharya could solve the riddle of death over conflict whereas Chandri did justice with his lover by consigned his body to flames with the help of Muslims in the pitch darkness of night. After doing this she left the Agrahara for good.

Conclusion

Praneshacharya symbolizes the decadance and disintegration in Brahmins. He was not prepared to accept the changes that was about to take over Agrahara within time. The novel discusses the dilemma of Praneshacharya. Naranappa is pole apart from Praneshacharya. He lived the life in eroticism. He hated to be called Brahmin. He felt human life is precious one has to live his life substantially. The novel Samskar not only delineated the role of Praneshacharya and Naranappa only for roles but their works threw light on evils prevalent in society in general. These evils are casteism, patriarchalism, child marriage and widowhood. Although story criticizes the evils in society yet in the end Praneshacharya emerged a new man who resolute to work for the final rituals of Naranappa. The novel ends with a leaven of hope and optimism. The final words are: Praneshacharya waited, anxious, expectant [118].

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PATHETIC PLIGHT OF AFGHAN WOMEN IN KHALED HOSSEINI’S
A THOUSAND SPLENDID SUNS

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Abstract
Khaled Hosseini is a very prominent Afghan-born American novelist and physician. A Thousand Splendid Suns was published in 2007 which was a Times Best Seller for 103 weeks and 15 weeks at number one. Under the Taliban regime, Afghan women were denied education, right to work, right to move freely, access to adequate healthcare, etc. Throughout the 20th century, Afghanistan continued to be a country dominated by tribes and also men continued to have ultimate control over women. The lives of Afghan women have seen three critical eras in Afghan history that have affected the status of women in Afghanistan. Thousand Splendid Suns is a tale about the frailty character of strong men and innate strength of frail women. It explores the lives of two unfortunate Afghan women who belong to totally different backgrounds, and are forced to share the same unhappy household. In the novel, both the women face lot of difficulties and struggles in their life that every woman faces in Afghan society. Through this novel, Hosseini pictures the real problems of Afghan society. Struggle is a major unifying concept in Hosseini’s works. The characters are forced into a situation they did not build, prefer or initiate. They fight till the end but they never give up. Khaled Hosseini describes in his novel is really unfortunate not for women only but for humanity at large. The Afghan women are really fighting for their existence of being born women.

Introduction
Khaled Hosseini is a very prominent Afghan-born American novelist and physician. After graduating from college, he worked as a doctor in California. He has published three novels, most notably his 2003 debut The Kite Runner. All three of his novels became bestsellers. A Thousand Splendid Suns was published in 2007 which was a Times Best Seller for 103 weeks and 15 weeks at number one.

Under the Taliban regime, Afghan women were denied education, right to work, right to move freely, access to adequate healthcare, etc. Through different rulers such as the Mujahideen and the Taliban in the later part of the 20th century, women had struggled to gain freedom and reform a society that is primarily male dominant. From the nineteenth century and through the twentieth century, the rulers of Afghanistan consistently attempted to lessen women’s restrictions in the country. Throughout the 20th century, Afghanistan continued to be a country dominated by tribes and also men continued to have ultimate control over women.

The lives of Afghan women have seen three critical eras in Afghan history that have affected the status of women in Afghanistan. The restrictions imposed when the Islamic State was established were ‘the ban of alcohol and the enforcement of a sometimes-purely symbolic veil for women’. However, women are remained in the workplace and the liberal provisions of the 1964 constitution were largely upheld. Women began to be more restricted after Hekmatyar was integrated into the Islamic State as Afghan Prime Minister in 1996. He demanded for women who appeared on TV to be fired.

Immediately after coming into power, the Taliban declared that women were forbidden to go to work and they were not to leave their homes unless accompanied by a male family member. When they did go out it was required that they had to wear an all-covering burqa. Under these restrictions, women were denied formal education. Some women were unable to leave their households at all, because they could not afford a burqa or they no longer had any male relatives. Women were usually forced to stay at home and paint their windows so that no
one could see in or out. During the Taliban’s five years rule, women in Afghanistan were essentially put under the house arrest. Some women who once held respectable positions were forced to wander the streets in their burqas selling everything they owned or begging in order to survive.

Most teachers had been women before the Taliban regime. The new restrictions on women’s employment created a huge lack of teachers. Which put an immense strain on the education of both boys and girls. Although women were banned from most of the jobs, including teaching, some women in the medical field were allowed to continue working. This is because the Taliban required that women could be treated only by female physicians. Moreover, for several reasons, it was difficult for women to seek medical attention. It was extremely frowned upon for women to need to go to the hospital, and those who did try to go to the hospital were usually beaten. Even when a woman was able to make it to a hospital she had no guarantee that she would be seen by a doctor.

In Afghan society, a woman’s role is dictated by societal rules which portray women as lesser individuals compared to their male counterpart. Women are considered untrustworthy without reasonable cause. Women symbolize honour of family, community and nation and must be controlled as well as protected. So they can maintain their moral purity. Not allowed to raise eyes towards men or make eye contact with them. They may never come in direct contact with men. A woman must dress properly without showing skin. Not allowed to laugh loudly.

Attention women

You will stay inside your homes at all times. It is not proper for women to wander aimlessly about the streets. If you go outside, you must be accompanied by amahram, a male relative. If you are caught alone on the street, you will be beaten and sent home.

You will not, under any circumstance, show your face. You will cover with burqa when outside. If you do not, you will be severely beaten.

Cosmetics are forbidden.
Jewelry is forbidden.
You will not wear charming clothes.
You will not speak unless spoken to.
You will not make eye contact with men.
You will not laugh in public. If you do, you will be beaten.
You will not paint your nails. If you do, you will lose a finger.
Girls are forbidden from attending school.
All schools for girls will be closed immediately.
Women are forbidden from working.
If you are found guilty of adultery, you will be stoned to death.


Though the religion of Islam demands that men and women be equal before law, Afghan women have always been denied many of their lawful rights and their lives have been circumscribed behind the veil. Women were forced to wear a burqa in public places to cover their entire body. They are extremely hot to wear and hard to breathe in. Khaled Hosseini’s A Thousand Splendid Suns not only chronicles the violent of Afghanistan during three decades but also records the plight of women before and during the Taliban era.

Khaled Hosseini in his novel, A Thousand Splendid Suns has depicted the pitiable conditions of women living in Afghanistan. In this novel, Hosseini beautifully portrayed the culture that exists in Afghanistan. The author has beautifully portrayed the characters. He brings out the strict Islamic laws practiced by Afghan women and the torture they tolerate in daily life. Thousand Splendid Suns follows two Afghan women, born two decades apart, whose lives are brought together through a series of
largely tragic events. Its gaze towards the trials and endeavours of women in Afghanistan. It spans across many years.

_Thousand Splendid Suns_ follows the lives of Mariam and Laila, the two wives of the brutal and misogynistic Rasheed. Mariam, the illegitimate daughter of an outcast mother, weds the middle-aged Rasheed at the age of fifteen after her mother’s suicide. Her father arranges her marriage when his high-ranking family demands that his embarrassment be sent away. Eighteen years and multiple miscarriages later, Mariam becomes a constant target of abuse from Rasheed. The women characters in this novel suppress all their feelings. Mariam endures a lot while Laila tries to raise her voice.

The novel is a tale about the frailty character of strong men and innate strength of frail women. It explores the lives of two unfortunate Afghan women who belong to totally different backgrounds, and are forced to share the same unhappy household. Their tragedies, unwavering endurances, sacrifices, cruelty, rejection by their families and their brutal husband is narrated. They suffer from domestic violence and yet find love, companionship and consolation from each other.

Mariam had never before worn a burqa. Rasheed had to help her put it on. The padded headpiece felt tight and heavy on her skull, and it was strange seeing the world through a mesh screen. She practiced walking around her room in it and kept stepping on the hem and stumbling. The loss of peripheral vision was unnerving, and she did not like the suffocating way the pleated cloth kept pressing against her mouth. (65)

The burqas in Afghanistan are used to make women submissive to their husbands. Mariam quickly learns this from her husband, Rasheed, that he too will enforce this practice, saying, “But I’m a different breed of man, Mariam, Where I come from, one wrong look, one improper word, and blood is spilled. Where I come from, a woman’s face is her husband’s business only. I want you to remember that. Do you understand?”( 63). Women are to be completely covered by their burqas at all times, unless at home with their husbands, separated and secluded from society. Women are silenced by this thin layer of cloth that surrounds their bodies and forces them into submission.

In the Afghan society, women have very different educational experiences. They are not allowed to learn and Mariam’s case is no different. She is tutored by Mullah Faizullah only in the Koran and she learns how to read and write. When she asks her mother about going to school, her mother insists that the only lesson that she needs to learn is how to endure. Ultimately, throughout the rest of the novel, Mariam’s capacity for endurance is what allows her to survive the horrible conditions and depressing personal losses.

Mariam’s permission is not sought when Rasheed marries Laila. In Afghan society, rules are framed in full favour of men. They are allowed to marry many times as they please and can also divorce their wives when they fall out of favour. Like other woman, Mariam too suffers from similar situation. Her psychological trauma is further increased when she sees Laila sharing her life with Rasheed. She feels unwanted in her husband’s house, a condition she had experienced in her father’s house. But at the same time, Mariam is grateful to her husband for not throwing her out of the house.

Rasheed’s all hopes are dashed because Mariam could not bear him any child, he beats her regularly. He criticizes everything that she does for him and tortures her. She not only tolerates but accepts it willfully because she is all alone and always under his control. They have been married for four years and it has not been easy bearing his ridicule, scorn, insults and his walking past her as if she were nothing but a house cat. However, she has learnt how to tolerate his mood changes, because she is afraid. “On occasion, he would resolve with punches, slaps, kicks, and sometimes try to make amends
for with polluted apologies and sometimes not” (89).

One evening, Rasheed takes the rice, chews it once and promptly spits it out. He shakes the rice angrily from his fingers and pushes the plate away and storms out of the house. He returns with a handful of pebbles and forces her mouth open and stuffs them in and then orders her to chew the pebbles. Through the mouthful of grit and pebbles, Mariam mumbles a plea. Tears leak out of the concerns of her eyes. In her fear, she does so, breaking the molars in the back of her mouth. He tells her, “Now you know what your rice tastes like. Now you know what you’ve given me in this marriage. Bad food and nothing else” (94). Then he goes away, leaving Mariam to spit out pebbles, blood, and the fragments of two broken molars.

When Laila’s second pregnancy makes her and Mariam visit the hospital, they are forced to travel around Kabul due to the shifting of the hospital system, separating men and women into separate hospitals. The Rabia Balkhi hospital will now onwards serve only women and they learn that the hospital has nothing there. Only the female staff has been discharged from Kabul’s hospitals and there is no clean water, no oxygen, no medicines, and even no electricity. The hospital waiting room is closely packed by women patients and their families. Mariam helps Laila sit down against a well and assures her that she will be examined by a doctor.

While fighting through the crowd in the waiting room to reach the registration window, Mariam realizes the sacrifices made by a mother. The nurse there informs them that there are only two doctors working in the hospital and they are busy in operations. They have to wait most of the day, in the evening they are called inside and Laila is finally examined by a doctor, wearing a long dark burqa. After examining her closely, she tells Laila that she needs an immediate caesarian section because the baby is breeched and they are late. But there is no anesthesia available for the procedure.

Moreover, the hospital has no X-ray, no suction and even simple antibiotics. The doctor further tells her that when N.G.O.’s offer money, it is turned away. Mariam tries to get the name of the anesthesia so that she can go and get it for Laila. But the doctor curtly replies that there is no time and in any case the medicine is not available in the time is nearby stores. She has to fight through the traffic and the time is eighty-thirty, she can get arrested for breaking the curfew. Even if she finds the medicine, chances are that she can not afford to buy it.

When Laila told about the lack of anesthesia and that any further delay can harm the baby, Laila just asks the doctor, “Cut me open and give me my baby” (259). The doctor goes ahead with the procedure. Mariam explains this situation as, “Here was a woman who had understood that she was lucky even to be working, there was always something, something else, that they could take away” (260). This simple rule, as well as the fact that all of the doctor’s burqas are grungy and old, shows how little women are valued in this society. They are treated like dirt, and the only solace that they wear and embrace whatever little freedom and comfort it gives them.

Many of the women have to give up their children and place them in orphanages when the droughts come because they have no way of feeding them. Laila has to give up her little daughter, Aziza, and put her in an orphanage because Rasheed is unable to feed them all and the girl child is forced to go there. When they place her in the orphanage, Laila and Mariam promise to visit her regularly. In the beginning of Aziza’s stay at the orphanage, Rasheed walks with Mariam, Laila, and Zalmai to the orphanage to visit for 15 minutes. Sometimes, Rasheed starts walking and forces all of them to turn around because he does not want to walk. Then Rasheed begins refusing to go at all.
Women are not allowed out on the streets without a man to accompany them. If they are caught they are beaten and sent home. Since her husband refuses to go with her to visit the child, Laila sneaks out alone. She is often beaten by the Taliban for walking alone. Sometimes they simply curse her and send her home; at other times, they beat her so badly that she finally gives up. Often, she meets with assortments of wooden clubs, fresh tree branches, short whips, slaps, often fists.

One night, Rasheed beats Laila and locks the children up in the room. He puts a gun into Laila’s mouth and Mariam tries her best to move him, but she fails. Suddenly, Mariam is taken over by a desire which she has been trying to achieve for her entire life. She shows extreme courage when she runs to the back shed to grab a shovel and uses it to murder her violent husband of almost thirty years in order to save Laila.

In the novel, both the women face lot of difficulties and struggles in their life that every woman faces in Afghan society. Through this novel, Hosseini pictures the real problems of Afghan society. Struggle is a major unifying concept in Hosseini’s works. The characters are forced into a situation they did not build, prefer or initiate. They fight till the end but they never give up. Among other problems rape is one of the biggest problems faced by women in Afghanistan. An article published in Washington Post says, “One of the biggest problems at the camps is when the women go out to gather firewood to cook, and they get attacked and raped” (15).

Afghan women were still voiceless and faceless, until Khaled Hosseini broke up the silence with the story of Mariam and Laila’s troublesome lives, A Thousand Splendid Suns. In his novel, Hosseini reflects the hardships and sufferance of Afghan women in a society where law, custom, traditions and religion have put hands together to narrow the circle of a free and independent live for women. The main characters of Hosseini’s novel, Mariam and Laila live an oppressed live.

Khaled Hosseini describes in his novel is really unfortunate not for women only but for humanity at large. The Afghan women are really fighting for their existence of being born women. Khaled Hosseini’s canvas is large and beautiful. He mentions the need for their healthcare, education, and also their abused by their fathers, their husbands, their neighbours and largely by the politics of unending war in Afghanistan. Hosseini brings in this novel the subject of women suppression in Afghanistan along with the various other restrictions of education and familial subjugation. He has created the man-dominated patriarchal Muslim world of Afghanistan where women are deprived of equality and freedom.

References
THE EFFECT OF REALIZATION AND CONTENTMENT IN TERRY MCMILLAN’S I ALMOST FORGOT ABOUT YOU

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Abstract
African American Literature has become an essential part of American Literature and culture. It is because of the emergence of African American Literature, American society stands to be sterilized from the issues of racial injustice. The Harlem Renaissance laid the basis for African American Literature and had a forceful impact on the black consciousness. Writers of African American Literature have been acknowledged with the topmost endowment. The central appropriate component of African American Literature is that it conveys African American experience in America about slavery and laws of discrimination. The Black Aesthetic Movement of 1960s and 1970s brought recognition and prominence to many African American writers and promoted the growth of Black studies in many genres. After the end of slavery and American Civil War, many African American authors wrote about the situation of African American in the United States. The twentieth century has been an epoch making era for the African American literary tradition because of the meaningful offerings made by African American women writers like Toni Morrison, Alice Walker and Terry McMillan and many others. These writers write not only about themselves but also about African American women. African American women writers have separate but horrible past. Their ancestors were out from the continent of Africa and transported to America as slaves. African men and women were tortured, brutalized, oppressed and exploited beyond the limit. African American Women were affected physically, mentally, morally and intellectually. Though they suffered the horrors of slavery, they tried to keep up their self-respect and self-identity. They faced the triple oppression of racism, sexism and classicism. This paper tries to point out various themes like Success and Fulfilment, Aging and Mortality, Romantic Love and Appearances in Terry McMillan’s ninth novel I Almost Forgot About You which combines the elements of realism with fanciful romance.

Keywords: discrimination, prominence, mortality, fulfillment, horrible.

Introduction
Terry McMillan is an American novelist whose novels spot her exclusive perspective which differs from the mass of black writers. When most of the writers focused on race-centred themes Terry focused her themes with backdrop of the history of African Americans. Her novels investigate issues related to African Americans in contemporary African society. McMillan’s novels can be read along with what Farah Jasmine Griffin has recognised in her pioneering study Who Set You Flowin’? as “One of the twentieth century’s dominant forms of African American cultural production”: the migration narrative. (3) Migration narratives represent “the movement of a major character or the text itself from a provincial (not necessarily rural) Southern or Mid-Western site (home of the ancestor) to a more cosmopolitan, metropolitan area”. (Griffin 3).

McMillan compensates the migration narrative’s Southern power with the domestic power in her fiction. She treats the weighty topics like never-ending search for love, single parenthood and career advancement with passion, endurance and good humour. Her literary narration between black women and men, centering on the experience of prosperous African American women and give priority to the search for personal contentment. The thoughts and emotions of her characters are natural and she absolutely relies upon the technique of stream of consciousness, considering on the superstructure of characters and not the development of plot. McMillan’s fiction refreshes and enlarges certain paradigms. As Gene Andrew Jarrett argues, anthologies often resort to

Problematic essentialist paradigms of canon and tradition that prioritize the authenticity of African American Literature without recognizing the various and frequent ways in which African American writers themselves were working beyond this paradigm. (Jarrett 6)
McMillan’s books are full of citations of popular culture and consumer goods, such as movies, television shows, magazines and name-brand fashions. These references work to attract the audience. Susanna Dietzel argues, “for popular fiction to work, to be successful and to attract and maintain a body of devoted readers, it has to embody elements of recognition and identification” (Dietzel 159).

*I Almost Forgot About You*, a novel by Terry McMillan which involves protagonist Georgia Young who recaptures her life between the ages of 53 and 55. Georgia, an African American optometrist in San Francisco Bay area is a single woman, bored with her work and tired of rattling around her big vacated house, is energized by the revelation in her dejected life, while conversing with a new patient, she comes to know that her first love, Ray Strawberry, has passed away. Georgia makes resolution that she will contact all the men to let them know that she is alive. There are seven members in her list containing a handful of true loves, a few men she feels wavering about and two ex-husbands. Georgia tells her best friend Wanda that she wants to sell her house and change her professions. As Wanda feels that optometry doesn’t suit Georgia she encourages her ideas. Georgia first wants to see her ex-boyfriend named Abraham, whom she met in College. Though he was a professional lover, she broke up with him suddenly after aborting his baby behind the scene. She disconnected her relationship with him because he was a college dropout who lived with his mother. Now she tries to look him up on Facebook, but he doesn’t have a profile.

Georgia appoints a realtor Amen, for selling her house and also a professional stager, Percy, to make her house more appealing to potential buyers. Georgia worries because the market is poor for sellers. She also knows the fact for the bad economy because her daughter Estella’s House gone into foreclosure. Estella tells Georgia that she and her husband Justin are having money problems, but she is not straightforward with the particulars of their situation, Georgia feels that something is out of order. Georgia’s friend Wanda sees Georgia’s first ex-husband Michael at a party. Georgia and Michael haven’t spoken for a long time. They had a great marriage until Michael cheated on her. This took Georgia into a deep depression which made her not to eat and take care of her child. At the party Wanda comes to know that Michael is living nearby and she gives Georgia’s phone number to him. When he calls, Georgia accepts to meet him for dinner. At the restaurant, he expresses his remorse for having cheated her. “I’m sorry for hurting you, for disappointing you, and for breaking the promises I made to you” (109). Though their marriage life ended badly Georgia tells Michael that she is pleased for the time they had together. They leave the restaurant on respectable term.

Georgia wants to move with major life plans. Her 40th high school reunion is on the horizon. She wants to take a train trip through Canada by herself. When Frankie, Georgia’s other daughter leaves her undergraduate program at New York University and arrives home unexpected, Georgia refuses to change her plans to receive her daughter’s sudden idea. Having broken up the relationship with her boyfriend Hunter, Frankie has left to New York to find that her mother’s life has moved on without her. She keeps in touch with her father Niles who is Georgia’s second ex-husband. When Frankie says that she is going to stay with her ex-father, Georgia says, “Anyhow, I haven’t exactly kept him on my radar all these years, but of I don’t like the idea of your even considering living with your ex-convict father and his wife” (134). At the beginning, Niles proposes Frankie to stay with him and his wife, but at last it doesn’t go well. Within a matter of days, Frankie elopes with Hunter. Georgia comes to know that Niles has currently been freed from prison and is living nearby. She
initially faced Niles when he was her patient. They involved completely in love at first, but their connection bleached into displeasure. Niles comes to Georgia’s office and feels sorry for everything that happened, but he is also slightly malicious. Georgia is also prickly in return. They both depart on poor terms.

As Georgia’s stager, Percy has bronchitis he delays his project and he also tells her that his partner has died. Georgia talks to a travel agent about her train trip and appears for the birthday party of her mother who is bound to her boy friend Grover Green. Grover Green tells Georgia that he loves her mother and he expresses his love as, “I would like to tell you, Miss Georgia, that your mother is in good hands, and I promise to love and protect her until we float to a higher place, which won’t be any time soon. Until then let’s get this party started”(200). Georgia’s working partner Lily intimates that she too has been having dilemma about their practice due to the declining health of her father and the mental deterioration of her mother. She wants to be away from her practice at least for one month. Simultaneously, Percy informs that he can commence his staging process.

In the meantime, Georgia meets her friend Violet for dinner at her request. The houseboat where she lives has been declared unsuitable for living in due to mold and she wants to borrow ten thousand rupees from Georgia but she can give only half of the amount. When Georgia expresses her inability to give her the entire amount that she needs Violet says, “I’ m not going to beg for your help. And as of this moment, this friendship is officially over” (261). So Violet puts an end to their friendship and goes out of the restaurant which Georgia finds at her as usual who is noted for her tensed, comic and emotional feelings relating to drama. Frankie and Hunter have been staying in Georgia’s house at first but later move to Wanda’s house as the staging begins. Georgia decides to stay in hotel. She asks Wanda whether she is interested to come for the dinner at the restaurant of Eric Francois, one of Georgia’s former boyfriends as she has come to know from Face book that he is the owner of one of her most liked restaurants. At dinner, she tries to leave a letter for Eric, but she is stopped by Eric’s receptive-destructive wife, the hostess.

Meanwhile, some buyers have conveyed their liking in her house, but no one seems willing to take even a step. Frankie and Hunter find a home of their own. One day, Georgia receives information from her first ex-boyfriend Abraham, that he has joined Face book and tells that he has a sick mother. They meet for lunch next day. Abraham is a farmer, lives in the South and he is engaged to be married. When they meet at a restaurant he asks her, “So can I be honest with you?” and Georgia replies, “Stupid question, Abraham.”(330). But Georgia regrets for not having married him because she feels she loved Abraham. Georgia’s daughters both give birth at the same time. Estella has a girl, Dove, and Frankie has Levi, a boy. Georgia’s mother informs that she eloped with Grover. Violet declares that she has been out of touch due to her breast cancer. Georgia and Wanda determine to do a charity walk for breast cancer. When it is time for the reunion Georgia gives invitation for her stepbrother Grover Jr. who recently split with his wife.

Georgia decides not to sell her house. She also determines to leave her project of re-establishing a bond of communicating with preceding loves. For ending, she sends Face book messages to the remaining men that she was glad to have them known. Violet thanks Georgia and Wanda for their cancer walk. As Lily’s father dies, Georgia and Lily decide to close their practice. Georgia spends her time in decorating furniture, is admired by everyone who perceives the specimen with eyes. Wanda arranges Georgia a 55 th birthday party with a surprise. Georgia doesn’t know that Wanda has invited a special guest named Stanley Distasio, a white man with whom Georgia had a little fling in College. He has surplus feelings for Georgia.
and comes to the party with strong decision. Though Georgia is in anxiety she is curious in his steady affinity. At the party Stanley says,

I am the same man. Only older and wiser, and this time I am not letting you get away. I don’t care what it is we don’t like about each other. Will get to like it. I came you to sweep you off your feet and I love you for the rest of your life the way you’ve always dreamed of being loved. And I’ll have whatever you’re having. (424).

They make a plan to meet after her solo train ride. After a month, Lily has decided to start her optometric practice. Georgia decides to sell her share in the business. She is free to take her train ride. She gets the second stop in Vancouver. Luckily, Stanley surprises her at the train station, having flown there from New York. They marry and Georgia spends her time between their homes in California and New York and goes around the world with her new husband.

Georgia is financially favourable and healthy but deeply dissatisfied. On one side it seems that she is crazy to think about quitting a job at which she has been successful and on the other hand it seems that she’ll never be surely happy until she finds a life partner. Though Georgia doesn’t believe any of those things, her friends and family members think about her insecurities as a single woman of fifties. She attempts to lessen her tension by taking sudden steps like putting her house on the market. At the beginning she wants to have a change in everything including a total restore of her living situation, her appearance and her occupation in order to find happiness. Later she comes to know that can find fulfillment only through excavation instead of transformation. She feels that fulfillment is a substance of repurposing things in her life and not throwing them away. Finally her hobby becomes her occupation and her old house converts into a second home that she shares with Stan.

Georgia’s viewpoint towards aging seems comparatively well adjusted. She has some distress about her appearance that can’t be totally divorced from her anxieties about getting older. She never thinks about death or dying when she hears about the death of her first lover she doesn’t scare about moving towards retirement age. Though Georgia is preparing for attending her 40th high school reunion, she doesn’t seem to have much anxiety about it and she doesn’t mind her stepbrother, flirts with another woman. Georgia never thinks that she is too late to find happiness. If anybody refers her as old she supports with confidence that she is not too old to find love or change her career. She doesn’t think there should be an age limit for making life-changing resolutions. When Georgia’s daughter Frankie asks why she wants to take a train ride alone, Georgia feels bitterness not only on the question but also rejects its premise: why should she need a reason?. Similarly when Earlene, Georgia’s mother says that she falls in love with Grover, Georgia is unbelieving that her elderly mother would even think about getting married so late in life. Earlene’s suggestion which is to say that a person can fall in love at any age, matches with Georgia’s own self-reliant and freethinking perspective in her exchange with Frankie.

As a single woman, Georgia has contradictory ideas about the importance of romantic love. She feels that searching a partner is not essential to lead a happy life because the lack of a man in her life is a problem she is repeatedly trying to solve. She promptly evaluates everyman she meets as a romantic possibility.

Georgia is fraudulent about her intentions and goals when she seeks out and catches up with her ex-boyfriends and ex-husbands. She tells her friends that she is not reviving old romances but she aggressively flirts with many of her preceding partners. Later her letters to the final two ex-lovers are genuine with no hints of flirtation. Once she is more confident about her
own identity she decides not to sell her house. She doesn’t like to maintain her earlier flings. Similarly, Georgia finds true love with Stan only after she has stopped her in-nominate but positive and constant search for a partner. At the end Georgia finds true love with Stan, sends a mixed message about the importance of romantic love. The conclusion suggests not only the romantic love is a natural extension of a pleasurable life but also means that, acquiring a full and satisfying life is not, in itself.

Conclusion

As an optometrist Georgia is struggling to see her life more clearly. She spends a lot of time thinking about her appearance. Even she is nearer to 53, she worries about her physical appearance. She feels disfigured, but strangers flirt with her are always telling her that she looks great. She wears her hair in a natural style and likes tight colourful clothes. She often applies red lipstick, which conveys that she wants to be observed. Home adornment is another significant form of self-expression for Georgia. She is so fond of interior design and makes herself interested in painting and ornamenting furniture as she considers her new life path. With rented furniture, her house looks like a catalogue spread than a settled home, which bothers her more than she is willing to admit. Her world is one of black upper-middle class culture; since the black experience is centered in the novel, there is a representation of white character instead of black character. Georgia is uncomfortable with the idea of dating white men but she never says clearly the reason beyond nothing that interracial dating was more politically fraught in the 1970s when she first met Stanley. Her instability about dating white men is portrayed as an illogical problem that she has to overcome rather than a substantive problem that must be untangled.

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PORTRAYAL OF WOMAN PROTAGONIST IN INDIAN ENGLISH FICTION

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Abstract
A woman is always defined in respect to man. She is never regarded as an autonomous being since she has always been assigned a relative position. According to Aristotle, she is always thought of as lacking in certain qualities, as being marked by a ‘natural defectiveness’. Even St. Thomas had declared woman to be ‘an imperfect man’, an ‘incidental’ being, this being bolstered by the symbolism in ‘Genesis’ where Eve is depicted as made from what Bossuet called ‘a supernumerary bone’ of Adam. (Selden, The Theory of Criticism 534). Indian society characterizes women as ideally warm, gentle, dependent and submissive. According to Sarabjit Sandhu, “The position of woman appears to be very strange. Like a pendulum she is swinging between the contrasting forces of acceptance and rejection, flexibility and rigidity, fantasy and reality and revolt and compromise” (quoted in Pandey 46). Indian women are neither free nor dependent. She is lying somewhere between the two. However, the urge for identity and independence is present in Indian womenfolk. A new woman has taken birth who questions submissiveness. In common with all women all over the world, Indian woman is also voicing her desire to be emancipated, to get rid of the unjust restrictions on her and the pervasive discriminations against her. She is seeking the right to be regarded as a whole human being, not simply as an adjunct to her male counterparts. Due to rapid increase in women’s education in the last three decades, women’s thinking and mode of living in India have undergone a considerable change. The new generation of women in India desires to assert itself. The questioning and the challenging note are found in the works of the novelists.

Keywords: enduring self-sacrificing women to urge for identity, independence, delineation of inner life and subtle interpersonal relationships

Introduction
Indian Women writing in English is being recognized as major contemporary current in English language- Literature. Traditionally, the work of Indian Women Writers has been undervalued due to patriarchal assumptions about the superior worth of male experience. The factors contributing to this prejudice is the fact that most of these women writers have observed no domestic space. The Indian women's perceptions of their aspirations and expectations are within the framework of Indian social and moral commitments. The majority of novels written by Indian women writers depict the psychological sufferings of the frustrated homemakers. This subject matter is often considered superficial compared to the depiction of the replaced and oppressed lives of women.

Indian writing in English is now gaining ground rapidly. In the realm of fiction, it has heralded a new era and has earned many laurels both at home and abroad. Indian women writers have started questioning the prominent old patriarchal domination. They are no longer puppets in the hands of man. They have shown their worth in the field of literature both qualitatively and quantitatively and are showing it even today without any hurdle. Today, the works of KamlaMarkandaya, NayantaraSahgal, Anita Desai, GeethaHariharran, ShashiDeshpande, Kiran Desai and ManjuKapur and many more have left an indelible imprint on the readers of Indian fiction in English.

The image of women in fiction has undergone a change during the last four decades. Women writers have moved away from traditional portrayals of enduring self-sacrificing women, towards conflicts, female characters searching for identity; no longer characterized and defined simply in terms of their victim status. A major preoccupation in recent Indian women’s writing has been a delineation of inner life and subtle interpersonal relationships. In a culture where individualism and protest have often remained alien ideas and marital bliss and the woman’s role at home is a
central focus. It is interesting to note the emergence of not just an essential Indian sensibility but an expression of cultural displacement. Women's presentation is more assertive, more liberated in their view and more articulate in their expression than the woman of the past is. The last three decade has seen the emergence of prominent Feminist in Indian Literature.

Shashi Deshpande has projected objectively a new female face with subjective experiences with a geocentric vision. She reflects on the problems and concerns of the middle class Indian women. Her writings are rooted in the culture in which she lives. The underlying theme in Shashi Deshpande's novels is human relationships especially the ones that exist between father and daughter, husband and wife, between mother and daughter. In all relationships, the women occupy the central stage and significantly, the narration shifts through her feminine consciousness.

In her novels, three types of suffering women characters reoccur with subtle changes. The first type belongs to the protagonist’s mother or the mother figure, the traditional woman, who believes that her place is with her husband and family. The second type of woman is bolder more self-reliant and rebellious. She cannot confirm to mythological, submissive and surrender vision of womanhood. As radical feminist, ideology expressed, for example, Sarah's friend Nathan in the Dark Holds No Terror.

The third, type of women characters, are the women in between neither traditional nor radical in their ideas and practice. For Example, Indu in Roots and Shadows leaves her husband to seek refuge in her ancestral home. Being a woman herself, she sympathizes with women. Shashi Deshpande clarifies in one of the interviews about feminist approach in her writing:

If others see something feminist in my writings, I must say that it is not consciously done. It is because the world for women is like that and I am mirroring the world.

Manju Kapur’s novel A Married Woman is a seductive story of a love at a time of political and religious upheaval, and is told with sympathy and intelligence. Manju Kapur describes through her protagonist (Asthा),

A woman should be aware of self-controlled, strong willed, self-reliant and rational, having faith in the inner strength of womanhood A meaningful change can be brought only from within by being free in the deeper psychic sense.(90)

In Difficult Daughters she presents the image of suffering women. In post-colonial era, partition has ever been the most prolific and prominent area for creative writers. During this phase, number of novels was written on the theme of the destruction. It brings the plight and provides a sad telling commentary on the breakdown on human values. In her writings, Manju Kapur has emphasized on the issues in the context of patriarchy; inter-religious marriage; family bond, male-female bond, co-existence of past and present. She has narrated her women protagonists as a victim of biology, gender, domestic violence, and circumstances. Kapur thinks that,

There is a man within every woman and a woman in every man. When, manhood is questioned womanhood is fragmented. (13)

A major pre-occupation in recent Indian women's writings has been a delineation of Inner life and subtle relationships. In a culture where, individualism and protest have often remained alien ideas and marital bliss and the women's role at home is the central focus. It is interesting to see the emergence of not just an essential Indian sensibility but an expression of cultural diversion.

The other famous and renowned novelist Arundhati Roy has never admitted that she is a feminist but The God of Small Things, reveals at many places her feminist stance and her
protagonist represent feminine sensibility. She believes that,

A feminist is a woman who negotiates herself into a position where she has choices.(32)

Roy seems to be iconoclast in, The God of Small Things. She seeks to evaluate the abnormal psychology of men and women in the typical Indian social clime. The women in The God of Small Things are mostly confronted with marital and family problems. Estha and Rahel’s mother, Ammu, marries Babu in a beautiful ceremony; however, her husband turns out to be an alcoholic and even urges her to sleep with his boss, Mr. Hollick, after which Ammu leaves him and returns with the twins, Estha and Rahel, to Ayemenem. Then she has a secret love affair with Velutha, an untouchable, and so she is banished from her home and dies in another place. Her situation could represent the typical problems an Indian woman who is dependent on her husband can face. Her relationship with Velutha is particularly significant in that their affair is considered to be both a sin, as it is extramarital, and a crime, as it is between the members of two different classes in the caste system. Roy exploits common everyday Indian issues in her novel. Her story involves sorrow, grief, problematic marital relationships, non-marital affairs, and violent punishments for breaking social rules. We also see personal challenges, courage to stand against the taboos, women seeking their identity as human beings, as individuals, but the dominant masculine voice is so oppressive that these women are silenced in various ways.

Anita Desai differs from other women novelists through her method of the psychological exploration of her women protagonists who are essentially lonely and sensitive. It is Anita Desai who has added to Indian-English fiction an existentialistic dimension, a lyrical splendor and technical richness that were hitherto lacking. Anita Desai’s women characters in her novels rebel against patriarchal community in order to explore their own potential or to live on their own terms. Desai’s women, want freedom within the community of men and women, as it is the only way that will succeed in fulfilling them. In fact, Desai’s model of an emancipated woman, Bimala in the novel Clear Light of Day, is an unmarried woman. Her married women characters like Maya in Cry, the Peacock, Monisha in The City, Nanda in Fire in the Mountain, and Sita in Where Shall We Go This Summer? Become depressed, violent or self-destructive.

They either lose their sanity or kill others, or they kill or destroy themselves. The nemesis of these women is not a private one but an outgrowth of the complex social context, immediate family environments and the relationships with their men. Many of Desai’s protagonists are portrayed as single women. Desai does not neglect the institution of marriage or support alienation from society. Simon De Beauvoir’s description of an independent woman in her book The Second Sex, asserts that,

Ceases to be a parasite, the system based on her dependence crumble; between her and the universe there is no longer any need for a masculine mediator.(76)

As Anita Desai says,

I don’t think anybody’s exile from society can solve any problem. I think the problem is how to exist in society and yet maintain one’s individuality rather than suffering from a lack of society and a lack of belonging.(98)

Bharti Mukherjee, the other post-colonial writer focuses on the phenomenon of migration, the status of new immigrants and the feeling of alienation often experienced by expectation as well as an Indian women and their struggle. Her own struggle with identity first as an immigrant from India then an Indian expatriate in Canada and finally as an immigrant in the United States has led to her current contentment of being an immigrant in a country of immigrants. Her important works are The Tiger’s Daughter.
and Days and Nights. The Tiger’s Daughter is a story about a young girl named ‘Tara’ who ventures back to India after many years of being away to return to poverty and turmoil. In Wife, Mukherjee writes about a woman named Dimple who has been suppressed by such man and attempts to be the ideal Bengali wife. Out of fear and personal inability she murders her husband and eventually commits suicide. Her protagonists are sensitive and they lack a stable sense of personal and cultural identity. She liberates her woman protagonists for a “New World order”. Her woman characters vent their feminine sensibility in their frantic desire for an authentic communication with their own selves as well as with the society.

Gita Harinharan the distinguished recipient of the prestigious commonwealth award for her maiden novel, The Thousand Faces of Night, for the year 1993, portrays women who battle in their relationship with men and society. She depicts the tragedy of women, who in their inner mind react to this kind of subjection and persecution. Her protagonist passes through a lacerating process of identity crisis. There is effective communication between the characters that keep her works flowing. Gita relates the relevance of Indian epic stories in the context of contemporary India scenario. Her women protagonists are the representatives of the present-day intellectual women, and she does not confront them with problems like loneliness and alienation. At the end, they feel that they have but an ephemeral existence.

Kamala Markandaya is undoubtedly the most outstanding among the second generation women novelists. Her women protagonists are the repertoire of transitional Indian Society. She presents a cross section of the Indian society wherein her women characters go in quest for autonomy. The irregularities in the social system confine her women to time honored and taboo-ridden path. The economic travails inherited in Indian Society further complicate their position adding to their inexperience, sickness, blind faith in their destiny, which they accept as their ‘Karma’. Thus her women, by and large, are conservative and traditional in outlook. But most of her women manage to be independent in thinking while performing their traditional roles.

Indian novelists in English have either glorified and idealized their women or exposed their pathetic and pitiable plight. Shirwadkar observes:

An aspect of new woman - women protagonists project an image of Indian woman-like a frustrated woman, angry wife, in the process of asserting her individuality, - may leave the family or turn to another man other than husband, thus shattering the prime rule of chastity in the individual code (77).

Each woman writer describes different kinds of self-chosen exiled existences of women that become a way of breaking patriarchal hold over their lives. Each portrays the patriarchal community from the woman’s point of view as obscure, cloistered, oppressive and destructive. Thus fiction by women writers constitutes a major segment in Indian English literature. The struggle to establish one’s identity and to asset one’s individuality has led the women to wage a desperate fight against the existing social order of the day. It is therefore, imperative for women to determine their new role and to redefine its parameters. The portrayal of women in literature helps them to do so as it provides them with role models drawn from the sufferings of the women characters, harassed under the chauvinistic male domination. Their thematic concerns and ideological preoccupations paved way to establish the synchronic and diachronic developments and continuity in the construction of the subjectivity of women. The similarities and dissimilarities in the writer’s perceptions of the selfhood of women, given their different socio-cultural milieu, suggest a continuum of different possible responses.
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A COMPARATIVE STUDY OF SHAKESPEARE’S TEMPEST AND KALIDAS’S ABHIJNANASAKUNTALAM

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Abstract
Comparison between two legendary literary figures like Shakespeare and Kalidas is a big challenge and it becomes much more difficult when we compare their masterpieces. The present paper is an attempt to bring forth the similarities and contrast between world famous dramatist Shakespeare’s Tempest and the Shakespeare of India, Kalidas’ Abhigyan Shakuntalam on the basis of principles propounded by Aristotle on theme, plot, character and technique.

Keywords: Theme, plot, beauty, character, comparison.

Introduction
Tempest and Shakuntalam both are the ripest fruits of their masters. Both the dramas possess love theme in which the beauty of the heroines Miranda and Shakuntala is depicted in an ideal way. Both Miranda and shakuntala are the purest child of Nature. Miranda is generally regarded as the first among all the women created by Shakespeare, the type what he regarded as a perfect woman unspoiled by social customs and conventionalities. Miranda is one of the most fascinating of Shakespeare’s heroines. She is the “eve of an enchanted paradise”. Coleridge in his book “Shakespearean Criticism “praises her and opines:

“Of Miranda we may say, that she possesses in herself all the ideal beauties that could be imagined by the greatest poet of any age or country.”[1]

Miranda is a unique character created by Shakespeare. It has been painted by him in an unusual manner. The poet does not care to give such detailed description of her physical charms. Rather he tells us of the effect which the sight of her produced upon others, not only upon her youthful lover Ferdinand, who might be particularly susceptible to personal charms, but also upon much older men, who are worldly wise and who would be least liked to be affected by a woman’s beauty. All who see her for the first time take her to be a goddess.

“Most sure, the goddess On whom these airs attend.”[2]

This is the exclamation that rises to Ferdinand’s lips when first he sees her and the same thought occurs to the mature Also no at his first sight of her:

“In she the goddess that hath sever’d us,
And brought us together?” [3]

Miranda the pure child of Nature, “so perfect and so peerless”, created of every creature’s best”, is one of the most wonderful of Shakespeare’s many wonderful heroines. She possesses in an eminent degree all those eminent degree all those excellent qualities which are associated with the word womanly.

When we consider Shakuntala of Kalidas she is also depicted as the pure child of Nature but unlike Miranda her physical beauty and charms are discussed in detail by the dramatist.

Lower lip has the redness of young sprouts; her arms imitate tender twigs; and youth, attractive like a blossom, pervades all her limbs.

Her simplicity and grace is best revealed in the following shlok:

A lotus, even though covered with moss, is charming; the spot, though dark, heightens the beauty of the Moon; this slender-bodied lady is more lovely even with her bark-cloth; to sweet forms, what, indeed, is not an embellishment?
Regarding her purity and chastity Kalidas observed:

Her flawless beauty is a flower not (yet) smelt (by any one), a tender sprout not plucked with the nails, a gem (as yet) untested, fresh honey whose flavor is (yet) untested, and the reward of collected merit not yet exhausted (by enjoyment). I Know not whom Providence designs as her enjoyer.

Thus we see a lot of similarities between the character of Shukantala and Mirinada.

The classical unities’ of time, place and action derive from certain convention which developed in Greek drama during the classical period. The unity of time prescribed that the time covered by the action of the play should approximate to the length of time taken to perform the drama, and should not, in any circumstances, exceed twenty four hours. The unity of place required that the scene of the action should be the same throughout the play and the unity of action implied that a play should have only one plot, that all incidents should be subordinated to such a plot and should contribute to its resolution. In The Tempest Shakespeare follows the classical unities closely although he does not adhere to them so rigidly that the interfere with the realism of the play.

Of the three unities, Shakespeare most strictly observes the conventions associated with time. Aristotle gave a tentative view on the length of a tragedy in his unique critical work The poetics’:

“tragedy endeavours, as far as possible, to confine itself to a single revolution of the sun, or but slightly to exceed this limit.” [7]

The play performed in two or three hours and the action on the island spans about four.

The attention of the audience is frequently drawn to the time of an occurrence We are told for example, by a conversation between Ariel and Prospero approximately when the shipwreck occurred:

“Prospero: What is the time O’th day? Ariel: Past the mid reason. Prospero: At least two glasses The time ‘twixt six and now Must by us both be spent most preciously.” [8]

Thus the storm occurred before two. Prospero and Ariel again refer to the time just before the various problems are resolved in the final act:

“Prospero: How’s the day? Ariel: On the sixth hour at which time my lord, you said our work should cease.” [9]

Shakespeare’s observance of the unity of time causes one major problem in the Tempest. Much necessary information must be provided by narration rather than representation. This accounts for Prospero’s preamble in ACT I, Scene 2, where under the pretext of telling Miranda about her past, Prospero provides the audience with all the information they require.
to understand the happenings in the play through retrospective method. It is a mark of Shakespeare’s dramatic skill that he is able to incorporate so much background information into a reasonable naturalistic scene in lesser time. About this method Coleridge remarks:

“Prospero’s speech till the entrance of Ariel contains the finest example, I remember of retrospective narration for the purpose of exciting immediate interest and putting the audience in possession of all the information necessary for the understanding of the plot.” [10]

The whole action happens on the island on which Prospero and Miranda live. Thus the unity of place is also fully observed. Inspite of some tragic incidents the play is basically a comedy thus the unity of place is also observed by the dramatist.

When we consider Kalidas’s Abhigyan Shakuntalam it covers the incident of many years. The course of action is tragic as well as comic and the place of action ranges from Earth to Heaven. Despite these faults the play is read and enjoyed with equal ease and grace by the lovers of literature. Gothe praised Abhigyan Shakuntalam and commented:

“Wouldst thou the young year’s blossoms and the fruits of its decline,
And all by which the soul is charmed, enrapture, feasted, fed?
Wouldst thou the earth and heaven itself in one soul name combine?
I name thee, O Shakuntala, and all at once is said.” [11]

To conclude both Tempest and Abhijnanasakauntalam are the Magnum Opus of Shakespeare and Kalidas respectively. They are filled with the deepest insight, moral lessons and worldly wisdom, Each character is an ideal and tries to give the answer how to live?

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FROM TRAUMA TO TRIUMPH: A FEMINISTIC READING OF SUDHA MURTY’S MAHASHWETA

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Abstract
In the wake of feminist movement in India, themes like women’s search of identity, quest for selfhood, relocating the self and awareness to seek a balance between tradition and modernity became popular in the works of the post-colonial Indian female English fiction writers. The feminist fiction resounded with the women’s assertion of her individuality, social and economic freedom, freedom of mental make up and also emotional independence. Sudha Murty, a prolific fiction writer in English and Kannada and the author of Mahashweta, is a woman of many dimensions. She has attempted to understand how social restrictions influence the lives of women and how it has affected their relationship to art and literature. She has ushered in a new era of psychological realism into Indian writing through her novels. Her novel Mahashweta is an exploration of new dimensions of Indian literature. It shows the woman’s struggle in the context of contemporary Indian society to find and preserve her identity as a human being. In Mahashweta, Sudha Murty discusses the tragic tale of an educated woman Anupama as the protagonist of the novel. Throughout the novel, we see that how she has concentrated on her own thoughts and feelings towards Anand whom she loved and trusted a lot, of her in-law’s family. But once it disappoints her, she regains her possession economically and mentally. Anupama’s emergence from the trauma of her skin disease, with the determination to live as a free individual, is an assertion of her personal freedom. She rebuilds her life overcoming the ostracism and social stigmas associated with her failed marriage and skin condition. In this novel, Sudha Murty infuses her heroine with a bold spirit, who faces misfortunes one after another with courage, transforming from weakness to strength and rebuilding her own life with success and respect.

Keywords: dimension, trauma, determination, assertion, ostracism, triumph.

Introduction
Women are an integral part of human civilization. No society or country can ever progress without an active participation of women in the overall development. Although, the place of women in society has differed from culture to culture and from age to age, yet one fact common to almost all societies is that women have never been considered equal to men. They have been treated like a beast of burden and an object of pleasure, and denied full justice – social, economic, political and constitutional, and largely ignored as the “weaker sex”. However, with the increasing awareness of injustice done to them, slowly made women raise their voice against inequality and oppression. In this era of women empowerment, it is sacrilegious, to speak of gender bias against women. Gender bias has been a fact of life since time immemorial and we cannot wash it away. Women by nature are very sensitive, sacrificing and great home makers. They want to assert themselves. That explains why a major preoccupation in recent Indian women’s writing is a peep into the innermost recesses of the mind and a delineation of interpersonal relationships.

Sudha Murty has attempted to specialise in the delineation of the psychological stresses, anxieties and suffering undergone by women trapped in the world of uncertain values of society and culture. Sudha Murty was a great Indian woman writer. Her writings always provoked reaction. Sudha Murty, the wife of INFOSYS CEO Narayana Murty, projects in her novels, a realistic picture of the middle class educated women, who represent a larger part of the contemporary Indian society. A prolific writer in English and Kannada, she has written novels, technical books, travelogues, collections of short stories and non-fiction pieces and books for children. She was the recipient of the R.K.Narayan Award for literature and the Padmashri in 2006, and the Attimabe Award from the Government of Karnataka for excellence in Kannada literature in 2011. Her
tremendous success is evident from the fact that her books have been translated into all the major Indian languages. Her writings fascinate readers because of its freshness and its directness and the social sensitization they infuse indirectly in the readers. Sudha Murty, by her innovative ideas and concepts has expanded parameters of the genre of novel to new heights. Her fictional world has a strong regional focus, delving into the lives of common people. Her stories are mainly women-centric, with an in-depth study of their living conditions under the traditional social conventions. In her novel *Mahashweta*, Sudha Murty comes across as a realist in presenting a living picture of the oppressed, depressed and suppressed life of a young woman in a male dominated patriarchal society in India. The novel primarily deals with the struggle of a young, beautiful Indian woman trapped under the burden of leukoderma and the agony and unhappiness she experiences in the hands of cruel and unjust male-dominated society of India.

*Mahashweta* was based on a very sensitive subject- Vitiligo (leukoderma). It is the story of the beautiful, talented and theatre-loving middle-class woman, Anupama. Dr. Anand falls head over heels in love with the beautiful Anupama, when he sees her for the first time and soon marries her. Later Anand flies to England for his higher studies leaving Anupama behind, telling her to join him later. Meanwhile Anupama discovers a white patch on her foot and learns that she has leukoderma/Vitiligo. All alone with no one to take care of her, she seeks emotional support and soothing words from her husband, Anand. But all she gets in return is his aloofness. Neither she is allowed to live peacefully in her in-laws place nor in her parents. All the harsh conditions force her to contemplate suicide. Determined to rebuild her life against all odds, Anupama takes her life in her own hands and decides to live independently without any inhibitions. She goes to Bombay, where she finds success, respect and the promise of an enduring friendship and succeeds in the end. It is an inspiring story of courage in the state of betrayal, prejudice and disappointment.

Sudha Murty was greatly intrigued by the mysteries of life and in this novel, she has explored the sordid realities of existence. The longings of heart, joys, dreams, desires, promises and the deep sorrows, loneliness, diseases and death that contour life, proliferates her canvas. *Mahashweta* portrays a very deep analysis of the sufferings and persecutions of the miserable protagonist Anupama, living under veil and wall in a society of cruel and conservative patriarchal domination- a society which seldom allows a woman to express her views in full-fledged way; a society which has deliberately put various intolerable bumps and hurdles in the smooth path of her progress; a society which never hesitates in torturing woman without any reason. Sudha Murty, through Anupama, tries to reveal the emotional and psychological trauma, financial and other existential problems which a woman has to face after deserted by her husband. When Anupama realized for the first time, that she had leukoderma, she became numb with fear. She was too shocked even to cry.

Anupama’s emotional condition worsened as the days passed, and she was utterly despondent. She was afraid to inform Anand about her condition, and worried about the consequences if she did not get cured.... Anupama now felt as though there was a sharp sword hanging over her head. She was haunted by the fear that someone would find out her secret; and the harder she tried to conceal her problem, the larger the web of deceit grew... Her wretchedness made her oblivious to everything else. She felt as though she was walking through a dark tunnel that had no end in sight. (*Mahashweta*, 50-51)

Due to leukoderma, Anupama was treated below lower than a servant in her in-law’s house. She was taunted and insulted in various
ways and as an untouchable person. She was not permitted to enter the pooja room. She was no longer allowed to do any work in the house and she began to feel humiliated and suffocated. Anupama yearns for affection and support. But she never gets any. When she realizes that Anand had abandoned her, she thinks of committing suicide. Sometimes Anupama succumbs to the present unfavourable circumstances and turns out neurotic. But she was practical enough to realize that what she was contemplating was not the correct solution. Some unseen power holds her back and she frees herself from all the shackles put into her feet by the society. She turns her thoughts towards future. There was a drastic change in the mind of Anupama. In her struggle for existence, she musters courage to cross all the boundaries of docility. She blooms into a new woman where she displays marvellous strength of mind in overcoming her dejection.

Life had begun to have new meaning for her...Whatever the circumstances she found herself in, she would meet the challenge head-on, and win.

She was now ready to face the world, determined to stand on her own feet and build a new life for herself. She looked back and prayed to the goddess, *Give me the courage to live no matter what happens!* and started walking home. (Mahashweta. 79)

In India, to study female psyche is an effort to liberate women from more structures that have marginalized them; it is also an attempt to re-interpret their status in the world. Feminist consciousness has certainly given a fresh ardour and excitement to literary studies. Sudha Murty explores the feminine consciousness of Anupama, her evolution towards an awakening conscience and how eventually this leads to the enrichment of her inner self in a male dominated society. Anupama goes to Bombay and there she emergences again into a different individual who does not consider what people talk about her. There she gets affectionate words from her friend Sumithra and Sumithra’s husband Hari Prasad brought a job for Anupama. She began to concentrate on her works there. She feels herself free through her job, friends and by attending functions. But later, Anupama was shocked when Hari Prasad tried to misbehave with her and forced her to accept his proposal. That moment she lost her mind and gathers all her courage to protect herself. She slaps him and goes away from the house. She does not want to devastate her friend’s life and hides everything from her.

She experienced the same sense of desolation and despair that she had felt when she had first noticed the white patch on her body, and was assailed by fear and pain. What would she do now? How could she continue to stay with Sumi? Where else could she go in that huge bustling city? Anupama’s senses were numb and her mind blank.

She thought of Anand, he was responsible for her suffering. He had abandoned her when she needed him the most. And Hari, whom she had looked upon as an elder brother, had hurt her terribly by his actions.

His words still echoed in her mind, causing her fresh pain. It seemed that even God had forsaken her. Did He have no one else to torture and test?. (Mahashweta.89)

Later, Anupama gets help from Dolly and was offered a lecture job and also she was given a residence. Anupama’s sinking spirit suddenly bubbles up when the Principal of the college, Father Sebastian asks her to direct Sanskrit plays in the college. After that she meets Dr.Vasanth and his friend Dr. Sathya who maintained comfortable friendship with her. Step by step she recovers physically and mentally. After she enters into her dream job, she gets back economically and psychically independent. When Anupama got a chance to meet Anand after so many years though she has been waiting for his reply, she does not show her feelings or affection to him nor any expectation from him. She makes her decision
clear that their relationship is over. She says to Anand,

‘I am no longer the naive Anupama whose world revolved around you.

I know what my goals are and where I am heading, and I don’t need anyone’s help to reach my destination. God has been very kind to me.

I have been fortunate enough to live in a place like Bombay where even this mad rush has a humane side to it. I have excellent friends who trust me and will not hesitate to help me if I am in trouble.

All my students are as dear to me as my own children would have been. Their unconditional love has never made me think of myself as blemished.

...I am not dependent on anyone for emotional or financial support and that has given me enormous strength. I thank God for having been so fortunate.’ (Mahashweta.148-149)

The novel Mahashweta ends by giving a positive message to women regarding the potentials that are buried deep within them. Sudha Murty here bestows us with a true picture of the middle class Indian woman’s individual journey from trauma towards triumph and freedom. It reveals the need for women to break the ties that bind them to venture out into different activities. Mahashweta makes us recognize our inner selves, that the inner voice has fortitude to overcome whatever turmoil comes our way. The novel invariably point to an inner exhilaration, suggesting the beginning of a fresh awakening. Anupama strives to overcome her perplexities, sense of Isolation, fear and emotional vulnerability and find new horizons of self-esteem and liberation. She aspires to inhale the oxygen of freedom that nourishes individual self. It is the freedom of mental make-up and emotional attitude. She desires self-fulfillment, demands a rightful place, recognition and regard, which are prompted by an inner urge to make her existence a meaningful one.

References
THE EYES OF COLOUR PREJUDICE: PSYCHOLOGICAL PREDICAMENTS OF SLAVERY IN TONI MORRISON

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Abstract

Pecola Breedlove, an eleven-year-old black and ugly girl, believes that having blue eyes would make her beautiful. Pecola thinks that she wants to learn how to get people to love her. She believes that if she has blue eyes, she would be loved by all the people. She always goes to Shirley Temple, who believes that whiteness is beautiful. She is longing for blue eyes. Her mother Pauline always felt isolated. When she is cleaning a white woman’s home, she feels alive. The Bluest Eye, this idea of “ugliness” is conveyed in the character Pecola. Her wishes for blue eyes are the way to escape from the slavery, racism, and from the oppression of the black people. Toni Morrison portrays Pecola’s ugly because she was always miserable and how difficult her life in the novel The Bluest Eye. Pecola were physically affected and effected by her father Cholly. Toni Morrison especially integrated to show the stereotypes about the blue-eyed people.

Introduction

The Literature of slavery (1746-1865), African American life is nothing but a struggle for freedom, equality and fraternity. Even though, American people did not treat the slaves with that human love and dignity. The blacks therefore appealed to the traditional Christian gospel of the universal brotherhood of humanity. Phillis Wheatley’s poetry found the poet’s goodness as robust as her politics. She said color is no bar for man’s restoration. David Walker wrote a pamphlet for abolition of slavery. James Whitefield’s poem American (1853) has this quatrain:

America, it is to thee,
Thou boasted land of liberty, -
It is to thee I raise my song,
Thou land of blood, and crime and wrong.

Whitefield’s perfidy at the hands of America summarized periods of increasingly vocal black outrage of the United States’ “The grotesque inconsistency between the United States’ championing of life, liberty and the pursuit of happiness’ in its own Declaration of Independence and its sanctioning of the crime of chattel slavery furnished early African American literature with its most enduring theme.” American slavery assumed an oppressive status. American racism because of persistent association of blackness with absence. Some of them argued that the African American’s physical and cultural difference to an intellectual, spiritual and moral Otherness that slavery. The present work-studies in African American Literature are like an anthology for writers, works and trends in African American literature.

Toni Morrison is an American essayist, editor, novelist, teacher and professor emeritus at Princeton University. She was born in Chloe Ardelia Wofford February 18, 1931 at Lorain, Ohio. Her notable works are Beloved, Song of Solomon and The Bluest Eye. She got Nobel Prize in literature 1993 and Pulitzer for Fiction in 1988. She is the second of four children in a working class, African-American family.

In the novel The Bluest Eye, Pecola Breedlove is the protagonist of the novel; she is eleven years old black girl. She feels that she is ugly, who believes that having blue eyes would make her beautiful. She thinks that she wants to learn how to get people to love her. She was cruelly treated by her parents and her life is difficult. Cholly Breedlove is her father. Her father always drinks and her mother often beat one another. Whenever her parents are fighting.
her brother Sammy frequently runs away. Her mother Pauline always felt isolated. Pauline encourages her husband Cholly’s violent behavior.

We had defended ourselves since memory against everything and everybody, considered all speech a code to be broken by us, and all gestures subject to careful analysis; we had become headstrong, devious, and arrogant. Nobody paid us any attention, so we paid very good attention to ourselves. Our limitations were not known to us-not then.

Pecola believes that if she has blue eyes, she would be loved and her life will be transformed. Many times Pecola’s father has tried to burn down his family’s house. She always goes to Shirley Temple, that she loves Shirley Temple who believes that whiteness is beautiful. Pecola feels that she is ugly and black. When she is cleaning a white woman’s home, she feels alive.

Having no idea of how to raise children, and having never watched any parent raise himself, he could not even comprehend what such a relationship should be … Had he not been alone in the world since he was thirteen, knowing only a dying old woman who felt responsible for him, but whose age, sex and interests were so remote from his own, he might have felt a stable connection between himself and the children. As it was, he reacted to them, and his reactions were based on what he felt at that moment.

Pecola is washing dishes Cholly returns home with mixed motives of tenderness that he rapes her daughter Pecola. She was unconscious on the floor and her mother Pauline does not believe Pecola’s story and beats her. Pecola went to Soap head Church and asks her blue eyes. Pecola asks Frieda, “How do you get someone to love you?” Second time Cholly rapes Pecola, and she became mad, believing that her wish will be fulfilled and she has the bluest eye. Mr. Henry gropes and Cholly rapes his daughter Pecola at least twice, maybe more. Pecola was impregnated by her father, the rest of her neighborhood thinks that baby want to live. They sacrifice some money and plant marigold seeds. They believes that if the flowers live Pecola baby will live if the flowers refuse to blossom Pecola’s baby dies prematurely.

It never occurred to either of us that the earth itself might have been unyielding. We had dropped our seeds in our little plot of black dirt just as Pecola’s father had dropped his seeds in his own plot of black dirt. Our innocence and faith were no more productive then his lust or despair. (Prologue)

She relates that she and her sister believed that there are no marigolds, because Pecola a slightly older black girl and she have her father’s baby. It was not their own marigold seeds that did not sprout none of the marigolds in the community. The sisters believed if the seeds would blossom and the Pecola’s baby would be safely delivered. There is an emotional connection between Pecola and her baby, and the sisters who worried for them. However, the seeds refused to sprout; the narrator believed that her sisters were right. The narrator states that the sister’s innocence, Pecola’s baby and Pecola’s father are all dead. She concludes by indicating that it would be too difficult to explain why these events happened.

Love is never any better than the love. Wicked people love wickedly, violent people love violently, weak people love weakly, stupid people love stupidly, but the love of a free man is never safe. There is no gift for the beloved. The lover alone possesses his gift of love. The loved one is shorn, neutralized, frozen in the glare of the lover’s inward eye.

Pecola thinks how ugly she is. She always begins to think that if her eyes were different, she would be loved by all the people. She begins to pray every night for blue eyes. Geraldine hurts Pecola’s feelings when she throws Pecola out of her house and calls her “black” as if to insult her. Mr. Yacobowskide grades her by refusing to touch her hand to take her money. Pecola is psychologically abused by the
degrading condition. Had Pecola taken the ugliness that society defined for her and turned it outward, she would not have become society’s victim.

I gave her the blue eyes, blue, two blue eyes. Cobalt blue. A streak of it right out of her own blue heaven. No one else will see her blue eyes. But she will. And she will she will live happily ever after. I have found it meet and right so to do.(185)

I know. He really did a good job. Everybody’s jealous. Every time I look at somebody, they look off (195)

Pecola tells her friend that now she has blue eyes but no one looks at her, not even her mother. She asks her friend if her eyes are the very bluest, and her friend reassures her. Pecola has an imaginary friend. Pecola worries that someone somewhere may have bluer than her. She wants to examine everyone’s eyes to see if they are bluer than anyone. Her belief in her blue eyes is not enough, and she requires constant reassurance. Pecola’s young mind at the end of the novel does the only thing it can do: it creates an imaginary friend to love and affirm her.

The Bluest Eye, this idea of “ugliness” is conveyed in the character Pecola. Her wishes for blue eyes are the way to escape from the slavery, racism and from the oppression of the black people. Toni Morrison portrays Pecola’s ugly because she was always miserable and how difficult her life in the novel The Bluest Eye. Toni Morrison shows the cruelest way that people were treated them. Pecola were physically and psychologically affected and effected by her father Cholly. Toni Morrison shows that nothing good in Pecola’s family. She does not have a perfect family. Toni Morrison especially integrated in the novel to show the stereotypes about the blue-eyed people to show that all races are beautiful to convey a story in The Bluest Eye.

References
BLACK FACES OF THE WHITES IN JAMES BALDWIN’S SELECT WORKS

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Introduction

James Arthur Baldwin (1924-1987), a famous American novelist and a social critic. His passion towards his subject of race in America made him as an important voice, particularly in the late 1950s and early 1960s, in the United States. He attempts all the genres and gave his best to the readers. Go Tell It on the Mountain, Another Country, If Beale Street Could Talk, Tell Me How Long the Train’s Been Gone these are all the select works to discuss in this paper. He tried to expose the black faces of the white men in his society through his writings and his characters.

The racial conflict and the relationship between the people are the basis for all the consequences in the society. Knowingly and unknowingly, the colour plays a main role in all the problems. Here, Baldwin also tried to gave the another face of the white persons in America, because he faced many racial issues badly by the white people. The racial differences ranked by the society and the political systems as inherently superior or inferior to each other. It based on perceptions that shared inheritable traits and qualities. These different racial groups are treated differently by the members of the society.

James Baldwin’s rich intellectual journey illustrated the direction of black American thought and culture in the twentieth century. His novels have had a stunning impact on American life and opened up new ways to understand contemporary societal problems. He presents the fierce and polemical black American life and exposes the innumerable overtones of interracial relations. A fundamental idea in Baldwin’s vision has always been that of a black man as a victim of history. He expresses the wishes, thoughts and experiences of thousands of blacks, their sorrow and strain, despair, aspiration and hatred. Baldwin has been an outspoken activist in the struggle for social, economic, and political justice for the black minority in American society and indeed a mediator between the whites and the blacks, by explaining and translating the black man’s experiences into American terms and by establishing his own struggle for identity with that of the American.

Baldwin’s fictional works show an increasing and painful awareness of the problems inherent in the quest for personal and artistic identity. The crises in Baldwin’s life, most often communicated in his works as artistic, religious and sexual, have given rise to a single minded dedication in search of discovery of the self. Baldwin in his works demonstrates the burden of being black and bisexual in an American culture environment. His novels evoke the reader to the distinctiveness of black life and deal with the impact of the conditions of urban life in American life and society on black people. His novels portray the world of the black Americans in its diversity and richness, not as a mere specter of protest, but as a living culture of men and women who even when deprived, share in the emotions and desires of common humanity.

Baldwin’s characters in Go Tell It on the Mountain show their inability to love or sustain mutual relationships. The failure of love is the root cause of John’s despair. The failure of love in respect of human relationships has its
complement in the failure of love with respect to man’s relationship with God. It was the concept of God as vengeful and wrathful that lies at the root of John’s mind, blocks him to establish meaningful personal relationships and to find sustenance for his life through the exhilarating power of love. It was this difficulty of shedding the fear and insecurity which leads to the adoption of one psychological prop or another that stands in the way of the individual’s self-realization.

The black in America is literally the bastard child of American civilization. John, the innocent victim of hatred, is the archetypal image of a black American child. Through John, Baldwin reiterates the essence of black experience as rejection and makes shame, the most destructive consequence of rejection. John’s life is an endless struggle with little recovery. John has to bow before the throne of grace without first kneeling to his father, the symbol of white’s subjugation and oppression.

Andrew O’Hagan shared his view about Go Tell It on the Mountain in the book introduction that, “it is not a protest novel; it is a political novel of the human heart. White men may be evil, but they are nor the beginning not the end of evil. Baldwin was interested t this point in corruption at the first level of legislative power-the family”. (viii)

Likewise in his second novel, the search for love was established thematically from the first pages of Another Country in the form of a question, “do you love me” (Another Country 372) wailing from a saxophone. In the novel the meaning and potential for identity and love lie not only in homosexual and heterosexual experiences, but also in interracial relations, music, writing and even death. Using New York as the setting of the novel, Baldwin inter-relates sex and race in the search for identity and love.

A black man’s identity was closely related to his racial, sexual and social identity. The novel centers on Rufus Scott, the only black male character, who struggles in his attempt to forge any kind of authentic existence in America in the 1950s and 1960s. Baldwin portrays the disaster of Rufus in a country dominated by a categorically limited sexual culture. These categories are intertwined and transcended through ‘love-hate-sex’ taking place beyond the socially constructed senses of sexuality.

Rufus is trapped in the racial void of New York. He tries to move beyond the emptiness and horrors of the city. The moving image of a train from downtown to uptown truly represents the dilemma of Rufus. The dangers of his unexamined past and its destructive possibilities are captured in the image of the runaway train. Symbolically the subway train, takes him from the horrors of America.

Black persons had a mindset about white people that they are badly rude and always dominate others so they hate whites. Whereas white people had a mindset those blacks are so ugly and slaves like and they hate blacks. Baldwin’s characters Vivaldo and Rufus are evident to this mindset in Another Country: “somewhere in his heart the black boy hated the white boy because he was white. Somewhere in his heart Vivaldo had feared and hated Rufus because he was black”. (136) Vivaldo and Rufus had the fear and hatred due to the racial issues in their heart which was created as an impact of the social incidents.

One of the major themes in all of Baldwin's work is the failure of Americans to love one another, to take on the risks which that entail. Baldwin wrote Tell Me How Long the Train’s Been Gone in the mid and late 1960s, marked by fervent civil rights activism, the passing of the Civil Rights Bill and the Voting Rights Act, political assassinations, the Vietnam War, and the conflict within the black protest movement between the ideologies of nonviolence and Black Power.

Tell Me How Long the Train’s Been Gone as integral parts of his work was reassessed and confirmed. Baldwin’s prose was eloquent and poetic, and it was largely based on such modernist literary devices as the interior
monologue, stream of consciousness, and complex handling of time. Religion had a strong element in African American culture, and it was also an important factor in Baldwin’s writing. His language also characterized by an extensive use of biblical allusions, which appear overtly in direct quotations from the Bible and hymns, and more covertly in the names of the character, Black Christopher in _Tell Me How Long the Train’s Been Gone._

The African American tradition of oral culture was also clearly visible in Baldwin’s writing, particularly in the form of quotations from old slave songs, and gospel and blues lyrics. Whereas the recent critical writings are all would lead us to believe that the post-1964 Baldwin viewed American society in the crudest possible terms: white equals evil, all controlling oppressor, black equals noble, helpless oppressed.

His fifth novel _If Beale Street Could Talk_ continues Baldwin’s lifelong examination of race and sexuality in America. Baldwin moved away from the stories of interaction between black and white characters and focuses exclusively on black American’s life and history in a story about black heterosexual love. It speaks about the suffering of black people trapped in the ‘garbage dump’ of New York and their powerful bonds of love which ensures their identity development and consciousness.

The novel progressed swiftly and with suspensefully, but its dynamic movement was interior. Baldwin constantly understates the horror of his characters' situation in order to present them as human beings whom disaster has struck, rather than as blacks who have, typically, been victimized by whites and are therefore likely subjects for a novel. The work contains many sympathetic portraits of white people, especially Fonny's harassed white lawyer, whose position was hardly better that the blacks he defends. And, in a masterly stroke, Tish's mother travels to Puerto Rico in an attempt to reason with the woman who has accused her prospective son-in-law of rape, only to realize, there, a poverty and helplessness more extreme that endured by the blacks of New York City.

Baldwin’s characters grope hopelessly for the realization of love and identity, in _If Beale Street Could Talk_, he represents a consummation, an achievement, of her love fulfillment. The major theme of the novel was love and solidarity among the disinherited and how these values encourage the blacks to stand up for their rights. The network of relationships that binds the characters of the novel together enables them to face racism and patent injustice.

Human relationships which are shown to be more effective than the State and the law to protect the rights of black Americans help Fonny, an artist and intellectual, to become aware of the primacy of love and achieve his identity.

Baldwin’s thematic concern with love or the lack thereof in his fiction have long been noted as the source either of an individual’s survival and maturation or of his respective destruction and death. Their search for identity was the result of their social adaptation within their community’s changing history. It was a process located in the core of the individual and also in the core of his communal culture. Their goal was less didactic than it is emotional—theirs was a desire to engender desire. All the emotions like love, desire, anger, hatred, joy, sorrow and etc., are the triggering tools of a human in his life. The love and the hatred played the important role in the lives of African-American’s life.

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Secondary Source
IMPACTS OF TRANSLATION ON LITERATURE

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Abstract
Translation is one of the important literary forms, as it has made the old books survive through the ages as it was translated into many languages. It has made it easier to spread good thoughts, moral values and about the society the works reflected to every corners of the world. It shattered the boundaries between the countries, language and united the people. It gave recognition to the lesser known languages to the world.

The great Indian epics like the Ramayana, Mahabharata and great works like thirukkural has been translated to many languages as it had the universal truth and are accepted by everyone. As English become wide spreaded in most countries many books were started to get publish in that language to reach wider audiences.

Recently Steve Jobs’ biography by Walter Issacson has been translated to more than sixty languages. It shows the wide spread influence of translation across the globe. The present article Impact of Translation in Literature is an attempt to reveal the different works of translation, its positive impacts and the problems it has. The result derived from this research paper is also discussed.

Introduction
The society has a huge impact on literature. Most themes of literary piece are the reflection of the society. Even fictional works have some traces of the society the writer experienced. The boundaries between the nations are broken by translated works. It breaks the walls among the nations. As words have different meanings in different cultures, translation became tricky as the writer may misinterpret the word and translate incorrectly. The past writers had moral responsibility to educate the readers and the society. But now a day’s writers care just for money, fame and popularity. The works of Homer, Plato, Shakespeare, Spencer, Eliot, Wordsworth and other legendary writers’ works are timeless, so they are translated to many major native languages in the world to understand and spread their greatness. This could not have been achieved without translation literature.

Translation studies were first practiced in nineteenth century. It was seen as a threat, as it was believed that it will misinterpret the works. The people were doubtful about its accuracy and whether it will deliver the original meaning. They opposed the translation of the religious texts as they considered it immoral. But soon they believed that translation opened doors to more scope in reading and it made people and students to read a wide variety of literary works from every country. This made them understand a particular country’s tradition, beliefs and customs. In the beginning translation was rejected by the conservatives.

Translation works made its way into the curriculum of many colleges. It makes them aware of the other cultures and makes them connect them with their own culture. Even today there are some writers who don’t support translation, as they believe that the impact of the original text can’t be achieved by the translated work. Translation also has negative effects to it, as it need excellence in both languages. The translator should have the sense of style in both languages and should have exposure to the emotional impact of the words, the feeling and the mood which surrounds the works. Some of the important translated works are mentioned below.

Some of the Important Translated Works
The Republic is a work by Plato which is written in Greek and it got translated to many
languages. It is one of the most influential works based on politics and philosophy works and its scholarly thoughts are used even today. The communistic manifesto by Karl Marx is one of the widely known political texts existing in the society. It highlights the problems of capitalism and the impacts it has on the social structure. The Canterbury Tales by Geoffrey Chaucer shows the customs and practises of his society. It’s considered as magnum opus of Chaucer. It is one of the works which made English popular. The whole of Shakespeare’s works impacted in shaping the modern society. His works were translated to most of the every known major language.

The Diary of a Young Girl by Anne Frank is her landmark book which is about her diary and her hiding during the Nazi rule. This book reminded the readers about the impact of racial maltreatment. The Meaning of Relativity by Albert Einstein is his collection of lectures which was delivered after his groundbreaking invention. It is one of the most important collections of ideas and is the most preserved books in science. Religious books like The Bible, The Quran, The Bhagawat Geetha are the important religious books which were translated to many major and minor languages throughout the world. These are some of the books which were translated because of its importance and the impacts it had on the society.

Functions of a Translator

There are four functions for a translator to translate an original text according to the article of Hayes, “The translator and the form – content dilemma in literary translation”

- Firstly, the original work should be read in order to understand it thoroughly.
- Secondly, the device through which the special effects have to be achieved is identified by the author.
- Thirdly, the lexical and syntactic adjustments which are needed to reproduce the effects in the target text are decided by the author.
- Fourthly, he reproduces the literature on his own.

The first two tasks are accepted by the theorists as those are the important stages of translation. But, the last two are conflicting ones. The conflict is about whether the translation should be faithful to the original text or could be altered in the process of translation.

Conclusion

Translation plays a vital role in today’s literature and is essential for the growth of literature. Even though many flaws are stated by the scholars it helps people to know different cultures and society. It makes people expose to the best works in every language in all the corners of the world. It made easy to share the universal truths, scientific discoveries, religious preaching, and biographies of great persons which inspires many peoples. Religious leaders might not support translation of religious works. But only because of this tool religious beliefs are spreaded across the globe. So the impact translation creates in literature is huge and plays an important role in literature. Despite some flaws, translation has more of positive impact to literature and so it can’t be avoided in literature studies. As it has more positive to it the negatives can be overlooked as it might hinder its progress and the chance to the readers to improve their knowledge.

References
CONFLICT AND CONFIRMATION: A SCRUTINY IN THE MANAWAKA CYCLE OF MARGARET LAURENCE

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Abstract

"All great literature, I think it is fair to say, arrives from tensions and conflicts within the artist’s mind, dilemmas that the artist consciously or unconsciously attempts to work out in art. Without these tensions, literature usually remains flat" (Brink 16). Laurence’s accent is on the conflicts experienced that transcends all national and cultural frontiers thereby achieving universality. The paper portrays the various types of conflict undergone by the chief characters in the Manawaka cycle. A shift from conflict to confirmation happens. It is the psychic exercise they undergo in order to have their individuality on their own terms.

Keywords: Conflict, Psychic states, Strategy, Repression, Reality denial, Survival.

Introduction

Human mind is a landscape and a product of assorted forces. The Holy Bible exemplifies: Adam, Abraham and Job enduring tremendous conflict in their relationship with the Creator (Jung refers this to ‘Self’). During an interview with Donald Cameron, Laurence utters that, “there is a great deal in the Holy Bible, which moves her deeply for it expresses certain symbolic truths about the human dilemma and about mankind. The expression on the various facts of human life, and of human life searching for a consciousness greater than its own that is, in God” (112). William Faulkner in his Nobel Prize acceptance speech noted that the great stories are those of the human heart in conflict with itself. Laurence, as a creative writer echoes the conflicts experienced by human beings, and the changes that ensue in the world.

Admired as the “Canadian equivalent to Tolstoy,” Margaret Laurence is been lionized and revered as the predominant shaper of Canadian literature, setting a pace for other women like Margaret Atwood and Alice Munro. Laurence’s five works set in the Canadian prairie town of Manawaka constitute the major body of fiction: The Stone Angel (1964), A Jest of God (1966), The Fire-Dwellers (1969), A Bird in the House (1970) and The Diviners (1974). In them, through the voices of five memorable women, she has created a multi-faceted Canadian experience through four generations. Her writings deal with internal and external conflicts.

Conflict is the limitation of a person’s ability to ascertain one’s highest and best potential, or to limit another person from reaching their own inherent capacity. Merriam Webster’s Dictionary terms conflict, as a mental struggle resulting from opposing needs or incompatible drives, wishes; or external or internal demands. Aristotle means that the hero must have a single conflict and later, critics like Plutarch assert that the hero’s struggle should be ennobling (“Conflict” Wikipedia).

Conflict in literary arena, gets bifurcated into: Internal conflict and External conflict. Internal conflict gets its extension on aspects; (i) Man versus Self and (ii) Man versus Fate. External conflict occurs when characters are involved in world’s woes, and issues on community, government, other characters and nature. It gets manifested into: (i) Man versus Man, (ii) Man versus Society, (iii) Man versus
Nature, (iv) Man versus God or the Supernatural and (v) Man versus Technology. Laurence’s work focus on the inner climate, the climate of sensibility and her main concern is to depict the psychic states of her protagonists at some crucial juncture of their lives.

**Man versus Self**

Conflict with ‘man against self’ the struggle is internal, a form of conflict central to the character and can be resolved by the character alone. The character strives to overcome one’s own nature or makes a choice between two or more paths: good and evil, logic and emotion. Society ridicules, threatens and one is compelled to act.

Hagar Currie much confused in *The Stone Angel*, prevents expressing deep emotions and turns out to be unyielding. She experiences dissonance and an inability to act in a prescribed way. She denies to the request of her elder brother, Matthew Currie and cannot give comfort to her dying brother, Daniel Currie by donning her dead mothers shawl and adds:

But all I could think of was that meek woman I’d never seen, the woman Dan was said to resemble so much and from whom he’d inherited a frailty I could not help but detest, however much a part of me wanted to sympathize. To play at being her - it was beyond me. (25)

She struggles with her good sagacity of what she is compelled to do and finally refusing to accept the action of giving comfort.

Marvin and Doris come for her rescue at the Shadow Point, and Hagar in her heart was extremely glad to notice Marvin, “In my heart I have to admit I’m relieved to see him. Yet I despise my gladness” (252) and with Lees the “feeling that it was a kind of mercy I encountered him” (253), but outwardly she regards them with much contempt and haughtiness. A disagreement between her thoughts and outward behavior, exhibits the conflict that she experiences with her ‘own self’.

The noteworthy aspect of Rachel Cameron in *A Jest of God* is that her persona is displaced from her own body. She demonstrates her ‘self’ in two voices: a public voice and a private voice. Her private voice silently criticizes, but her public voice maintains a conventional politeness. When Calla asks Rachel to attend a service at the Tabernacle, the narrative becomes double-voiced:

“Oh, I'm not worried in the slightest.” The lie rises to my mouth before I can prevent it, and then I have to go on. “I’ll come along, Calla. Of course I will. I said I would”’

....

Why am I trapped into this falseness? (34)

Rachel’s duplicity- that is, her difficulty in expressing her opinion becomes habitual, as she is in conflict with herself.

The internal dialogues of Stacey Mac Aindra happen between her *ego* and *superego*. It takes its turn of arguing with what she wants to do versus what she knows she should do. She experiences a war within herself, “Don’t think – I command you. You do, eh? Who’re you? One of your other selves. Help, I’m schizophrenic” (106).

The division between what she says and what she thinks is a good illustration of a double standard operated by Stacey, “What goes on inside isn’t ever the same as what goes on outside. It’s a disease I’ve picked up somewhere” (34). She recalls her own face “distorted into swollen mask like the face of the woman drowned, the features blurred” (107), which exemplify a sense of dissonance.

In *A Bird in the House*, the diverse perspective gets reflected in the window designed in a circular mode of MacLeod’s house. The many-coloured glass permits the viewer to see the world under different aspects, ‘as a place of absolute sapphire or ... a hateful yellow’ (46). The aristocratic past is totally in variance with her lived present and she experiences problems trying to cope up with situations.
The actions taking place in *The Diviners* happen within the mind of Morag Gunn. Morag’s real mother expired when she was a child, and resides under the patronage of a surrogate mother, Princess Logan until she completes her schooling. In an analysis of Morag, Engel sees an intimate connection between her psychological stance and class:

The conflict in *The Diviners* is, therefore, between an intense desire to belong to a rejecting and constricting society, and a desire for a life of one’s own. This theme could not been handled through the lives of the Camerons and Mac Leods. In Morag, Laurence creates an outsider, and strips her of the solid family ties that give Canadians, like good ships, the steadying characteristic known as “bottom”.

Morag’s predicament is different on being at the bottom of the town’s social structure, living on the “other side of the tracks” to be rejected by the privileged high class community. From the beginning she yearns for an opportunity to flee from Manawaka, her brought up place. Her shift, troubles her thoughts:

Had it been wrong to get away? No. Not wrong to want to get away, to make her get away. It was the other thing that was wrong, the turning away, turning her back on the both of them. *The both of them.* (267)

She resents after her exit from the place, and is at strife with her manners and experiences, an inconsistency on how she treated her surrogate parents.

**Man versus Fate**

The prime desire of every human being is to relay in one’s own ability, to organize their life and to preserve their unique identity. Situation arises in which the protagonist or the characters wrestle with an entity which is not comprehensible or entirely understood, and marvels whether it is extra-terrestrial or metaphysical. When the character scuffles with what seems to be an insurmountable problem caused due to such a strange or unbelievable coincidence, the cause of the conflict is attributed to fate.

Mavis after the death of Matthew Currie her husband, Hagar’s elder brother in *The Stone Angel* gets married to Alten Cates, and in the years that followed bore him three children who once was branded childless. In the farm she raised Rhode Island Reds and won prizes in all poultry shows. Looking at the change in her life the ‘good fate’, Hagar wonder struck expresses, “thank goodness fate deals a few decent cards sometimes” (61). Young Mavis who underwent much conflict in the beginning of her life, surprisingly leads a successful life a few years later.

John Shipley, Hagar’s beloved took a bet with Lazarus Tonnerre to display that he is skilled enough to drive the truck across the trestle bridge. He validated with the timings of the train and was sure that no train was due at that time. But it turned out to be a fate that an unscheduled, special freight carrying potatoes and stuff for the people on relief came around the Wachakwa bend and John became the victim of the accident.

Rachel Cameron becomes an easy pawn in the hands of her mother, May Cameron to be handled as she wishes. She felt that disagreements to her mother will shatter the peace at home, and may also prove bad for her mother’s weak heart. Despite her unwillingness to accompany her mother to the church, she eventually succumbs to her mother’s emotions, “I thought what was the point in upsetting her, so I went. And have done, ever since” (45). Just as her father would agree to nearly anything for quiet, Rachel often allows her mother’s voice to determine her actions just only to feel exploited and helpless. Immediately she broods over her fate: “Why am I trapped into this falseness? I don’t want to hurt her feelings. I don’t want to argue. I just don’t feel up to it” (34). She to a
great extent is resigned to her fate as Karen Horney observes:

... people who resign themselves to their fate tend to have a low estimate of themselves. They are frequently keenly sensitive to the needs of the other people, and may actually spend a good deal of their lives in helping others or serving a cause...They may be over anxious never to hurt others feelings. They also tend to be compliant. The latter tendency however is not determined by a need for affection ... but by the need to avoid friction. (194)

The conflict and confusion in Rachel’s mind emanates from her inheritance and her mother’s prejudicial avowals.

The dull routine of married life has put Stacey Cameron down for so long that at one level she feels, life has come to a dead end. Being aware of the futility, fate and ennui of her life she laments, “I’ m spending my life in one unbroken series of trivialities” (FD 89).

Buckle Fennick is like a mediaeval knight riding his noble steed out to tilt with dragons, but the monsters he fights are those of his own subconscious. He plays chicken with another driver confident that, “Nothing can happen to me while my luck’s in” (51). He is “superstitious as a caveman,” although his “shrines are invisible” (52). His favourite game of Russian roulette on wheels tragically leads him to death proving “Fate worse than death” (52).

Fate and circumstances compel Chris to get enlisted in the army and this creates a twist in his life. His tortured psyche cannot endure fighting overseas and his dreams get shattered. His sensitivity turns inward to destroy him. Vanessa sees his trouble as an extension of, “that way he’d always had of distancing himself from the absolute unbearability of battle” (143). Vanessa later hears of him confined to a psychiatric hospital, utterly passive a disastrous effect of conflict.

For Morag Gunn in The Diviners life appears to be a process of involvement and denial, alternating between self-fulfillment and indecision. During the funeral service of Prin, Morag has an epiphany in which she realizes that the life she shares with Brooke is artificial and finds difficult to endure with her fate.

**Man versus Man**

Every individual experiences alarm when they come to know of persons who attempt to pull down their image. It is quite natural that none like to be cheated; nor enjoys being taken advantage of or being played for a fool. When one discovers of been deceived by whom they trust, the sense of hurt and betrayal that accompanies this realization is devastating.

Hagar’s father, Jason Currie tells about his father Sir Daniel Currie, who worked as a silk importer. He lost nearly everything as he trusted his business partner which turned to be a “bad affair” (TSA 14). This thoughtful incident made Jason Currie avoid business partners. To avoid conflicts, he managed his own store and wished Hagar to look after the accounts on her return home, from the studies. But a hasty disagreement between father and daughter created conflict and they were “blunt as bludgeons” (43) in dissension with each other.

Hagar’s difference of opinion with the son and daughter-in-law in consigning her at the Silver Threads, she connives of filing a petition and then ruminates, “Can I obtain legal advice against a son?” (76). She then decides to absentee herself from the home, taking the check with her. Chen Xiaowei says of Hagar as ‘an intractable old woman who always goes her own way and will never let other people arrange life for her, has been all her life proud and hard like a stone’. Hagar usually ends up every situation with dissonance towards her son, and finally retires to her room not knowing whether she has “won or lost” (68).

Rachel’s mother who sticks on to ethical code does not allow Rachel to have her own options. She naturally internalizes the admonishing maternal voice. It tells her,
“Women shouldn’t phone men” (137), or she “must not move closer” (99) to Nick; moreover, virginity is a “woman’s most precious possession” (96). Spending time with Nick, and coming home with a burden of responsibility on taking care of her mother, Rachel in an anguish put into words, “There are three worlds and I’m in the middle one, and this seems now to be a weak area between millstones” (100). Such thoughts make her confused. “Rachel, Laurence tells, will remain nervous and neurotic to some extent but … does succeed in freeing herself from her mother’s tyranny and from her own self doubt and self-hatred” (Ivory Tower 24).

The portrayal of Stacey Cameron’s relationship with her husband, Mac Aindria is astonishing. Parenting provides the major source of the couple’s conflict. Stacey tries to set a good example for her children, but fails miserably. “I never swear in front of my kids. This makes me feel I’m being a good example to them. Example of what? All the things I hate. Hate, but perpetuate” (9). Luke chides, “What are you trying to be? A good example?” (167) versus am I a good mother, will my children call me blessed.

Morag re-evaluates the life she is living, a fake life with Brooke Skelton. Brooke plays a heavy hand in causing Morag to turn away from her past, to deny it and Morag recognizes her own acquiescence in the act of avoidance. The dilemma she experiences makes her not to continue her life as faculty-wife-cum-model-housewife. She bursts out:

“...Brooke, I am twenty-eight years old, and I am five feet eight inches tall, which has always seemed too bloody christly tall to me but there it is, … and I’m no actress at heart, then, and that’s the everlasting christly truth of it.” (277)

Morag realizes that she has been suppressing her true voice all these years, experiencing a great turmoil of being married to Brooke.

**Man versus Society**

An individual or groups with disagreement to certain norms of the society have to endure conflict. When conflict extends to confronting institutions, traditions of one’s culture, one has to overcome struggles triumphing over the unapproved norms of the society either by rejecting it or succumbing to it.

The Manawaka society proposes its inmates in that they should conform to the established social system of the town. In Laurence’s novel the state and society is not manifested, but its hegemonic power is visible in all the social institutions. She refers to different epoch defining events and happenings of the society which influences her chief characters, and makes them experience conflict. Institutions which render services: the school, the hospital, the church are “specialized,” and represented as incarcerate structures.

A hospital is positioned as a booming sign of a city life or a city necessity. Hagar takes Manawaka into her son Marvin’s suburban home and then into the multicultural hospital in Vancouver, where she strives in the last phase of her life. The small-town community that has shaped her mindset and the hospital stands as one of the most resonant signs of city life or city necessity.

An educational institution resembles a vehicle for the state ideology. In each place at school, church and home; Rachel Cameron is subjected to scrutiny. She in the school can have her influence to be maternal and nurturing, but turns into a child herself, not confident and self conscious due to conflict. Her classroom voices develop into “sounds false to [her] ears, a Peter-Rabbitish voice” (JOG 11). Her Principal, William Siddley appears a sadist but at the same time is confusedly accepted as a good person. She vacillates between two personalities- a disciplined school teacher who keeps distance from her pupils and in her personal life to do away with her spinsterhood.
Society builds up trickery and deception to attract people through language art- singing advertisements on local stations. A modern business method prevailing in the society is to ‘communicate an attractive lie’. Consumerism gets reflected in the mass rally held by the Richalife Company which sells, “Not Just Vitamins -- A New Concept -- A New Way of Life With testimonials Both Spirit and Flesh Altered. Richness Is a Quality of Living” (FD 34). Richalife is headed by the silver-haired god of thunder, Thor who drinks tomato juice to prove he is a reformed alcoholic and proclaims “we’re not just selling vitamin pills -- we’re selling ourselves” (FD, 40). Society has its enticing clutches and keeps the consumers in utter dilemma.

The compulsion with Princess Logan in The Diviners is that she is not allowed to die at her residence and the society’s demand on vulnerable people is understood through her life; “At the first sight of Prin, Morag feels only relief that the doctor has had his way. Impossible, impossible to have Prin home. And then the reverse reaction. Who wouldn’t prefer to die at home?” (269). Here conflict arises between the desire of an individual and the codes of the society. It is perceived as a force of external, institutional authority and also as the suspect hand of an interfering modernism.

**Man versus Nature**

Battling for survival, human race tries to defeat nature. Braving the elements occur when a person finds oneself at odds with the forces of nature: adverse weather events like floods or blizzards, supernatural phenomena, disease out breaks or isolated locations like deserted islands or remote mountains. ‘Man against Nature’, argues Ayn Rand is not a conflict because nature has no free will and thus can make no choices (“Conflict” Wikipedia). Here, the hero or character may be forced to confront with nature experiencing the conflict and trying to exert dominance over nature.

In *The Stone Angel*, Hagar’s brother Daniel Currie, ‘the gayest one imaginable, like a water beetle busily boating on the surface of life’ (22) while skating backward in the Wachakwa river “solid as marble”, “where the water had frozen in waves, avoiding the occasional patch where the ice was thin - “rubber ice” we called it” (23) fell in, and as it was below thirty his clothes became frozen. He got infected with pneumonia and died as a boy. Nature has had its grave role played on the boy.

Sea can kill and water with its creatures can be an executioner. Stacey realizes:

— I wonder how deep it is at the deepest? How far out does it go? How many creatures does it contain, not just the little shells and the purple star fish and the kelp, but all the things that live the long way out? Deathly embarrassing octopus in the south waters, the white whales spouting in the only- half-melted waters of the north, the shark knowing nothing except how to kill. (271-72)

In the scene where Duncan drowns in the sea, the waters become an instrument of death: “the sea pours from his nostrils. His mouth is open, and his eyes. But he is not seeing anything and he does not seem to be breathing” (266). Stacey saves Duncan by pulling him from the waters but fails in being the all-knowing mother-figure here, as she does not know how to proceed thereafter and ineffectively screams, “Duncan! You’ve got to be all right” (267). A life guard arrives to perform artificial respiration and saves Duncan.

Morag is jammed in a critical juncture as her daughter, Pique has suddenly left home sometime at night leaving a note behind which reads, “If Gord phones, tell him I’ve drowned and gone floating down the river, crowned with algae and dead minnows, like Ophelia” (11). The note causes terrible distress and conflict in the mind of Morag making her agonize what has happened to Pique contemplating on the ferocity of nature.
Man versus God or the Supernatural

A character in variance with God discovers a force that is beyond the perceptive of human beings. A far-fetched understanding generates conflict.

Murray Ferney Lees shares his life incidents with Hagar Shipley. Murray and Lou, his wife were gifted with a son named Donnie, and the child weighed nine pounds twelve ‘a disaster’ (TSA 228) when he was born. Lees tried to comfort his wife, but she worried on supposing ‘God was punishing her’ (228). Murray is in conflict to decide whose fault it could be: his grandfather for being a “bible puncher”, his mother who drove him to evangelical religion, his own or his wife. They felt that the death of their child was an attempt made by God and he lost his faith.

On hearing the death of Lottie Dreiser’s mother, Jason Currie comments on the fate of the lady as she could not enjoy much in her life and the power of the divine force, “the Lord works in wondrous ways His will to perform” (TSA19). Hagar could read from the ‘startled look’ of her father, the dilemma he expressed.

Calla makes a phone call to Rachel, to enquire if they could go for a movie together as it happens to be holidays. On the other hand, waiting eagerly for the call of Nick Kazlick, she avoids Calla telling that she has decided to go for an extension course in English, “for a non-existent course. I didn’t want to tell lies” (JOG 82). Giving a false excuse she worries, “Oh what a tangled web we weave / When first we practise to deceive!” (JOG 83), and reflects on the advice of mother on how her misdemeanors would hurt Jesus. Rachel though in conflict pacifies herself:

I will be light and straight as any feather.
The wind will bear me, and I will drift and settle, and drift and settle …

God’s mercy on reluctant jesters. God’s grace on fools. God’s pity on God. (209)

In The Fire-Dwellers the protagonist Stacey Cameron is in great conflict with her certainty on God. When she considers Mac’s father Matthew who is a minister, she imagines her religious dissonance:

I long to tell him I don’t see life this way—gentle Jesus meek and mild and God’s in heaven all’s right with the world... God knows why I chat to you, God – it’s not that I believe in you. Or I do and I don’t, like echoes in my head…. How would I like to be only an echo in somebody’s head? Sorry, God. (63)

She mourns her own loss of faith in the face of the troubles occurred.

Man versus Technology

The conflict between humans and technology happen, when a character places ‘one’s self’ against man-made entities that are equipped with artificial intelligence. It is also experienced when a person or a group, fight to overcome unemotional and unsympathetic machinery that creates disorder in the life of human beings.

The tower and train for Hagar are symbols of modernity; a wounded landscape and a modern life:

…the train stirred and shook itself like a drowsy dragon and began to move, regally slow, then faster until it was spinning down the shining tracks… We were away from Manawaka. It came as a shock to me ... how short a time it took to leave it, as we measure time. (TSA142)

The voice of train takes Hagar away from her mother’s land.

Television, a modern invention has revolutionized the aspect of life and communication in transferring instantaneous live coverage of various types of events from around the world- news and information to great distances. The news projected through the media and especially the television creates a conflict in the mind of every one, and to Stacey Cameron in excess. Her cogitate: “- Everything is happening on TV. Everything is equally unreal. Except that it isn’t. Do the kids know whether, Ian and Duncan when they look, know
the difference” (57). The catastrophic results of the World Wars, the failure of the socialist Utopia and the large-scale manufacturing of nuclear, chemical and biological weapons have shattered the faith of human beings in themselves and their own worth, and has made ‘survival’ a major preoccupation.

Conclusion

Laurence’s Manawaka cycle articulates the labyrinths of human mind. W.D Snodgrass remarked, “family trouble, troubles in love life, have caused people a hundred times more real agony than all the wars, famines, oppressions, and the other stuffs that gets in the history books” (150). To endure the psychological turmoil and the conflicts undergone, her characters adopt a few strategies. The protagonists exercise repression, a tactic which helps an individual overcome painful or dangerous thoughts and desires from ones consciousness. It can also be termed as selective forgetting. Escape from or denial of reality is yet another strategy seen in the stressed protagonists, to survive in conflict found circumstances. Their reflections finally bring them into new vistas of understanding towards life. This eventually leads the protagonists towards a process of individuation. Like the phoenix, the Manawaka women overcome their various conflicting situations, carrying the seed of new birth with confirmation in a troubled society.

References

(RE) CONSTRUCTION OF YOUNG MINDS IN POST-COLONIAL FAMILIES: A STUDY OF CHIMAMANDA NGOZI ADICHIE’S PURPLE HIBISCUS.

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Abstract

More often than not, the themes in African novels revolve around colonialism, slavery, racism and the post-colonial effects. The third generation African writers try to paint their narratives with psychological developments of the young Africans. This paper examines the construction and as well as the reconstruction of young minds in postcolonial families, with reference to Chimamanda Ngozi Adichie’s debut novel Purple Hibiscus. Adichie reveals how the coming-of-age characters become helpless victims in the post-colonial era. This study argues the fact that the young minds of Africa are controlled indirectly even after the colonial rule. The characters end up in reconstructing their belief, socially, politically and religiously on the contrary to the way they are brought up. This paper sums up with the assumption that young minds are compelled to reconstruct their belief when they are exposed to a complete liberal and constraint free environment.

Keywords: Post-colonial, reconstruction, social, political, religion.

Introduction

Chimamanda Ngozi Adichie chronicles the psychological traumas of a growing female in post-colonial Nigeria. The psychological growth of the protagonist is run parallel with the political-historical background conditioned for a better future. Adichie handles bildungs roman genre in order to project the problems of twenty first century young Africans in their socio-cultural and political climate. The characters seem to reconstruct their minds in order to challenge the process of transformation where they grow into a self independent person with their new identity. Adichie’s attempt aims at decolonization or of the challenging young minds in post-colonial society, where the young minds find connection to their roots.

In Purple Hibiscus, Adichie paints the story of fifteen year old Kambili, whose only window to the world is her father Eugene. Eugene represent colonial rule, a rule which inflicted its religion, power and control over the indigenous. Post-colonial families always vacillate between the contrasting features of the culture and religion they practice. Through her Protagonist Kambili, Adichie reveals how the minds of growing individuals are constructed by controlling them both physically and mentally. Eugene is a strict catholic and a philanthropist. Eugene was brought up in a Christian missionary. In Eugene, Adichie brings out a religious zealot expressing colonialism:

Regardless of Adichie’s idiosyncratic evolution, a constant feature in her work has been her concern with the excesses caused by religion in her home country. This interest has found expression in imaginative explorations of many of Nigeria’s faith-related woes... of Christian converts in colonial period...(Tunca 52)

Fifteen years old Kambili and her elder brother Jaja are brought up under the tyrant rule of their father. Their minds are constructed under the brick of colonialism, laid by their father. Eugene is a character one who adopts complete surrender towards westernization and has eschewed his own tradition and culture. He expects the same from his wife and his children. Papa Eugene locks the minds of his children. Kambili and Jaja are never allowed to think or to question the authority of their father. Papa Eugene’s sole reason for being so callous to his
own children is to make them completely adhere to a strict Catholicism. Whenever he inflicts violent punishments on Kambili and Jaja, he consoles himself that he does everything for their good:

“I committed a sin against my own body once,” he said. “And the good father, the one I lived with while I went to St. Gregory’s, came in and saw me. He asked me to boil water for tea. He poured the water in a bowl and soaked my hands in it.” Papa was looking right into my eyes. I did not know he had committed any sins, that he could commit any sins. “I never sinned against my own body again. The good father did that for my own good.” he said. (Adichie 196)

Adichie’s first person narrative technique is deemed useful in reading the young mind of Kambili. Kambili’s narration gives the reader a vivid picture of every little detail around. Through her narration the reader understands that Kambili and Jaja believed that their father is an ultimate good man, one who is rich, a strict disciplinarian, critical of the corrupt Government, a generous and most loved and welcomed figure in the society. The reputed and respected image of their father in the society overtook the brutal and violent image of him at home. Kambili believed in everything whatever her Papa did. Since their minds are controlled by their father’s tyranny, Kambili and Jaja never questioned their father’s way. Although most people resent on the abuse they face, Kambili has an unwavering love and trust for her father. Kambili and Jaja are made to think that they deserve the beatings and abuse because they are full of sin, and it needs to be purged.

Kambili’s fear of her father even limits her from socializing with her peers at school. Kambili’s reserve behavior is mistaken for her haughtiness for being the daughter of a rich man. She is nicknamed ‘backyard snob’ by her friends. Her inability to interact with her friends is the result of her father’s dominance at home. When her friend Ezinne advised her to stop running off immediately after the school bell and should make an attempt to talk with her classmates, Kambili lies that she just like running. But the fact is on the contrary: Kevin always had the Peugeot 505 parked at the school gates right after the bells rang. Kevin had many other chores to do for Papa and I was not allowed to keep him waiting, so I always dashed out of my last class. Dashed, as though I were running the 200-meters race at the inter house sports competition. Once, Kevin told Papa I took a few minutes longer, and Papa slapped my left and right cheeks at the same time, so his huge palms left parallel marks on my face and ringing in my ears for days. (Adichie 51)

The traces of colonial brutality are expressed through the character Eugene. The time when Nigeria witnessed its religious crisis is during the post-colonial era. When people like Eugene completely adopted the western culture and religion, there were few natives one who remained loyal to their native Igbo religion. Papa-Nnukwu, Kambili’s grandfather is the character one who represents Nigeria’s culture and religion. Since Papa-Nnukwu refused to accept Christianity Eugene avoids him and calls him a ‘heathen’. “Here colonialism is disease and Eugene’s increasingly violent rejection of his Igbo father, its pathology” (Mullaney 54). Eugene’s children are never allowed to visit their grandfather until the community members interfered. Eugene finally agreed to send his children, once in a year for just fifteen minutes to visit their grandfather. They are instructed not to touch or to eat any food at their grandfather’s house. Kambili’s way of perceiving her grandfather is clearly through the lens of her father. “I had examined him that day, too, looking away when his eyes met mine, for signs of difference, of Godlessness. I did not see any, but I was sure they were there somewhere. They had to be. (Adichie 63)
The constructed frame work of the growing young minds is reconstructed at their Aunt Ifoema’s house. Ifoema is the only sister of Eugene. Kambili and Jaja visit their Aunt’s house and the visit plays an eye opener in the life of Kambili and Jaja. When compared to the economical status of her brother Eugene, Ifoema lives a poor living. She is well educated and believes in complete freedom in thought and in action. She works as a professor at the University in Nsukka. Kambili and Jaja never realized consciously their oppressive way of living until their stay at Nsukka. Ifoema’s children Amaka, Obiora and Chima are brought up in a liberal environment where everyone is given their own space. Kambili notices that Amaka, a girl of her age is much more critical and self aware than her.

Kambili’s native cultural awareness begins with her cousin Amaka. Kambili at her home is only accustomed with western carols. For the first time in her life she is exposed to culturally conscious songs. “…by not listening to culturally conscious music, were a step beneath her. And she said “culturally conscious” in the proud way…” (Adichie 118). Kambili’s social awareness is restricted by the fact that she is neither allowed to watch TV. “We did not watch TV. Papa did not pencil in TV time on our schedules” (Adichie 79). Though Kambili’s father runs a newspaper named the ‘standard’, she has little knowledge about the military regime in Nigeria. Whatever she knows is from her father:

Of course, Papa told us, the politicians were corrupt, and the standard had written many stories about the cabinet ministers who stashed money in foreign bank accounts, money meant for paying teachers’ salaries and building roads. But what we Nigerians needed was not soldiers ruling us, what we needed was a renewed democracy. Renewed Democracy. It sounded important, the way he said it, but then most of what Papa said sounded important. (Adichie 24, 25)

Kambili’s social and political awareness broadens with her stay at Nsukka. Kambili and Jaja realize the effect of Biafran war on the common man. They learn about the light and water shortage in Nsukka. They witness the riots of the university students, since there is no light and water for a month. The stay in Aunt Ifoema’s house is like reconstructing their ideals and beliefs. Slow and steadily the fear started uplifting from them. The silence and numbness started vanishing. “Jaja smiled so widely I saw dimples I did not even know he had” (Adichie 147). Though Kambili and Jaja started enjoying the life in Nsukka, there was a sense of fear in them when they do something against their father’s orders. When Kambili comes to know that Papa Nnukwu is coming to stay in Nsukka, she fears its repercussions “Papa would never find out that Papa -Nnukwu had visited and that I had shared a room with him” (Adichie 149).

Kambili realizes her feminity after she meets father Amadi. He is the source of her sexual awakening. When Kambili was under the regime of her father, she didn’t come across any men with whom she can nurture her ideas. The Christian priest, father Benedict, whom she has grown seeing is on the contrary to father Amadi. Inspite of being a catholic priest, father Amadi does no negate African traditions. Aunt Ifoema, her children and father Amadi as a whole reconstruct the ideals of Kambili and help her realize her roots. In Kambili’s view a priest wearing shorts is ‘unpriestly’ a priest should always call for seriousness and abstain from entertainment. But father Amadi gives a different picture being a priest. He is a youthful and modern man who is committed to his duties as a monk. He attracts the boys in his town with his love and compassion. He also enjoys teaching football to the poor boys.

Father Amadi plays an important role in reconstructing Kambili’s mind and to help her in the struggle to grow into maturity and self realization. Kambili feels comfortable with the presence of Father Amadi. Kambili witnesses
her grandfather’s way of worshipping his Gods. She realizes that their faiths are not as different as they appear. Kambili’s perception towards religion, changes. She revels in the beauty of nature, her family and the Bible. Now Kambili realizes the fact of calling his grandfather a ‘traditionalist’ by her Aunt Ifoema. Though Papa Nnukwu’s both the children embraced religion of the colonizers their attitude towards their native culture was on the contrary. Adichie share the post-colonial contradictions in Nigerian families. The concept of the post-colonial religious conflicts is well explained by Salami-Boukari:

The irony is illustrated by the importance of religion for traditional Igbo people as well as by their belief in natural things, which simply stop being natural in their eyes, once they have been sanctified, meaning invested with a supernatural power…emphasizing the apparent antagonism/conflict/tension between the two entities, Christianity and traditionalism, as if both could not coexist. (salami –Boukari 80)

The reconstruction of these young minds results in rebellion back home. Adichie begins the novel in medias res i.e., after their return from Nsukka. The opening line suggests a chaos and opposition “Things started to fall apart at home when my brother, Jaja did not go to communion…” (Adichie 3). Kambili acknowledges their transformation and reconstruction of their young minds “when Papa threw the missal at Jaja, it was not just the figurines that came tumbling down, it was everything” (Adichei 15). Kambili’s rebellion began when she was boldly looking at his grandfather’s painted picture, even though she knows that her papa will react violently to this. “Perhaps it was what we wanted to happen, Jaja and I, without being aware of it. Perhaps we all changed after Nsukka” (Adichie 209). Kambili was ready to face the dire consequence. She was brutally beaten and was hospitalized.

When young minds try to find solace in an environment contradictory in which they are brought up they try to reconstruct their psychological frame. The change within the young minds can be either psychological or social. Though Kambili and Jaja are brought up in a constraint environment they finally decide to come out of the shell their father had made and to reconstruct a world of their own.

Conclusion

The story of Kambili and Jaja narrated by Adichie in her novel Purple Hibiscus is a coming-of-age novel. This story is not presented in a vacuum. Using bildungsroman literary genre, Adichie examines the socio-political and religious crisis of the Nigerian state in the post-colonial era. Adichie aptly presents the psychological turmoil of growing individuals in the domestic and in public sphere. The novel depicts the religious extremism, dictatorial presenting and the harrowing experiences of the Nigerian civil war. This novel is a tool to voice out the sufferings of scrambled families in postcolonial setup.

References
A STUDY OF THE ALIENATED SELF IN ANJUM HASAN’S DIFFICULT PLEASURES

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Abstract
Anjum Hasan has to her credit a remarkable repertoire of poems, short stories and novels. She is prolific in every genre and her works are her legacy to modern man and living. The theme of alienation is a common trope in literature. Modern frenetic existence in urban landscapes can efface the very essence of an individual. In Anjum Hasan’s Difficult Pleasures there is a plethora of alienated beings that symbolize the rootlessness, loneliness and unhappiness that one encounters in our daily life. By depicting the inner turmoil of her characters she bares their soul and imparts universality to their narratives. Through an ingenious reconstruction she poignantly documents the ailments and alienation of modern man.

Keywords: alienation, urban, rootlessness, loneliness.

Introduction
The theme of alienation is universal in the realm of modern literature. It is a rampant phenomenon of human condition in the contemporary epoch. The modern self is a study in alienation. Man prefers the solitude within himself to the cacophony of the world outside. The demand to confirm to the regulations that society puts on him sometimes brings about an inherent desire to break free from the shackles that the very same society imposes on him. Alienation as a theme has found currency in the arena of theology, philosophy, sociology, psychology and literature. Karl Marx was of the view that alienation meant man's estrangement from nature, his fellowmen and also from the products of his own labour. Sidney Finkelstein defines 'alienation' as "a psychological phenomenon, an internal conflict, a hostility felt toward something seemingly outside oneself which is linked to oneself, a barrier erected which is actually no defense but an impoverishment of oneself. It can be treated as a subjective state of individual consciousness or as an objective condition of the society. In this paper the former aspect is dealt with in tandem with Melvin Seeman’s alternative meanings of alienation. Melvin Seeman in his paper On the Meaning of Alienation deals with five prominent psychological variants of alienation: powerlessness, meaninglessness, normlessness, isolation and self estrangement. He later added cultural estrangement to the list.

The concept of alienation as powerlessness is technically defined by Seeman as "the expectancy or probability held by the individual that his own behaviour cannot determine the occurrence of the outcomes, or reinforcements, he seeks. (784)" Kalekin-Fishman simply puts it as "A person suffers from alienation in the form of 'powerlessness' when she is conscious of the gap between what she would like to do and what she feels capable of doing". Meaninglessness according to Seeman "is characterized by a low expectancy that satisfactory predictions about the future outcomes of behaviour can be made." While powerlessness refers to the sensed ability to control outcomes, this refers to the sensed ability to predict outcomes (786). Normlessness (derived from Durkheim's anomie) "denotes the situation in which the social norms regulating individual conduct have broken down or are no longer effective as rules for behaviour". The inability to identify with the dominant values of society or rather, with what are perceived to be the dominant values of society (787). Seeman also believed that in such a situation there is the possibility that socially unapproved behaviours were required to achieve given goals. Isolation was the detachment of the intellectual from his society and the culture that it carried (788) Self-
estrangement can be defined as is the state of emotional and psychological being in which the individual denies or opposes personal interests and prefers to engage in impersonal, external activities to satisfy needs (790). Seeman later added cultural estrangement, which he believed, was a rejection of commonly held values and standards.

In the first story Revolutions we see Science who has ‘cut loose’ to pursue a mentor to hone his photography skills by moving away to Bombay. Here he is enveloped in the deluge of the city and reduced to a non-entity. In this story Hasan shows us that modern frenetic existence in urban landscapes can efface the very being of an individual. The lack of intimacy and social relations in a city can magnify the feeling of isolation and loneliness. The powerlessness experienced by Science is brought out in his experience in the burgeoning capaciousness of the city.

‘He was an ant- his thoughts and memories could not impose shape or order on this city. And how it should be, that was the only way his disappointment might come to seem like nothing-simply because he himself was nothing’ (8) Science eventually realizes that ‘those two magical hours’ he spent with acclaimed photographer Darshini were but an empty promise with no hopes of fruition. This he finally grasps when ‘Darshini couldn’t see him’, it is a tragic metaphor of the hollowness of relationships.

In Good Housekeeping the psychological turmoil in Tara John’s life after the dissolution of her marriage is aptly delineated. Struggling to make ends meet by providing for herself and her daughter, Tara effaces her former happy life after her husband Aditya John suddenly leaves them. Ayana her daughter recalls ‘No more visits to the Mathews and the Alis after Sunday church, no more Sunday church, no more Saturday night parties to show off her mother’s skills at shami kebabs and chicken biriyani, no more ice creams after films, and no more films’ (23). Tara battles feelings of loneliness, unhappiness and depression and these negative feelings cloud her decisions leading her to seek succor in the throes of alcoholism. The impact of her parent’s divorce and single parenting leads to Ayana growing up with commitment issues ‘She would have like to run. Run away. Like she and her mother had always done’ (28). Even in her fleeting romance with Jagdeep Singh she is unable to comprehend her feelings and instead of staying on and coming to terms with his troubled past she flees from the relationship but figuratively ends up not leaving at all. ‘She hasn’t left Jack’s room yet. She is still standing there, trying to talk to him’ Ayana and Tara’s rootlessness is a result of their meaningfulness in life.

In the contemporary world we see that marriage has lost most of its romantic connotations. It is ‘contracted out of conventional or utilitarian considerations or for the sake of confirming to traditional patterns and often maintained in view of rigid and inflexible legal rules which are completely remote from the needs of modern man, tends to result in cruelty and to become a form which depersonalizes and degrades the genuine love impulse’ (Pappenheim 22).

In The Big Picture Mrs. Ali feels socially isolated from the world after the death of her husband. The world she later discovers is a ‘strange and horrifying place’ She uses her erstwhile hobby of painting ‘to stay where she was’ and alienates herself further.

Like Ayana and Tara who had socially distanced themselves from their acquaintances and familiar itinerary of entertainments Mrs Ali too did the same after her husband’s death. The loneliness brought into the lives of these women after divorce and death is telling of the patriarchal nature of the Indian society. A change in relationship status can cause disruption to the lives of women. Divorcees and widows find it very difficult to assimilate themselves back into society after this change. Ayana and Mrs Ali are both haunted by the same question ‘Why am I here?’ Seeman
believed that the propensity to confirm to the society’s expectation can cause a self estrangement in individuals when they are engaged in activities that are not rewarding in themselves.

The story Wild Things brings about the aspect of adolescent alienation and the desire of boys belonging to the marginalized strata of society to try to fit in with the inhabitants of the ‘glossier earth’. Prasad and Natesha from the rural hinterlands inadvertently throw away an astronomical sum of money at a swank Bangalore shopping mall to purchase an accessory meant for the elite. Prasad unhappy at the impromptu purchase demands back his money but in an effort to keep appearances Natesha stops him. Their consequent fighting eventually ends up alienating them as delinquents. It’s Prasad’s normlessness and his belief that unpardonable behaviors are required to achieve given goals that results in the ensuing chaos (Seeman 787)

In Hanging like Death we are introduced to eight year old Neel precocious beyond his age as a result of witnessing innumerable parental conflicts between an alcoholic father who clings to his fleeting success as a writer and a disillusioned mother who frequently leaves the family home. This repeated disruption in his life results in the breakdown of a vital archetypal structure in his world and forces him to grow up soon, bottle his feelings and assume responsibility far beyond his tender age. The story shows us how in a cruel and alienating world the psychological and emotional damage on young children can be oppressive, yet their innocence can shine through it all.

In Banerjee and Banerjee the younger Banerjee is the perfect example of the modern mechanical man who travels extensively for his work and he has ‘fitted himself to these places and then left without any regret’ without any ‘sense of obligation’ and ‘no wish to see all the main sights or…discover hidden ones’ (157). His mental alienation from the places he works in, his colleague Josef, his mother in India and his brother Dipen Bannerjee is succinctly delineated. Like Neel, he quells his feelings on hearing about the suicide of his brother Dipen. ‘He is not a man who cries but neither is he familiar with any other outlet for the kind of agitation he’s been suppressing’ (159). The concealment of emotion is a malaise of the modern society and its individuals who are isolated from social networks. In modern societies unlike the erstwhile traditional ones conduct and thought are given more prominence that emotions as a result of which the social-emotional world remains inarticulate and bereft and this could lead to social alienation and subsequent violent tendencies among individuals. For Banerjee the field of economics is more relevant than human relations ‘It’s an unspoken acknowledgement that the crisscrossing of goods and services across the globe, created in hundreds of different environments and in response to countless human needs, is somehow a larger, better and more beautiful thing than any facts to do with individual lives’ (162). Its ironic how the intelligent globe trotting economist understands the interdependence of the world markets but cannot comprehend basic human relations. Throughout the story we see how Dipen had left his brother paperbacks but it is only in the end that we realize that it is through these books that he wished to talk to him. His last gift of a well thumbed copy of The Brothers Karamazov is proof of this and it spells out the final redemption of their relationship.

In Immanuel Kant in Shillong a philosophy professor deals with the intense loss of the death of his wife by revisiting the places that he stayed with her during their marriage. His continuous grappling with her loss is brilliantly etched. ‘The difficulty of being ordinary after Maia was gone, the difficulty of deciding what, without her, had any significance at all. (98)’ While Mrs Ali stayed put after the death of her husband, the professor travels to recover from his loss. His alienation is highlighted even when he walks among crowds ‘How can it be that this
town is so full of people they’re falling off the pavements and yet only in dreams am I in someone’s arms?’ (100) Kant’s categorical imperative, which was the subject of his lecture, fails to guide him in his own life choices. Ironically his convictions on the categorical imperative is put to test and eventually haunts him for the rest of his life when he realizes that he had remained oblivious to the difficulties of his students’ impoverished existence and only valued their academic brilliance. The professor like most modern men is socially estranged and ‘afraid to take responsibility’ for the fate that he had condemned his student Francis to and instead prefers to run away from the situation.

In Birds Samir’s cultural alienation is apparent from the very beginning itself. While he feels alienated from his Indian surroundings having been brought up in America his physical affinity to his deceased Indian mother makes the locals believe ‘he was one of them’. Samir recognizes America as his home but after his mother’s death his American father brings him to India on the pretense to meet with his Indian grandparents. Since his mother had effortlessly assimilated into the host culture he has no inkling about his Indian background and hence his estrangement. We are reminded of the description of the migrant in Salman Rushdie’s Imaginary Homelands "A full migrant suffers, traditionally, a triple disruption. He loses his place, he enters into an alien language, and he finds himself surrounded by beings whose social behavior and code is very unlike, and sometimes even offensive to his own" (305). At the end of the story Samir realizes that his father intends on leaving him back in India.

Eye in the Sky deals with alienation within a seemingly perfect marriage. Dawn takes off to Goa after an inconsequential rebuke from Jasim. ‘I’m bored of how it always has to be perfect’ (125) is her reply on why she left. She likes the bareness of her hotel room, its unfamiliarity reassures her and in this we are reminded of Sylvia Plath in Tulips ‘Now I have lost myself, I am sick of baggage..I have let things slip’.

Dawn’s loneliness is contrasted against the camaraderie of tourists who have made themselves at home. She contemplates a future without Jasim when ‘she will unbecome the part of her that is Jasim’. Marital bonds, which were formerly viewed as sacrosanct can easily disintegrate in the modern world. When Dawn meets Johncy and Patel she is reassured by them that ‘once in a while we must all run away.’ The trope of running away seems to echo in the cacophony of modern life. The desire to escape in the pursuit of peace and quiet is a rampant thought in the minds of most of the characters. Ayana, Tara, Dawn, Astrid (in Banerjee and Banerjee), the Professor and Samir’s dad all desire to escape their stifling responsibilities in the society.

In For Love or Water, which takes place in Banglore, our unnamed female narrator feels lonely because of her skeptical attitude to love. But when she does fall in love with the Iranian Baran she is soon left heartbroken after a flippant misunderstanding. Through this story the author deals with the casual amour, which marks modern relationships, how water or the lack of it becomes more important than love. There is also a cultural estrangement and loneliness of dislocation of the characters. Mr Bhatkal saves newspaper ‘cuttings of anything to do with Bhatkal, where he is from’, our narrator misses her home in Darjeeling, Baran dreams about his childhood in Tehran and his roommate Ali Bukhari commits suicide because of his loneliness stemming from depression.

Life in the modern society is highly individualistic and dangerously alienating. Both Ali Bhukari and Dipen Banerjee suicide because of a lack of purpose in their life and a severe disorientation from the society. This type of suicide is termed as anomic suicide by Durkeim and he links it to disillusionment and disappointment. Jagdeep Singh’s wrist ‘was a mess of brutal, half healed slashes, and caked, drying blood. His disillusionment at not being able to measure up to the success of his doctor parents was probably the reason behind his
wrist lacerations. In these attempts we can see a feeble cry for help.

Saturday Night depicts two urban couples Keya and Mohan and Mandana and Kiran. While Mohan is desperate to have a baby Keya ‘wants to postpone them to some indefinite future’ The ambivalence in their relationship regarding this crucial decision could signify Mohan’s desire to solidify a shaky relationship and provide a level of intimacy that could be lacking in their marriage. Mandana and Kiran on the other hand have left their infant son to the care of Savita their maid while ‘they are out working all day and in weekends there are parties they must go’. This portrays the dichotomy of modern marriages, the inability to draw the line between being a parent and being a professional. It is children who grow up in this chasm that end up being alienated from the society and their parents.

The History of Touch delves into Dweepa’s social isolation on account of her debilitating illness. It is her marital boredom and mundaneness of life that drove her into an adulterous affair, which unfortunately gave her a dreadful and stigmatizing disease. ‘The only thing running through her life, binding all the crazy fragments together, has been her hunger for touch’ but Dweepa is condemned to live the rest of her life with the disease of leprosy in which her fingers will only yield a ‘memory of touch’. Dweepa withdraws into herself and isolates herself from her husband and children. The guilt at having thrown away a seemingly content life for a moment of lust weighs her to the very end.

The last story Fairytale on 12th Main is a poignant ballad of love and loss against a setting in which time and emotions stand still. Inayat wishes to stop time to prevent Hina from leaving but when he does so the story goes into a mechanical loop. We are reminded of T.S. Eliot in the Four Quartets ‘Time the destroyer is time the presever’. For Inayat his world revolves round Hina and without her he feels an acute loneliness but in eventually reverting back his mental hold on time he embraces a pessimistic hopefulness that he has saved Hina from ‘emptiness of eternity’ but at the same time he has also ‘condemned her to death’. As mortals we must accept what life has in store for us and be prepared to face adversities.

Conclusion

As an omniscient narrator Hasan documents the mental mindscapes of her characters and takes us through the labyrinths of their mind. The protagonists in her stories are vulnerable due to some inherent labyrinths in their personality. They are in a way responsible for their own alienation, frustration, estrangement and disintegration. By holding a mirror up to their narratives Hasan explores many relevant facets of life in the world and cautions us against falling prey to our own emotions.

References

MODERN LITERATURE ENCOMPASSING WOMEN EMPOWERMENT 
A STUDY THROUGH THE NOVELS OF AMISH TRIPATHI

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Abstract

Women Empowerment and gender equality are the hot spoken topics of previous ages as women were not given their rights. The 21st century women have acquired equal rights in all spheres of life, due to the efforts of social reformers and literature. The role of literature in women empowerment in the gender biased society is unparalleled. The domination of men and treatment of women as weaker was not the culture of India which is clearly presented by Amish through his mythical fictions. This paper focusses on studying the representation of women empowerment in Amish Tripath’s The Siva Trilogy and Ramachandra series-Sita the warrior of Mithila. Through Mythic characters Amish clearly portrays the gender equality that prevailed in the Vedic period. These fictions present the status of women in the distant past, intuited by today’s ideals of feminism. The fictions of Amish are based on Mythology related to Lord Siva and Lord Ram the prime deities of Hindu Religion. In The Siva Trilogy Amish reimagines a utopian society – Meluha, created by Lord Ram. In his mythical fictions Amish presents the status of women in Ram Rajya through his visualization in which women were given equal rights, they were at times considered more knowledgeable than men. This article analyses the shades of feminist approach of Amish in his mythical fictions including The immortals of Meluha, The Secret of Nagas, The Oath of Vayuputhras and Sita, the warrior of Meluha.

Keywords: Mythology, women empowerment, gender equality, Vedic culture, feminism etc.,

Introduction

Literature is the mirror of society, it not only portrays the life of society of the age in which it is written but also acts as a powerful weapon in bring social revolutions, ‘Uncle Tom’s Cabin’ is an example of this, which played an important role in the abolition of slavery. Literature also plays an important role in uplifting the condition of women, there is a tussel between men and women for power, men have always remained physically dominant. Some feminist writers penned this through their works and helped for women empowerment, Amish Tripathi must be allotted credit for not only creating a women-friendly society in his fictional world by casting equal power in the hands of women but also for redefining the social norms responsible for the degraded condition of women.

In India, Manu has regarded women as weaker sex and they have to be looked after by their father at childhood and by husband during their young age and by their sons at their older age, they don’t have any individuality, life of their own, they have to always depend upon male. This is the condition of women for centuries, some modern writers and social reformers tried to change this condition and to some extent it is achieved.

The 21st century women have acquired equal rights in some spheres of life, literature played an important role in this achievement. Amish, in his fictions present women not as weaker sex as regarded by Manu. Through the mythical revivals Siva Trilogy and Ramachandra series Amish gives us a different picture of the epic women who still were considered weak and meek. The female characters in Siva Trilogy - Sati, Ayurvati, Krithika, Kanakhala, Kali, Major Uma, Veerni and Anandmayi and in the Ramachandra series Sita, Sunaina, Samich, Manthanra, Kaikeyi, Kaushalya, Sumithra, Urmila and Radhika are portrayed not as weak female, but as the embodiment of power and valure. All these characters are presented as dextrous, independent, professional and powerful. The women in these fictions do not demand for political equality, economic rights and social identity; they are embodiments of excellence and perfection. The gender equality presented in The Shiva Trilogy and Sita, corresponds to the
role of the women in Vedic culture. Amish has humanised the legendary figures and mythological characters.

Lady Sati is the embodiment of women empowerment in the trilogy. She is the daughter of Daksha, the King of Meluha. She is extremely fine-looking with a captivating appearance of long, black, flowing hair, piercingly magnetic blue eyes, bronze skin, lovely curved features, a flawless face, air of confidence and dignified walk. But her qualities transcend her physical feature as she is a fierce warrior with unmatched martial skills, courage and compassion. Sati is a Vikrama woman who is supposed to be the carrier of bad fate inspite of being a subaltern she manifests rare skill of martial arts.

She is a widow and a ‘Vikarma’, untouchable, when she meets Shiva. Amish’s concept of untouchability is not connected to birth. In the novel, if a lady gives birth to a deformed or still born child or if there is a person with an incurable disease, he/she is declared an outcaste and untouchable with the belief that the sins of their past birth are responsible for his or her state. The concept has been developed with the conviction that in such circumstances people will accuse themselves for their problem rather than accusing anybody else. Sati is ‘Vikarma’ because her first child was still born and her added misfortune was that her husband also died on that very day. However, in the work, the male protagonist of the novel breaks the social rule and marries her. It is a bold step as widow remarriage is still a contentious issue in a major portion of Indian society. Godlike Shiva’s marrying a widow in the Ram Rajya uplifts the status of women considerably.

Sati is called for an ‘Agnipariksha’ by a cynical character Tarak, as he dislikes Sati a vikrama, marrying the Neelkanth – their lord. ‘Agnipariksha’ is a duel unto death within the ring of fire, to challenge injustice. Sati accepts the challenge, inspite of Parwateshwar who regards Sati as his goddaughter, requests her to let him fight on her behalf, Sati refuses and decides to fight for her honour herself. Through this Amish has presented Sati as women who can handle any situation if permitted. Shiva stands by Sati in her decision, supports her courage and trains her. In the duel, Sati routs Tarak but spares his life. Woman is often regarded as a “Weaker Vassal”, the one who can’t fight for herself and needs male protection. But Amish breaks down this myth by presenting Sati as a warrior. Sati not only fights shoulder to shoulder with Shiva but also leads in the war.

Amish’s Sati is not only a woman, who is powerful in martial art but also talented to prove herself as a good warrior. In Shiva’s absence, Ichchawar, a village of Kashi is attacked by a pride of thirty lions and lionesses headed by a tiger. Sati rises to the occasion by voluntarily staking her life and fighting the beast to save the lives of the villagers. She is about to lose her life when the Nagas, a tribe of people with deformities, appear and save the situation.

Lady Ayurvati is one another important women in Amish’s triloy, Sati encompasses power and martial art, Lady Ayurvati is the power of knowledge. She is an experienced, professional doctor who is adept in the prescription of medicine as well as in the conduct of surgery. She is highly respected by all Meluhans. She and her team of competent nurses are capable of the most suitable treatment.

Ayurvati’s appearance is also non-conventional; her head was shaven except for a choti which is actually the traditional attribute of highly educated Brahmin males. By assigning similar attributes to both men and women, Amish have created an unbiased society where prejudice is not gender-motored. All men including Siva admires her for her knowledge and Ayurvati is respected by all Meluhan.
Assigning similar attribute and aesthetic standards to both male and female is itself very important for gender equality, the ultimate feminist goal, in the society. Traditionally male and female have been tried to bound in different gender attributes. The submissive attributes like; compassion, gentleness, meekness, nurturance, tenderness are given to women and is attached with the ideal of “femininity” while dominant attributes like; adventure, aggression, boldness, dare, leadership are assigned to men and is attached with “masculinity”. Thus, the abolition of this gender attribute will collapse the long drawn hierarchical line between male and female. This has been practically presented through the women of the Me luhan Society in the Shiva Trilogy.

Kanakhala is the prime minister of emperor Daksha; she looks after the administrative, revenue and protocol matters. Amish probably wishes to establish the notion that in spite of wielding abnormal power, these ladies easily integrate normal family values. So, when the prime minister is asked what the most powerful force in her life is, she replies jestingly, “Well, the most powerful force in my life is the desire to get out of the house before my mother-in-law wakes up!” This seems to be the importance the women are giving to their household responsibility. Amish has presented women in his fictions as encompassing power, administration, knowledge and also duty minded, sincere and genuine.

In Ramachandra series Book II, Sita-Warrior of Mithila, Amish breaks the Indian Law giver Manu’s writings that women must be taken care of by anyone of her male bonds. In this book Sita, is not only the female protestor but also a young girl who takes care of her father and sister, administers Mithila seeks all kinds of arts, a girl noted for her skill in stick-fighting and strong throwing arm. Even the powerful Vishwamitra admires her power and selects Sita as the next Vishnu, who can lead the country to higher level. Amish makes her the hero, a warror and one, who not only shapes her destiny but that of nation as well. She is as skilled and as efficient as Ram if not more. Amish manages to give Sita her own identity and as an equal partner to Ram.

In Sita -Warrior of Mithila, the protagonist is presented not only as a warrior but a powerful women character, who is found in a field and adopted by King Janaka and queen Sunaina. Amish has portrayed Sita, as an able administrator and as role model for every woman, unlike the prevailing depiction of a disciplined wife of Lord Ram, She faces all the problem of todays women, manages to maintain her responsibilities, towards a kingdom that blames its economic decline on her unthinking offence to her uncle Kushadwaj, towards controlling her temper, by which a young boy in the slums is grievously injured, to the trie that worships her, to a fragile sister and father dependent on her and to the husband that acts to protect her. Sita gets knowledge from her father and realistic administration from her mother. She learns that there are consequences to all actions and laws and breaking and abiding by them to is strategic. She is no no demure bride to be of a prince who would be lord, but a woman who picks a strategic alliance most suited to her mission, she owns her mistakes, crafts her collaborations and mas her betrayals.

In Amish Tripathi’s Sita, Warrior of Mithila, Sita for the first time is presented as a creator and destroyer. She is the shaper of destinies, not merely of her own, but of those around her and o tribes, the Malayaputra depend on her and worship her, ofcourse Lord Ram himself. Amish’s Sita is a stick-wielding, skull-bashing, knife-throwing, fiery tempered military strategist afraid of very little and with the skills and training to be counted among India’s finest statesmen and leaders. Amish has achieved what few feminist tomes are able to by giving Sia an identity of her own. Sita her is Bhoomi, the diciple of Rishi shvetaketu and the favourite
of Rajguru Vishwamittra, daughter of the spiritually inclined Janak and the pragmatic Sunaina.

Amish’s feminism is that he rescues the Ramayana from the pettiness of womanly jealousy and empowers even the most villainous of women with substantial motive. Manthara is a powerful businesswoman seeking a revenge none could hold against her. Queen mother Sunaina sets the agenda for Mithila. The man-hating Samichi, Sita’s attendant, rises through the ranks to be chief of a largely male police force and then becomes the prime minister of Mithila.

Amish has also presented a balanced view of life on the basis of gender. There are two ways of Life - Masculine and Feminine. The masculine way of life is “Life by Laws” and the feminine way of life is “Life by probabilities”. Both are necessary for balance. Amish clearly bring out this balance through his women characters. He deftly weaves the threads on women’s empowerment and the caste system in his interpretations of Indian mythologies. In Amish’s books, women have equal roles and are strong characters. Be it, Sati in Meluha series or Sita in Ramchandra series. Both women are shown as great warriors who were equal to men and took some difficult decisions in tough times.

Amish’s books comes at a time when women’s empowerment has become a political minefield, he strongly believes that in the ancient culture women were treated equal, through the revival of these mythical stories he revives the actual women’s empowerment enjoyed by the women in ancient times. The gender equality presented by him in his fictions, corresponds to the role of the women in Vedic culture. Women like Sati, Sita, Ayurvati, Samachi, and Krittika represent certain prototypes of women in this Utopian Ram Rajya. A few other female characters like Kali and Anandhmayi are from outside yet their social status is equally superior. Amish recreates these ideals to present true social and community models for 21st Century India.

References
SOCIAL STRATIFICATION, FROM LINGERING REMAINS OF THE DAY TO DECOLONIZING OF NEW WOMEN IN MANJUKAPUR’S DIFFICULT DAUGHTERS IN THIS DYNAMIC SOCIETY

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Abstract

The subject matter of literature is society in some form or other. The exponents of all genres express their feeling and we who read their poetry, dramas, fictions, proses and criticism are interested and scattering seeds of social sympathies, doctrines, values and philosophies. Naturally these are bound to exercise some positive influence on our mind and attitude. Society reacts to literature in a living way. The influence of literature on society is felt directly or indirectly. Post-colonial literature is that which has arisen primarily since the end of World War II from regions of the world undergoing decolonization. There are number of writers who have contributed to the growth and flowering of post-colonial literature. The term marginalization generally describes the exclusion or removal of some people by the overt actions or tendencies of human societies. Factually, women constitute half of the world’s population, even though, the journey of women is a bit challenging in a patriarchal, hierarchical and male orientated society where marginalization of women is executed on gender basis. The dawn of mid-19th century more women started to incorporate the recurring female experiences in their writings. ManjuKapur’s Difficult Daughters portrays the lives of women, who attempt to create an identity. Kapur investigates in the novel such as education, marriage, women’s rights, exploitation of women and polygamy. It is centered on the life of Virmati, the female protagonist, who struggles to form an independent identity for herself, but fails after falling in love with a married man. The notion of education is an important element discussed in the novel, and allows distinction between the three sets of women. Kapur presents Virmati as a new woman who is neither a traditional woman nor a rational one but in a predicament to assert herself. Kapur recreates Virmati’s early years amidst a matrix of interpersonal ties, familial relations and community networks dominated by men and manipulated by women, which had all but suffocated the lives of women in contemporary Indian society. Kapur raises the issue of women’s predicament in a male-dominated society where laws for women are made by men in its social matrix and a husband stands as a sheltering tree under which a woman proves her strength through her sufferings. In spite of all their sufferings, these women are able to be true to themselves and reorder their world. This is an essential requisite for the process of self-actualisation in order to establish themselves as new women. In Difficult Daughters, Kapur successfully recreates India’s painful passage into a new nation and a new world. This partition is interwoven with Virmati’s story of rebellion and her quest for independence. Through courage and resilience Virmati survives and so does India.

Introduction

Literature means something that is written for refreshing and inspiring the mind. It records the thought and feeling of great minds. It attracts in two ways-through its matter must be such that those who read it are interested in some way. The manner must be such as will be pleasing to the read and adds to his fund of knowledge. We live in a society. That is, there are relations and interrelation between human who live in the society. We like to hear about our fellow human who live in the society, their thoughts and feelings, their likes and dislikes. Naturally, if we have the power of language to express the feelings, we are well on the way to creating literature. In other words, the subject matter of literature is society in some form or other. The exponents of all genres express their feeling and we who read their poetry, dramas, fictions, proses and criticism are interested and scattering seeds of social sympathies, doctrines, values and philosophies. Naturally these are bound to exercise some positive influence on our mind and attitude. Society reacts to literature in a living way. The influence of literature on society is felt directly or indirectly. Thus, society creates literature. It may be described as the mirror of society. But the quality and nature of the reflection depends upon the writers’ attitude of mind. A progressive write will tend to show how old ideals act as restraints on the natural freedom of
the human mind, cripple the free movement of man and moving in an unrestricted atmosphere, set for liberating new ideals and moving society that looks forward to newer ways of life. Post-colonial literature is that which has arisen primarily since the end of World War II from regions of the world undergoing decolonization. From such regions as Indian subcontinent, Nigeria, South Africa in the 20th and 21st countries there are number of writers who have contributed to the growth and flowering of post-colonial literature. In the various issues of post-colonial literature, Marginalization is a hot commodity these days. The term marginalization generally describes the exclusion or removal of some people by the overt actions or tendencies of human societies. Merriam Webster dictionary defines “Marginalization means to relegate to an unimportant or powerless position within a society or group." The term marginalization illustrates its two major conceptual frameworks. One is societal marginalization and the second is spatial marginalization. The societal marginalization depicts the broad canvas of human dimensions that talk of human population, religion, culture and social stratification and spatial marginalization depicts separation of people, social stigma, gender stratification and others.

The term Stratification means the division of society and its classes and connects with all the components of social inequality such as age, ethnicity, gender, caste, power and class. Thus, the social stratification elaborates the division of unequal population in the form of upper class and lower class or layers depending on financial condition, wealth, gender, ethnicity, power, status, age or some other characteristic.

Factually, women constitute half of the world's population; even though, the journey of women is a bit challenging in a patriarchal, hierarchical and male orientated society where marginalization of women is executed on gender basis. It is said that women hold half the sky. Despite this truth, women do not secure a single space in the sky which they claim of their own. They are marginalized at the level of house wives, an unproductive domestic duty that does not offer their desirable recognition. They confront constraints on account of differences in their allotted sky. Men are attached to the outside space where as women's space is restricted to domestic performance. As result, they remain secluded and segregated from mainstream. In spite of occupying 50% of human resources in society, women's identity remains veiled under cultural structuralism of male dominated society. Regarding employment, in many cases men get much more salary than what women receives. Women are allowed to work only after the promise of non-negligence to their household duties. Naturally women do not secure certain income. Thus, they retain their powerless status at the economic level and also in decision making.

The dawn of mid-19th century more women started to incorporate the recurring female experiences in their writings. They have brought a stylized pattern in the whole context of Indian writing. Nowadays people enjoy reading the anglicized novels presented by the new age women writers. In all their writings, search for self forms bipod. Though the journey of women towards quest for identity is full of hardships, the consciousness of marginalized status of women has given them new outlook towards their “selves'. This awareness created an identity- crisis in their mind. With this realization Indian, women writers have emerged in a larger number after independence and made significant contribution to literature. Kamala Markandaya, Anita Desai, Nayantara Sehgal, Shashi Deshpande, Namita Gokhale, Gita Mehta, Manju Kapur and Arundhati Roy have contributed to the literature in their own ways. They all have attempted to depict social realities, women empowerment and have presented of feminine sensibility. Among these women writers, Manju Kapur holds a prominent
place and shows the socio-cultural realities that restrict the growth of women through her novels.

**Quest for love, freedom and realization of the self in ManjuKapur’s Difficult Daughters**

ManjuKapur’s *Difficult Daughters* portrays the lives of women, who attempt to create an identity for themselves during the time period when India was politically unstable and undergoing a major historical catastrophe, the Partition of the Indian subcontinent in 1947. There are many important notions that Kapur investigates in the novel such as education, marriage, women’s rights, exploitation of women and polygamy. It is centered on the life of Virmati, the female protagonist, who struggles to form an independent identity for herself, but fails after falling in love with a married man. The notion of education is an important element discussed in the novel, and allows distinction between the three sets of women.

ManjuKapur presents three types of suffering women characters recur with subtle changes. To the first type belongs the protagonist’s mother or the mother figure - the traditional woman who believes that her place is with her husband and family. This first type of women consists of Lajwanti, Kasturi, Harish’s mother, Kishori Devi and his first wife, Ganga in *Difficult Daughters*. Their marriages decidedly date back to the pre independence era.

The second type of women is the converse of the traditional type. Here, the woman is bolder, more self-reliant and rebellious. They are mostly the heroine’s friends and classmates. Virmati’s cousin Shakuntala and her hostel mate, Swarnalata constitute the second set.

The third type of women characterizes the woman in between. Virmati fits this category. She is neither successfully emancipated nor is she able to confine herself in the traditional role expected of her.

The narrator of the novel is Ida, Virmati’s daughter, who returns to Punjab to explore her roots and learn about her mother. The novel begins with Ida’s quest for her mother’s roots. Ida wants to know her mother’s past life after her mother’s death. *Difficult Daughters* is depicted in a series of flashbacks, in which it presents the life of Virmati. Virmati, being the eldest and is burdened with family duties because of her mother’s incessant pregnancies. Belonging to an austere and high minded Punjabi family, she grows up with the conditioning that the duty of every girl ‘is to get married’. Kapur exhibits how women are criticized by society when they are not married or bound to tradition. If a woman is not married even her own family members condemn her and cannot accept her as a woman.

Virmati’s family sees education as a necessary tool, which can make a woman benefit the family. In other words, education is an important attribute, but only to a certain extent. If a woman becomes too educated, she is frowned upon even looked with condescension. According to them marriage is the only consideration for women.

Kapur presents Virmati as a new woman who is neither a traditional woman nor a rational one but in a predicament to assert herself. Kapur recreates Virmati’s early years amidst a matrix of interpersonal ties, familial relations and community networks dominated by men and manipulated by women, which had all but suffocated the lives of women in contemporary Indian society. Virmati displays an obstinate attempt to unshackle the bonds of mindless convention as she attempts to challenge the hierarchy of power relations by evolving a condition of freedom in her thoughts, actions and relationships in the early phase of her life. She displays an obdurate tenacity in fighting a sense of alienation and longing for security, accruing into a disdainful rebellion against oppressive modes of kinship rife with socio-moral determinism.
The desire to be someone and to have a place of one’s own has been powerful in Virmati’s character. In the initial stages of the novel, it erupts like a surge now and then. After the better understanding of the sordid reality around her, she tries to escape from it and seeks refuge in the imaginative dream-world of evergreen pastures. When Harish postpones his marriage with Virmati, she decides to leave him and goes to Nahan as a teacher. The happiest and most attractive period in Virmati’s life is that which she spends in Nahan, the small Himalayan state run by an enlightened maharaja which gives her refuge for a while as the headmistress of a girl's school. In the state to which her destiny leads her, she has no family or close friends. She attains a near-exemplary level of female autonomy. For the first and only time, she has her own place to live and yet she falls. She believes she needs a man, and she makes the wrong choice, returning to a relationship that had already brought her nothing but suffering. The repeated clandestine visits of the fatal Professor lose Virmati her employers' confidence and she quits her school, house and employment.

Virmati's education fails to free her from the shackles of male-dominance, social tradition and popular prejudices. She gets education and economic independence by struggling a lot yet she falls. Virmati's married life with the Professor in Amritsar turns out to be a disaster. After her marriage with the professor, she lives as a co-wife and awakens in a new world to feel the maturity of isolation and alienation. She regrets that in her effort to get into an established code by marrying the professor in defiance of her family culture, she has broken all her ties between herself and her family. Her in-laws too do not accept her and she feels strange to be isolated from women of the house. She fades under the relentless and hostile gaze of Ganga with whom she has to live. She loses all sense of identity the continuation of her education feeds no more dreams of independence. In the end, her individual history disappears and becomes all but irrelevant, swallowed up in the greater and more resonant collective tragedy of Partition.

Virmati wants to have a life, which is able to fulfil her career as well as expectations she has about her love life. She cannot throw the values she learned, at the same time she cannot obey the rules which suppress her individuality. Kapur maintains this predicament of Virmati throughout the novel. While she knows that she has opportunities to become fully independent despite ruining her family’s name because of her refusal to marry Inderjeet, Harish continues to control the major aspects of her life. Virmati is unable to become independent like Swarnalata because of the nature of Harish and Virmati’s relationship.

Kapur adroitly hints at the male hegemony in Indian society. Harish, who is always talking about knowledge and the happenings in the outer world and freedom, is upset and irritated when he learns Virmati has attended a meeting. All he wants is to be with her and Lahore provides this opportunity to him which she has deprived him of by her sickness. He does not mind if her time is wasted from her study, by being with him. In fact that is he wants. This shows his male attitude which curbs her personality.

Harish’s condescending and overbearing attitude to her has completely trapped Virmati. Her longing to have a choice to study what and where has gone with the winds. It is he who has decided to send her to Lahore to do M.A. in Philosophy, a subject which according to Virmati is dull, abstract and meaningless. Kapur depicts the male supremacy which never allows a woman to do anything on their own: In the later part of the novel, Virmati wants to participate in freedom struggle. She is not allowed to do that as Harish wants her to pay more attention to their baby. Kapur thus exposes the male ego-centric attitude in her novel.
Kapur reiterates the same dilemma of Virmati’s individual self and society in the lives of Ida, her daughter. Ida inherits her mother’s past and finds Virmati’s phantom hovering on her life. She grows agnostic and hates describing it. Ida’s life too is not pleasant. She is at cross with her relatives when they glorify Virmati’s past after her death. Devoid of husband, child or parents, Ida says, “I can see the ancient wheels of my divorce still grinding and clanking in their heads.” (DD 15) Ida does not feel comfortable with the glorification of the past by the elders. She feels choked at their high flavored mention of legendary items about her mother. She grows anxious when the elders approve of Virmati’s endeavors and their plaudits for her education. Ida seems to denigrate her mother’s œuvres and is destined enough not to be like her. She too married an academician who forced her for an abortion. Ida never conceived again and was deserted. But Ida is strong and clearheaded. Ida has that strength which Virmati lacks. She believes no woman can explain away her violation of patriarchal norms and her rejection of the security of familial bonds by characterizing herself as simple and naive. Ida cannot approve of Virmati’s opting for an abortion because she herself breaks her relationship with her husband as he compels her to have an abortion. It shows Ida’s contradiction to her mother.

ManjuKapur tries to show through Difficult Daughters that sufferings and sacrifices are the badges of women’s tribe. Through all female characters, she proves that Kasturi and Lajwanti are child rearing and housekeeping machines. Shakuntala, Virmati, Swarnalata and Ida have got new voices in the wake of freedom. But barring Swarnalata all of them have their lives full of despair because of their ambitions. Virmati manages to enjoy the vagaries but loses the vigour of life. Ida marries but deserted by her husband. In one way or other they are suppressed.

Both the family and society become intimidating prescriptive factors in life and are largely responsible for the rigid standards of morality imposed upon the Indian women, who instead of emerging as a self-determining individual is cursed with playing a subordinate role in every field of life.

Kapur suggests that the present crisis in social values can be resolved by discarding the old traditions and by accepting the new society based upon new humanistic traditions. There is a need to redefine and modify the old values; and transition from tradition to modernity is a need of changing times. Ganga is utterly helpless to exercise her authority as a married woman as she is dependent, has children and is bound by tradition and conformity. Even for Virmati, the relationship with professor does not end happily; rather it is accompanied by indignity, frustration, embarrassment, humiliation and wretchedness.

Swarnalata seems to be Kapur’s ideal woman in the Indian context, a woman who can assert her individuality and pursue her interests without threatening the family structures. Though Swarnalata experiences tension with her parents over the issue of marriage but unlike Virmati she channels her energy into a new direction which gives her a sense of group identity. It also breeds ideas of radicalism and militancy but what is admirable is the fact that she can build these ideas of independence into her marriage without destroying the structure of the family. Her marriage rests on the condition that it would not hamper her work. A woman should be aware, self controlled, strong willed, self reliant and rational, having faith in the inner strength of womanhood. A meaningful change can be brought only from within by being free in the deeper psychic sense.

It is not gender equality as a prerequisite to an ideal marriage that she advocates for a woman but a certain freedom within the community of men and women that will fulfill them. Virmati’s predicament is not a
predominantly private one but a braided synthesis of the complex, family attitudes and the relationship with the man in each one’s life.

In Virmati one can see the incipient new woman who is conscious, introspective, educated, wants to carve a life for her; to some extent she even conveys a personal vision of womanhood by violating current social codes, though she is imprisoned by patriarchal modes of society. Virmati differs from her traditional counterparts by asserting her rights as a daughter, a wife, and a mother. She struggles through the winds of misfortune for the physical, emotional, intellectual and spiritual well-being of herself in the bizarre obsessions of grief. In her love for the professor she has a constant longing for self-autonomy but her search for freedom is otherwise proved to be self-deceptive, awful and meaningless.

Kapur portrays Virmati as the emblem of the new woman of the forties who wants to walk hand in hand with man. She fights for woman’s Independence and respectable status. But the difference between her potential outer freedom and her actual lack of inner freedom is notable. The novel represents that however educated or innovative an Indian woman is, her Indian background and psyche are not sufficient unless society approves of her endeavours and her relationship. Virmati’s tragedy is the tragedy of ambition, obsession and of unclaimed ovation.

Conclusion

Manju Kapur’s women begin to see the strength of knowledge and they weave worlds of meanings out of their lives as married women. Kapur raises the issue of women’s predicament in a male-dominated society where laws for women are made by men in its social matrix and a husband stands as a sheltering tree under which a woman proves her strength through her sufferings. In spite of all their sufferings, these women are able to be true to themselves and reorder their world. This is an essential requisite for the process of self-actualisation in order to establish themselves as new women. In Difficult Daughters, Kapur successfully recreates India’s painful passage into a new nation and a new world. This partition is interwoven with Virmati’s story of rebellion and her quest for independence. Through courage and resilience Virmati survives and so does India.

References

Primary Resources


Secondary Resources


POLITICS OF REDEFINING THE PAST: HISTORICAL NEGATIONISM AND RACISM IN SELECTED ROHINGYA POEMS

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Abstract

Power struggles are pervasive in everyday life and are not restricted in the state alone. All human relationships are marked by tussles for power which manifest through inflicting physical violence and making people do the way you want. According to Agamben, the state and other actors derive exclusionary principles to discriminate people in society with the power they wield. They exclude people from the realm of the law stripping them of all rights. This exercise in power reduces individuals to “bare life.” Rohingya persecution is not a recent issue, but the crisis has aggravated to alarming levels of late. The historical understanding of the Rohingya as the natives of the Rakhine state of Myanmar, no more exists in their native state. They are branded as foreign nationals and racism has led to an unleashing of unimaginable violence over them. Political History has been rewritten to displace and to declare legitimate as illegitimate. Historical negationism has made the Rohingya stateless people. The purpose of rewriting history needs to be reconsidered and analysed to understand whether there results a constructive knowledge building. As an impoverished group with almost no education, creative expressions from them are almost nothing. With a few available poems and other literature available on the World Wide Web about them, the investigator makes a study of the politics behind the falsification of history and an understanding of the identity crisis of the Rohingya.

Keywords: Power, Knowledge, Rohingya, Historical Negationism, Stateless, Agamben, Bare Life

Introduction

An intolerant regime in Myanmar which precipitated the Rohingya crisis has aroused the conscience of the international community. The Rohingya occupy the Rakhine province forming the western coast of Myanmar. An estimated one million Rohingya belong to Rakhine State, though mass migrations have been taking place for the past twenty years. The government passed the Citizenship Act in 1982, which branded the Rohingya as foreign nationals. The state and the majority population have found Rohingya as a group to persecute and torture. Thousands have lost lives and of late there are also reports about the exposure of mass graves in different parts of Rakhine state (Taylor). Rohingya have become victims of torture, arbitrary detention, rape, and other forms of serious physical and mental harm. They have been deprived of freedom of movement and access to food, clean drinking water; sanitation, medical care, work opportunities, and education for quite some time but recent turnout of events have forced them to flee in large numbers.

The discourse of expulsion of the Rohingya became instrumental in exercising military power over an ethnic minority in Myanmar. The state and the military as the repressive state apparatus took control of decisions to frame laws against the Rohingya. Foucault explicitly states that power gets exerted through relationships between people. Initially power exerted control in various forms like preventing access to basic amenities like food, water and basic necessities like education. Power may be used to inflict physical violence or to influence masses in a subtle way. It may also bring about a change in attitude without the subject’s active consent and the subject is unable to take control over the decision. Power is present in all human relationships, and penetrates throughout society. The state is not the only body that exerts power, even individuals with or without the state support may become powerful in subjugating others. Power and knowledge are so intricately connected that they become directly proportionate to each other. Knowledge construction happens in such a way that power automatically comes to its producer. Justifications and explanations are contrived in order to establish truths in society. Criminology
makes claims to exclude and punish the delinquents to deprive them of a just treatment.

The Rohingya, who were once the natives of Myanmar are reduced to the status of foreign nationals through the construction of negationist knowledge by the power wielding military junta. The redefining of the past was brought about by the government through various acts in view of sidelining the Rohingya which in effect exerted a hegemonic social control over them. The racist tendencies of the dominant class pushed the minority ethnic community to the level of “bare life.”

**Material and Methods**

**Source of Information**

The investigator made a study of journals, articles, abstracts, online resources, magazines and news reports etc.

**Classification of the Literature Reviewed in the Present Study**

The literature reviewed is presented into two categories such as

- Studies conducted in India
- Studies conducted abroad.

Each category has been further divided

- Studies on Historical Negationism in the past
- Studies on Rohingya Crisis
- Literary output based on refugee crisis with special reference to the Rohingya

Literary output based on the Rohingya is meagre and few. The available online poems were collected and analysis was done. An understanding of a few case studies with regard to historical negationism was made. Refugee crisis is rampant around the world and very often the cause is identified as an othering process which is based on historical negationism.

**Political Culture of Forced Exclusion**

George Orwell's *1984* portrays a world in which the past is rewritten to uphold the ideology of the dominant group. A slogan of this party states, "Who controls the past controls the future, and who controls the present controls the past" (Orwell 243).

History is an objective recording of the past with reliable data collection and processing. Though Hayden White contends the fictionality involved in historiography, Romila Thapar the noted historian maintains the following view: “To comprehend the present and move towards the future requires an understanding of the past: an understanding that is sensitive, analytical and open to critical enquiry.” (Thapar). But when past is constructed without any of these understandings, the built up knowledge amounts to historical negationism.

‘Truths’ are being constructed even today. Historical negationism or denialism is a falsification of the available factual data produced by an empirical research and study. There is a deliberate attempt to re-interpret historical records so that a rewritten and distorted version takes its place. Revisionism happens with access to new data, ideological upheavals, developments in science and technology etc. Some are inevitable changes that happen with the flux of time whereas some others are deliberate attempts to falsify available data for a change in political attitudes. Revisionism is done by presenting forged documents as genuine, re-interpreting available data with illogical reasoning, rewriting texts with a conclusion suiting certain ideologies, mistranslating texts and manipulation of existing documents.

History abounds in negationism and revisionism especially with an intention to set right a criminal record of the past. The intention behind revisionism might even be distortion or denial of history for nefarious purposes (Bideleux and Jeffries 33). The state succeeds in othering societies as a defence against unwanted elements. It also adopts policies and strategies to achieve their ideologies. To cite an example, “The textbooks portray Pakistan as a victim of Western ideological hegemony, threatened by
the perpetual Machiavellian intentions of India’s military and espionage machine, together with the internal failure of its politicians to effectively govern the country.” The perpetual hatred Pakistan nurtures against India is based on the reconstructed history that Pakistan teaches the young generation (Foster and Crawford 187).

There are innumerable examples of denials of mass murders and genocides around the world. Historical negationism makes use of the techniques of research to deceive the masses. In view of retelling history, historians may present false or forged documents, new interpretations, may quote out of context to falsify an event, or vilify existing sources, mistranslate texts and manipulate details. The intention may be an eye on politics or attainment of power to subjugate or exploit specific groups. Revisionism works like propaganda swaying the masses towards a particular point of view. Justifications for retelling make use of illogical arguments and unwarranted assumptions.

**Historical Negationism of the Rohingya**

The Rohingya belong to an ethnic minority group of the Rakhine State in Myanmar. Formerly Rakhine state was known as the Arakan. The Rohingya comprise about 1 to 1.3 million in the Rakhine state. The three northernmost townships, Maungdaw, Buthidaung, and Rathedaung are the places where the Rohingya mostly resided. A majority of the population in Myanmar is Buddhist, with smaller religious minority populations.

Several historians document the presence of the Rohingya or the Burmese Muslims in Myanmar. Moshe Yegar’s *The Muslim of Burma: A Study of Minority Groups* and Mohammed Yunus’ book *A History of Arakan: Past and Present* pour insight into the Muslim establishment in the Arakan kingdom somewhere around the 15th century. Historian Abdul Karim’s *The Rohingya as: A Short Account of their History and Culture* traces “Muslim’s role in the history of Arakan, the influence of Bengali literature and famous poets in the Arakan kingdom, and Muslim Rohingyas’ situation during the British period.” (Farzana 21). But the political developments of the succeeding years disprove the historical claims of the Rohingya as the natives of Myanmar. They are re-presented as illegal immigrants from Bangladesh.

Ever since Myanmar gained independence in 1948 from Great Britain, the state has been ravaged by civil war, violence and bloodshed. There were reigns that were more or less authoritarian in nature which could only contribute to the growing unrest and economic instability of the country. The ‘8888’ Uprising triggered by growing intolerance to military rule were mainly pro-democracy protests. Thousands were killed in the demonstrations and a martial law was passed supervised by State Law and Order Restoration Council (SLORC). In 1990 a multi-party democratic election took place which put National League for Democracy (NLD) to power though twenty years later the military rule annulled NLD’s election win. Several NLD leaders including Aung San SuuKyi, the Nobel Prize winner were arrested (Lindblom). Under the military rule, Rohingya’s condition worsened. The repressive laws stifled the Rohingya in several ways.

The Union Citizenship Act passed in 1948 excluded the Rohingya from the list of “indigenous races of Burma.” Families who lived for two generations in Myanmar could apply for identity cards under the act. Though many Rohingyas got identity cards in the beginning, the 1962 military coup drastically changed their prospects. In 1974 only Foreign Registration Cards were issued to them. This deprived them of educational and job opportunities. Through General Ne Win’s new Citizenship Law passed in 1982, the Rohingya were denied access to full Myanmar citizenship. A full citizenship demanded records of the family’s historical residence and as the Rohingya lacked this, the government withheld
their identity cards. According to Human Rights Watch the new citizenship laws became “a blueprint for permanent segregation and statelessness that appears designed to... force them [the Rohingya] to flee the country” (Burma's Rohingya Plan). The Rohingya dialect did not picture in the national languages of Myanmar which was another detriment to citizenship. General Ne Win held the position that for national security, “[L]eniency on humanitarian ground[s] cannot be such as to endanger ourselves. We can leniently give [ethnic minorities] the right to live in this country and to carry on a livelihood in the legitimate way. But we will have to leave them out in matters involving the affairs of the country and the destiny of the State” (Lindblom 7).

With the 1978 Operation Naga Min “Dragon King,” began the grisly and disgusting military abuses. There was institutionalized discrimination against the ethnic group through imposing restrictions on marital matters, family planning, movement from one place to another, education, and religious choice. Couples were restricted from having more than two children. “Rohingya must also seek permission to marry, which may require them to bribe authorities and provide photographs of the bride without a headscarf and the groom with a clean-shaven face, practices that conflict with Muslim customs. To move to a new home or travel outside their townships, Rohingya must gain government approval” (Albert).

Racism perpetuated atrocities like rapes, forced labour, religious persecution, marriage restrictions, population control and murders which forced the Rohingya to flee across the border to Bangladesh. The Bangladeshi government refused humanitarian aid to deter refugees entering the country. Refugees began starving to death. General Ne Win agreed for repatriation following international condemnation but the persecution continued which aggravated refugee crisis in Bangladesh. The government forced them to relocate within the country from 1995 onwards till 2010. This led to internal displacement and forced population transfers. As their lands were confiscated The Rohingya continue to flood Bangladesh and other neighbouring countries like India, Malaysia, Indonesia, Thailand even today as per the latest reports in 2018.

**Rohingya Poems as a Plea for Justice**

When individuals are thrown out of one’s home, village and state, they virtually live a half – life. The dispossessed are forced to live a limbo state on the borders. These “bare life” leading individuals are denied access to economic and political redress. They have become victims to a ‘culture of pervasive injustice,’ reducing them to a refugee status. The refugee is stripped of everything, bare essentials, dignity, comfort and warmth of the social sphere.

The plight of the Rohingya refugee is a life lived on the margins of social, political, biological and juridical representation. As victims of racism they have become ‘stateless people.’ Anti- racist poems like “Beating Muslims in Myanmar,” “I am a Refugee” and “I Don’t Know Why” says a Rohingya” are powerful responses expressing solidarity to the cause of the Rohingya.

In “Beating Muslims in Myanmar,” taken from the collection *Tales of Paraphrenia*, complicity of the Buddhist monks in inciting violence is very clear. The police stand immobile as radical anti-Muslim activity is played out.

Police stand by and smoke cigarettes watching Buddhist monks wielding sticks and swords attack Muslims in Meikhtila 44 people killed and 12000 displaced

The virtues of the 969 punch the face of the 786 in brand new old Myanmar (Levy n.pag.)

The poem seems to be a response to anti-Muslim "969" campaign promoted by the militant Buddhist monk Wirathu on the streets of Meikhtila in the April of 2013. The security
forces in Rakhine state, western Burma, failed to protect ethnic Rohingya Muslims leading to inter communal violence. The Rohingya are thrown into a stateless existence stripped of their citizenship rights. This has triggered a mass exodus of refugees to neighbouring states.

There are no Rohingya here in Myanmar Says the moderate and reformist President As he strips them of all rights and citizenship Rohingya escape Myanmar on rotting boats With little food and water robbed by captains Who leave them weak to starve and drown (Levy n.pag.)

The poem “I Am a Refugee” published in Rohingya as International also reveals the unthinkable violence taking place in the name of religion. Weak institutions and a highly dissatisfied authority manipulate situations for ethnic/religious divisions.

I come from a place without sin Where they hate my shade of skin, They don’t like the way we pray And they do us silently slay (Saiful)

The violence serves political interests and not spiritual ones though many instances of savagery are triggered by Buddhist monks. Two religions which stand for peace are at dogger heads against each other.

I come from a place where justice is fool There we cannot go to school, And there we are told what to believe We must follow what they release. (Saiful)

The poem emphasises the Rohingya as natives of Myanmar. But a reconstructed history through documents and acts passed against the Rakhine ethnic minority deprived the Rohingya of a nationality.

I come from an ancient place it is clear I and all my family were born there, And I would like to go there But I really want to live without fear,

I am told I have no country now Please tell me where will I go, I am asked where are you from I need time to reply for long (Saiful)

Countries accept refugees on humanitarian grounds but when a large scale exodus takes place, there develops resistance against the refugees.

Nobody wants us in Asia It is so difficult to be in Malaysia, No place to stay nowhere to go Advice me what should I do (Saiful)

There are innumerable real life accounts of torture and humiliation available as news stories. The excruciating pain and agony the Rohingya had to face is beyond words yet the concerned give vent to the merciless and inhuman attitudes of the military in powerful terms.

I know why Why in Burma a Rohingya man is captured and taken to a slaughter house A man goes to his farm in the morning to work but never returns The family finds him slaughtered in the village road next to his house.

I know why When a woman is raped in front of her children by the military man I know it is racism I know it is Burmese way of meditated Buddhist Killing I don’t think it is Buddhist yazna (Bahar)

The Rohingya cringe with hopelessness as they are shoved away from place to place. There is no count of the numbers that have lost lives in the mass exodus. Fighting hostile terrain and climate they fearfully venture into neighbouring countries yearning for kindness. If there is no aid coming their way they know that

Our last destination is grave We have to work with brave, I swear my poem is not lie Before I say you all goodbye, (Saiful)

The Rohingya refugees are reduced to a bare state and they are victims of than at politics. The dominant group comprising the Buddhists openly call for attacks against Muslims of Burma—not just the Rohingyas in western Burma who were incorrectly framed as
illegal migrants from Bangladesh, but all Muslims from Burma.

**Conclusion**

The Rohingya remain the biggest persecuted race of the present times. Their issue, a burning international problem seems not to have aroused sufficient international attention as the plight of the refugees has escalated beyond limits. Rohingya refugees have come to represent the inhuman in political life. The “boat people” as they are now internationally called have vivid stories of gruesome atrocities. The Myanmarese attempts in ethnic cleansing have resulted in what the UN Secretary-General Antonio Guterres calls a “humanitarian and human rights nightmare.” “Aung San SuuKyi, Myanmar’s de facto leader, has denied that ethnic cleansing is taking place and dismissed international criticism of her handling of the crisis, accusing critics of fuelling resentment between Buddhists and Muslims in the country”(Albert). Though the neighbouring countries have been taking in refugees there is no concerted effort to take an action on Myanmar as they stick to the principle of non-interference. Other countries like the United States, Canada, Norway, and South Korea, and international donors have responded positively with humanitarian assistance as the exodus of the Rohingya to Bangladesh has grown, and some countries like the UK has offered medical assistance in refugee camps. There are reports that Myanmar under international pressure is getting ready to repatriate the first batch of refugees who had fled from there(Yi-Mou Lee).

The Rohingya poems are clear indicators of Myanmarese violence and genocide that materialised with a persistent motive of getting rid of the minority ethnic group. A culture of hatred and pervasive prejudice brought out this situation. In order to authenticate the political position of exclusion the governing body prepared documents which falsified history. An intentional construction of a discourse of Rohingya as a threat to the democracy took place. The discourse promoted an anti-Muslim view which was essential for the development of the Rakhine state. The documents were clear evidences of historical negationism sending out the message that Rohingya had “sneaked” over the border from Bangladesh into Rakhine State. Concocted reports spread that they were armed, connected to international terrorist organizations, and were planning to occupy Rakhine State. (Lindblom 32).The 1982 Citizenship Law branded the Rohingya as “Bengalis” for a permanent segregation. The national law was reformulated to enshrine discriminatory legal policies. ‘Race and Religion Protection Laws’ were intended to stop the ‘Bengalis’ from seizing control. The government with military involvement adopted the policy of denial. Ever since the Union Citizenship Act in 1948, The Rohingya have been discriminated against and excluded from mainstream society. Through frequent rewritings of the political documents the authority in power has succeeded in circulating an anti racist attitude towards the Rohingya.

Literatures about the Rohingya reveal that histories are written with a purpose. But if the historical truths constructed turn against human rights there arises a need to assess the new knowledge built. One may question the authenticity of any historical truth, as every dominating regime may have its own truths constructed. Only historians can assure foolproof methods to reach the truth. They may depend on proper data collection, sound evidences and reach the conclusion after a thorough evaluation and scientific analysis. Whatever be the truth reached there should be measures to guarantee that no human rights violations take place.

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A STUDY OF RE-COMPOSITION OF THE PAST IN MEENA ALEXANDER’S POEM BIRTHPLACE WITH BURIED STONES

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Abstract
The study surveys the Sociological Re-Composition of modern Indo-American Diaspora who has exerted the massive impact on the literary world and produced literary genius of our time. The Diasporic ground has the blended with the cultural aspects and ethnic identity in English literature. Meena Alexander appears to be leading woman poetess in modern age. Her poems create the cloned effects on our mind and heart for the varying Indian social values and present the microcosmic study of identity in the changed atmosphere of the modern times. Her poems are prominently deals with, the urban city life in contact with nature, culture and identity. The socio-psycho attitudes of human mind caught in the crucible of feminist tradition and change. Thus moving memoir of human participation and engagement with a community make any place a home.

Keywords: Duo natural survive, moving memoir, feminist tradition and change, Alienaion and identity, Diaspora and displacement.

Introduction
The study surveys the Sociological Re-Composition of modern Indo-American Diaspora who has exerted the massive impact on the literary world and produced literary genius of our time. Meena Alexander is the recent poet of Indo-American writing. She is a resident or citizen of the United States with origins in India. Hence she has taken a good chance of duo natural survive in her life. Both born in India and immigrated to United States, She is much regarded with Indian and American heritage. Like the terms ‘Asian American’ or ‘South Asian American,’ the term ‘Indian American’ is an umbrella expression applying to people of widely varying socio-economic status, education, places of residence, generations, views, values, lifestyles and appearances of duo-natural survive.

Meena Alexander born in Allahabad, India, and was raised in south India and Sudan. She earned a BA at Khartoum University and a PhD at Nottingham University. Described as "undoubtedly one of the finest poets of contemporary times," by The Statesman (India), she is the author of numerous collections of poetry, including Birthplace with Buried Stones (2013), PEN Open Book Award–winner Illiterate Heart (2002), and the forthcoming Atmospheric Embroidery (2018).

Poetry, which has been translated into several languages, explores migration, trauma, and reconciliation. Indian American literature is among the very ‘young’ literature in the United States, hardly forty years old. Their immigration reflects personal and communal identity, memories of the homeland, and the active response to this ‘new’ world.

A basic reality for most of the first generation, Indian Americans is that they have adapted moving memoir. Her fluency in multiple languages informs her poetry, Alexander told Ruth Maxey of the Kenyon Review, “I have always grown up in a world where there were things one did not understand, because there were languages that were not completely accessible … I think this is a very good hedge against a certain kind of rational understanding, the presumption of linguistic clarity or transparency, post-Enlightenment, that sense that everything can be known and a light can be shone into all parts of one’s thought Those who have had the benefit of being educated in English medium school have
grown up with English as another ‘native language.’ Unlike Chinese, language was no hurdle for Indian immigrants. Her cultural traits, excellent knowledge, good work habits have earned the label of ‘moving memoir’ in her life. For a large section of an Indian immigrant community, there are double bonds to India endure. Their double consciousness and double sensibility include strong and highly differentiated regional consciousness, having to do with language, food, religious affiliation, dress, etc.

Probably moving memoirs writers express their personal, familial identities and sociopolitical contexts, explaining how and why they come to be, where they are and to write what they do. It is a work in which Meena Alexander reveals her nostalgia for her home city in the poem Birthplace with buried stones. The poem talks about the traveler whose dwelling place are nowhere and everywhere, we see the rippling effects of dislocation, ranging widely from her native India to New York city. Meena Alexander turned to writing for strength, catharsis, and alternate possibilities.

The title Birthplace with Buried Stones (2013) picturizes symbolically the memories of birth place which she has intense feeling. Literally, she correlates the history with the simplification of birth stones. The landscapes she evokes, whether walking a city street or reading Basho in the Himalayas, hold echoes of otherness. Place becomes a palimpsest, composed of layer upon layer of memory, dream, and desire. While she recalls her fruitful experience, she seeks for sentence and summons for a lyric. Her dislocation caused chaos in her mind. Though she had the feelings of reminiscences of Allahabad hospital, her present conscious revolves around social context of Network.

A west wind from the plains with its arbitrary arsenal:
Torn sails from the Ganga river,
Bits of spurned silk,
Strips of jute to be fashioned into lines,
What words stake – sentence and make-believe,
A lyric summoning.

There are poems of love and poems of war – we see the rippling effects of violence and dislocation, of love and its aftermath. The poems in Birthplace with Buried Stones range widely over time and place, from her native India to New York City. We see traces of mythology, ritual, and other languages. Uniquely attuned to life in a globalized world, Alexander’s poetry is an apt guide, bringing us face to face with the power of a single moment, its capacity to evoke the unseen and unheard. Edward Hirsch rightly says that “‘We have poetry / So we do not die of history,’ Meena Alexander writes in this fully realized book of Lamentation and Memory, this collection of ancient places, shadowed by ghosts, but also filled with splendors, sacred gardens, beautiful singing.”

Meena Alexander is one of the most brilliant and subtle writer who has described the meeting of Eastern and Western culture. She achieved the cohesive design of content and form in her psychological poems and novels and brings a thought provoking harmony over different streams of feeling and sensibility found in the different settings of human society. In her poems, we find a fine match between 'what is life?' and how it has to be lived? With natural make up among her poems, she commands a rich galaxy of characters both male and female, though articulates especially the feminine psyche from childhood to youth. She does not generate mute-characters, nor are their problems concerned with food, clothes and shelter. Instead, most of her protagonists are alienated from the world, from the society, from families and even from their own selves because they are not common people but the individuals made to stand against the general current of life and who fight and struggle against it to get the aspired.

In her autobiography, ‘Fault Lines’ the familial bond is pronounced in the traumas of
displacement and rootlessness. Meena Alexander is essentially a poet of countryside. And she reveals sincerity and intense concern for the plight of expatriate and immigrant who prefer to settle in other countries for some reason. The graphic description of river, clouds, birds, snow, starlight, and seasons is full of detailed knowledge of country affairs. Here the thought becomes concrete and tangible: “... With the death and duties and loss of cardamom and rubber estates, our life changed. A Whole world shivered and cracked, and it filled my ears”. Alexander explores themes of memory, migration, Diaspora and displacement in her diasporic work. Her creative work lies at the intersection of post colonial ethnic American, and women's studies. Like her life, which has included multiple border crossings, her poems crosses traditional disciplinary boundaries and generates interdisciplinary dialogues. Meena is a genuine diasporic voice expressing her own life's diasporic experiences in her poetry uprooting and exile, alienation and identity, migrant memories and traumas.

Meena Alexander’s writing shares her experiences of exile. Self creation is a familiar theme of Meena Alexander’s work. In Manhattan Music she portrays how New World Hybrid Dopti, a personification of the old world mythic Draupadi, saves Sandhya from an attempted suicide, as if to say that the challenge of exile is in survival and not in death.

Alexander’s Migrant Music deals with belonging and home which are created by the excavation and re- Meena composition of the past. Meena has undergone multiple identities in multiple places. She has turned to poetry at the age of eleven or twelve for her; it was the music of survival. She admits that there is an inner voice that speaks to her. Her poems express her own lived experience uprooting and exile, migrant memories, travelling to different places in India, Sudan and America. She has lived in different cities and towns like Allahabad, Tiruvella, Kozennceri, Pune, Khartoum, London, New York, Hyderabad, New Delhi Trivandrum etc. There she tries consciously to trace an Indian feminist tradition to locate and grand her own involvement with women’s issues. In her collection The Shock of Arrival, Alexander embarks on precisely on the mythological image of Indian women like the long-suffering Sita of the Ramayana. She dwells on the issue of female sexuality in the national imaginary of India. There is fundamental issue of female sexuality in the national imaginary of India. In the fundamental myth of India, women have to bear the burden of female sexuality.

Meena Alexander is therefore, a scattering of the seed in the wind, the fruits of which are new creation and a fight to survive. Every work holds a historical significance as it carries within itself the kernel of the Re- Composition of the Past. Her works marked by the sense of loss, the pair of exile and dislocation. Diaspora literature is the literature of the migrants, expressing their experiences and sense of displacement and loss of social constructs like nation, ethnicity, race, culture, language etc. their identity crisis, sense of alienation, nostalgia, loss and emptiness. They experience social isolation, cultural shock and stress. There is an element of creativity in diasporic writings and this creation stands for multiple truths, multiple crisis and multiple realities for the world wide reading public.

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