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FOREWORD

I take great pleasure in welcoming all of you to this great assembly of scholars and researchers through the International Conference on English Language and Literature which is jointly organised by the Division of English, School of Science and Humanities, Karunya Institute of Technology and Sciences and Bodhi International Journal of Research in Humanities, Arts and Science. The main aim of this conference is to bring together local and international academics, educators, planners, teachers and professionals to exchange views, insights and opinions on past and current practices in the areas of language, literature and culture. Instead of being confined to the four walls of the university, this conference acts as a forum that brings exposure to the undergraduate, post-graduate students, Research Scholars and Faculties. The participants are able to present their research papers in a world class forum and gain invaluable experiences. Let us engage in discussions of the common trends in our fields of research and find common ground on which we can stand on to appreciate and integrate each other's findings into our own.

It is only through research and practice that we could contribute to the nation and the world at large with the advances and innovations in the field of social sciences and humanities to ensure a balanced growth in the society. Sustaining progress in research for the advancement of the society is a very challenging task. It takes continuous effort and sacrifice to provide new insights on issues pertaining literature, language and culture that would benefit the students and the nation. I would like to congratulate and thank for organising this international conference in Coimbatore. In fact, Bodhi Journal and the English Division from School of Science and Humanities, Karunya Institute of Technology and Sciences has brought the international world to the door step of this Institute.

This conference also acts as platform to begin networking among scholars and researchers from all nooks and corners of India as well as from around the world and to generate sequels of collaborative research and publications which is the primary goal of this conference. By attending this conference, the postgraduate students get an opportunity to publish in an international journal which at the same time fulfills the requirement of the senate for them to graduate. This conference acts as a stepping stone for new researchers and post graduate students to further embark into more international conferences. This conference also provides an access in producing a more contributing and productive future generation which will aid the nation of India to prosper in the international arena ensuring that the nation will be on the same platform with other prosperous countries.

I also thank everyone who has contributed for the success of this conference directly or indirectly and pray that the teamwork will continue and grow in the years to come. Thank you.

“Knowledge brightens the path of the Seeker”.

EDITORIAL

We use language as a means of expression, communication and interaction. Teaching and Learning is a process in academia where language is inevitable. Faculty members of any subject would accept that they require a language in the classroom to explain a concept. The study of the *English language* provides the perfect context for the analysis of *literature*, and the study of *English literature* enhances an understanding of the *language* working in practice. The two disciplines complement each other, and offer a great variety – of subject matter and learning and assessment methods.

This special issue comes in two volumes on both language and literature. The first volume consists of 50 articles both in language and literature. The articles touch a area of the researchers' interest and emerging trends in language and 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 language and 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.

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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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ADDRESSING MULTIPLE LEARNER STYLES THROUGH TASKS

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Abstract

This paper argues that meeting an ESL or EFL classroom is an important moment because it involves facing a number of learners at a time. The learners' needs are varied and they approach learning differently because of their multiple learning styles. In spite of these differences, the learners have come to the class with a common purpose, i. e. learning English language. It is the challenge of teaching how to accommodate the multiple individual learning styles in the learning process effectively. The traditional whole class approach won't work because of multiple learning styles and it will be problematic since there are individuals who are neglected in the process of learning. The paper claims that tasks provide a classical balancing in teaching by working at every individual's learning styles fulfilling as many needs and wishes as possible while keeping the entire class engaged. This paper explores how individual learner styles are accommodated in an ESL or EFL classroom through tasks.

Keywords: learning styles tasks traditional class needs

Introduction

An ESL or EFL classroom is a place where learners come with very specific individual needs though their general purpose is to learn English. For example, some students want listening and reading, but others prefer speaking or writing. A few students may not like grammar at all whereas a vast majority wants explicit grammar teaching. Furthermore, the learners' learning styles are different. The challenge of the teacher is how to deal with this situation. This paper discusses how tasks satisfy the needs of every individual learner.

Learning Styles

Learning styles are different approaches or ways of learning. There are three groups of learners based on the way they learn: visual learners, auditory learners and kinesthetic learners. Visual learners learn through seeing and observing. They prefer to read but they don't like lecturing. In contrast, auditory learners learn through listening and talking about things and ideas. They prefer lectures to reading assignments. Kinesthetic learners learn through moving, doing and touching things. They need to write while they are reading or studying.

Tasks

In Task Based Teaching lessons are centered on a task, i.e. the learners have to do a particular assignment. In other words the focus of the lesson is on tasks not on structures. Williams and Burden (1997) define a task as "any activity that learners engage into further the process of learning a language" (p.168). According to Breen (1987) tasks can be activities that range from simple and brief exercises to complex and lengthy activities like problem solving and decision making. Estaire and Zanon (1994) divided tasks into two types: communicating tasks and enabling tasks. In communicating tasks, the learners focus on meaning whereas in enabling tasks they focus on linguistic aspects like grammar, vocabulary, pronunciation, structures, and discourse. According to Stern (1992) tasks provide opportunities to use language. Willis (1996) believes that "tasks are always activities where the target language is used by the learner for a communicative purpose (goal) in order to achieve an outcome" (p.23). Brown (2007) has claimed that tasks have become central in the classroom because of learner-centered approach and the recognition of learners' experience in learning.

Stages of Tasks

A task involves an activity consisting of three stages: the pre-task, the task itself and focus on language (Willis 1996). In the pre-task stage, the topic is defined and essential vocabulary is highlighted by the teacher. In the task cycle, learners perform the task in pairs or in small groups, rehearse their reports before presenting their findings in front of the class. The final stage is for the language focus, during which specific language features that learners encountered in the task are examined and analyzed. Specific language items are practiced; furthermore, feedback on students' performance is given during this stage.

Task Based Teaching

Task-Based Learning refers to language acquisition through doing a task without concentrating on language features. The idea of Task Based Learning (TBL) was popularized by Prabhu (1987). According to Nunan (1989) "Task Based Teaching and Learning is teaching and learning a language by using language to accomplish open ended tasks. Learners are given a problem or objectives to accomplish but left with some freedom in approaching this problem or objective" (49). Willis and Willis (2001) added communication to this and defined the term as, "Task Based Learning (TBL) involves the specification not of a sequence of language items, but of a sequence of communicative tasks to be carried out in the target language" (173). Scrivener (2005) claims that Task Based Learning (TBL) is a general term for some more variations on the exposure-test-teach-test lesson structure. Task based Teaching is a learner centered approach since the tasks are designed for the learners to complete. Negotiation and exchange of meanings are central in the task based learning since the focus is on communication while completing a given task. According to Ellis (2003), "TBL is mostly about the social interaction established between learners as a

source of input and means of acquisition, and involves the negotiation of meaning, communicative strategies, and communicative effectiveness" (p.65).

How Tasks Accommodate Different Learning Styles

Teaching through tasks creates favourable learning conditions for students whose learning styles are varied. TBL involves students in performing tasks relevant to their needs. In doing tasks the learners have to read, discuss the ideas, listen to each other and write something.

Working together enhances learners' positive beliefs about their ability to learn, their aptitude, their self worth and their social acceptance. In addition, it fosters mutual understanding among the learners whose styles are varied and multiple. Willis and Willis (2001) argues that different learners work together to complete the task by using different strategies and structures. It maximizes working at every individual's level and needs by keeping the entire group engaged. Tasks foster group cohesiveness, provide genuine reason for learning by accommodating individual learners' styles and setting common goal for the group.

The positive group atmosphere during the tasks motivates the learners and develops their self image and positive attitude towards the language learning. Ultimately it fosters supportive group attitude and the members of the group listen to one another and collaborate to complete tasks. Trust is developed and empathy to each other's point of view is maintained throughout the tasks, which helps learners to acquire the sociolinguistic competence. The learners feel that they can experiment and play with the language and ask each other questions to clarify things that they do not understand. They help one another; for example, stronger ones can help the weaker ones. As a result, learning becomes a non-threatening shared experience where learners

do not feel exposed. Moreover, the learners are not singled out in front of the class since the sharing and caring is encouraged among the members of the group while doing tasks. The learners learn interdependently as they have to give as much or even more as they get during a task. Furthermore, they have to negotiate for self as well as for the group. During a task learners monitor and evaluate their own progress and others since they are learning from others by interacting with them.

The learners use their language knowledge and resources by experimenting with language, by communicating and collaborating with others during task completion. Target language emerges from students' needs. Language items that learners need to complete tasks successfully emerge in the process and can be recycled at the end of activities. Furthermore, TBL offers reflection on language usage.

Conclusion

Task-based teaching bridges the gap between the whole classroom approach and individualized approach. It fulfills the needs of visual, auditory and kinesthetic learners since it provides appropriate learning opportunities for all of them. TBL promotes independent learning. Moreover, it encourages meaningful use of language and provides non threatening environment for learning.

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FAKE FEMINISM: A RE-READING OF *FROZEN* AND *TANGLED*

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Abstract

A film being one of the most celebrated bodies of entertainment has the power to exert influence on the audience. During its course of evolving into a mass entertainment industry, it underwent innumerable experiments. The creation of animation movies was one such experiment that accomplished the desired result, as it could captivate the minds of many. But a scrutiny of these movies reveals the fact that, most of the animated movies have the tendency of normalizing the male dominance, though they are mostly women-centred. The female characters in the movies seem to consider their subordination as an ineliminable fate. They are often stereotyped as tender, self-sacrificing, feeble, forgiving and most importantly, they are delineated as objects, with beauty as their only asset. But we could witness a break away from these trends in recent years. *Frozen*, an animated musical fantasy film directed by Jennifer Lee and Chris Buck had hit box office in 2013, achieving a significant commercial success. The film deviates from the usual tone, as it tells the story of a valiant princess who leaves her kingdom along with an ice man and his loyal reindeer, in search of her sister whose icy powers trapped her kingdom in eternal winter. Another animated film that received much criticism was *Tangled* (2010), the most expensive animated movie ever made. The movie, directed by Nathan Greno and Byron Howard tells the story of a young princess with long magical tresses, who pined to leave her concealed tower. Later, she makes her way out with the help of an intruder, and thus goes against her mother's wishes. This paper aims at a comparative study of the movies *Frozen* and *Tangled* and also tries to explore how these movies that outwardly appear feminist still seem to stick to the gender stereotypical concepts when examined closely.

Keywords: Fake feminism, male dominance, beauty, stereotypes, gender

Introduction

The position of women in Disney Films has always been a matter of discussion. Elizabeth Bell, a critic of Disney Films categorised women into three according to their age, "the teenaged heroine at the idealized height of puberty's graceful promenade", "female wickedness ... rendered as middle-aged beauty at its peak of sexuality and authority", and "feminine sacrifice and nurturing ... drawn in pear shaped, old women past menopause, spry and comical, as the good fairies, godmothers, and servants in the tales". So there exists a certain pattern in the construction of every female character. The female characters in the movies are often stereotyped as tender, self-sacrificing and also incapable of getting rid of their wretched life. The 2013 movie *Frozen* depicts a different plot line which is highly emotional as it pictures unconditional love between two sisters Anna and Elsa, with the latter having the power to create ice. One night Elsa

unintentionally hurts Anna and their parents learn that Elsa has no control over her powers. Their parents decide to keep Elsa away from Anna until she learns to control her magical powers. Later, after the death of their parents Elsa gets ready for coronation but unable to control her magical powers she runs away leaving the kingdom buried in ice. The film is the journey of Anna who goes in search of her sister Elsa to bring her back and to restore their kingdom (Arendelle) from eternal winter. Another movie *Tangled*, which is based on the fairy tale "Rapunzel" by the Grimm brothers'. The title of the movie was changed from Rapunzel to *Tangled* before its release in order to market the film as gender neutral. Rapunzel, the central character of the movie is a princess who is shut in a tower by Gothel who pretends to be her mother. She raises Rapunzel as her own child so that she can use the magical powers of Rapunzel's long golden hair, to stay young. Flynn, a local thief (also the narrator)

once bumps into Rapunzel who persuade him to help her get away from the hidden tower, and in return she promises him to give back the crown she stole from the palace. The two set out of the tower and Gothel soon finds out that Rapunzel is gone. Gothel follows them and tries to convince Rapunzel not to trust Flynn as he would leave her as soon as he gets back the stolen crown. Due to some mishaps, Rapunzel misunderstands Flynn and doubts whether Gothel was right about him, and she is taken back to the tower. Rapunzel later realizes that she is the lost princess of the land who was stolen from the palace by Gothel so as to use her magical tresses. Rapunzel is finally seen ruling the kingdom after re-uniting with the king and the queen.

Interpretation and Discussion

Feminism does not mean to devalue or dishonour men; it is an ideology that seeks both woman and man equal rights. It advocates equal opportunities for both the sexes and treats them as equal. In *Frozen* the ice queen Elsa does not have the courage to resolve the problem. Instead she escapes from her Kingdom. After her escape she builds an ice castle and wears a pretty dress which reflects an average conventional animated female character. Even though the other protagonist Anna is portrayed like a women hero she is also bounded by silly feminine wishes like, a hero's arrival, love and marriage. Her songs "I suddenly see him standing there.. A beautiful stranger tall and fair...." "a chance to find true love" opens up the desire to find her true love which is a traditional feminine aspect. By taking her own decision does not mean that she is free from her what is stereotyped as feminine dreams and desires. This is evident in the depiction of the day of coronation. When she meets Hans, the Prince of Sothernlands, she suddenly plans to marry him. Anna who seems to be strong and powerful; but when we focus on her journey Kristoff, a man who accompanies Anna, always saves and helps

her. Like the commonly followed traditional plot line here also a man saves his lady love and helps her reach her destination and thus reinforcing the concept, man as the protector or saviour. Disney film depicts female characters as emotionally weak. Here even though they are projected as strong both Anna and Elsa were emotionally weak. Beauty and appearance is another typical characteristic of a female character. Here also we can see that both the female protagonists match with the stereotypical concepts of appearance. The male characters in this film are idiotic and wicked. While Hans is depicted as an evil hearted man who is cunning and greedy for power and money Kristoff is little bit idiotic.

Tangled has always being seen through a feminist lens. Many applaud the movie saying that it has elements of women empowerment, as the central character Rapunzel is a powerful lady with her long magical tresses which she often uses as a weapon. In many parts of the movie it is the heroine (Rapunzel) who saves the hero (Flynn) from all the troubles he gets into, and finally she even prevents him from dying and brings him back to life with the help of her magical tears. While celebrating the movie as feministic, a good dissection can put forth the hidden elements of fake feminism. A recurring joke in the movie that attracted attention was, 'frying pans prove to be more useful than sword'. This was supposed to be subverting the gender roles but a closer look makes us question why is it always 'the frying pan' that is associated with women and not the sword. Similarly Rapunzel who was able to save Flynn from many troubles should be inarguably cleverer, but she seems to be chained in the tower for eighteen years, and it is only after she meets Flynn, she is able to escape.

A comparative study of *Frozen* and *Tangled* helps to analyse these films more closely. Every Disney movie has a male lead role whose main job is to accompany the female characters. While Kristoff plays this character in *Frozen*; it is

Flynn who accompanies the heroine in *Tangled*. Rapunzel in *Tangled* is well read, studies astronomy and is a great painter, even though she spends most of her time doing household chores. On the other hand, the two Princesses Anna and Elsa do not seem to possess any such qualities as Elsa spends most part of her life in exile doing nothing and Anna is found making moronic decisions. Every Disney movie has an evil character in the tale. When *Tangled* reveals the negative character Gothel initially, it is only at the end of the movie that we get to know the negative role in *Frozen*.

Conclusion

Apart from being an art, films can be considered as a tool of social reform, as it is a clear reflection of the society we belong to. Therefore, some of the socially constructed stereotypes are expressed in films as well. Even though the moving centuries could erase the male dominance over the female to some point, it is not difficult to find that the society still

sticks to the old notions of male dominance. This tendency can be seen in films too. There emerged some revolutionary changes like the 'women hero' concept, but there still exists an undercurrent notion of the need of a male protector or saviour in almost every Disney movies. Even while some movies were popularized under the title 'feminist movies', they always proved the other way round in a closer examination.

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THE ANIMAL'S WORLD PORTRAYED BY TED HUGHES

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Abstract

This paper studies about the poems of Ted Hughes how it portrays the animal world which depicts the wilderness, the untamed spirits, at the same time reveals perfectly controlled syntax. His poetry for the most part, displays extreme seriousness, vivid, violence, bursts of painfully accurate analogies and appropriate metaphor.

Introduction

The poems of Ted Hughes show that "his world is full of mystery and he always wants to explore the tremendous energy manifested in the world of nature and animals, birds and plants. He has even paid attention to a small plant or flower like snowdrop or water lily." (Laurence, 2000:13).

"He loves creating a myth with different animals like the 'crow' that gives a new dimension to the readers". "He also advocates animal rights in his poems which also secure his position as an Eco-critic". It is this great emphasis on the position of animals which makes work come under Eco-criticism with special attention to his poems like "The Hawk Roosting", "The Hawk in the Rain", "An Otter", "Thrushes", and "The Jaguar". (Laurence, 2000:17).

The nature poems of Hughes exemplify the superiority of nature and animal world to the human world. He has been rightly classified as an Eco-critic because of his preoccupation with the wild life.

In Hughes's view, animals do not pretend as human beings always. They do not hide their violence and cruelty. "D.H. Lawrence in contrast has also studied the power, energy, and single mindedness of animals in his "Birds, Beast, and Flowers". However, Hughes does not sentimentalize or rationalize animals. His animal poems are informed by empathy as well as detachment." (Laurence, 2000:19). In comparison with Samuel Beckett who has used animals like sheep, dogs, and parrots in his plays to express his disgust and contempt for

the human and the rational, Ted Hughes's animals have a central position in forcing the reader to think of the differences between what is natural and human and man-made. His animal world has a deep philosophical and intellectual message to convey to the reader. In his early poems he tells the reader that they (animals) were living the redeemed life of joy" as he stated in 1965. (Gifford: 7)

As a typical poet of nature in all its good or bad sides, Ted Hughes finds that the only cure for modern man's psychological and emotional problems is to have intimacy with the world of nature and its creatures. It is a possible solution for man's distance from fellow creatures. The reason behind all this is that there is a deep connection between animals and the divine world " and that humans are separated from a world that is sometimes termed "The animal / Spiritual consciousness" (Gifford: 40)

It is important to note that industrialization and technology played a bad role in destroying nature and its mysterious and fascinating world. Then Ted Hughes's emphasis is on this return to nature, instincts, free desires and liberation from calls to nature by French philosopher Rousseau and the English romantic poet William Wordsworth. However, as will be shown in the following pages, Ted Hughes's natural world is not always fine and noble. It often has savagery, cruelty, and destruction sides as seen in his "Hawk Roosting" for instance.

Ted Hughes's animal poetry matures with the poet himself. His vision of life, man, animal and the world can be clearly traced if we read

his poems chronologically. That is the reason why this chapter will primarily use a chronological criterion as the only means of imposing some logical pattern on the development of Ted Hughes's "violent" art.

Hughes's poetry engages a special position in modern British literary scene as it employs a fresh style, imagery and many new topics related to man and his world. Hughes, at forty-three, appears as one of the most gifted poets of twentieth-century English writing. As seen through his animal poems, he incorporates such a great amount of animal imagery and of such force into his poetry that the reader cannot help but view himself, in every phase, reflected both on the outside and inside of those animal eyes. References to animals appear as the technique for increasing the impact of the poetry.

Ted Hughes's animals are the clear manifestations of a life force that is distinctly non-human or rather non-rational in its source of power. By exploring the animal energies of these animals, Hughes probably attempts to seek a re-alignment with the unknown forces governing the universe. S.Hirschberg points out that through his animal poems Hughes "immerses himself in the dark, irrational forces around and within him in order to purge himself of the artificial social construct, the personality." (Hirscheberg, 1981 : 12)

One of the admirable qualities which Hughes finds in animals is the fact that they live completely as the physical level. Accordingly there is daily violence and continuous struggle to defeat or force its will.

The bull in 'The Bull Moses' (Hughes, 37) inspires not only fear but also fascination in the poet. While he celebrates the tremendous sense of the bull's vital and potent energies of its animal life, he is also aware of the bull's hidden, dangerous force 'in the locked black of his powers'. Like his hawk, the bull is also single-minded, vital, undeterred by conscience or self-consciousness, and violent in function. He lives in a world that has no time or death. The

blackness of bull's powers in fact, corresponds to the darkness within us:

The warm weight of his breathing,

The ammoniac reek of his litter, the holy-tongued

The dark, vicious, and uncontrollable forces embedded in one's subconscious also invade one's dreams and nightmares as crabs. 'Ghost Crabs' (King , 1979: 124) creates a sense of 'weird phantasmagoria' (King , 1979 : 124) in which crabs are the symbolic representations of these destructive forces that lurk in our subconscious. They come out of the sea at nightfall when the sea darkens. They belong to the subterranean world of the 'Pike'. With slow, and powerful advance, these ghost-crabs invade the land, moving towards the sleeping town. They fasten on all human lives, dominating men's thoughts and inducing their nightmares. They hunt, fight and breed in man's mind. They are the forces of that continuum which connects man with the non-human world and which he prefers to deny. Both 'Ghost Crabs' and 'Pike' (Faber: 1960,56).

'Crow' is Hughes's highly complex personal symbol an objective correlative, through which he expresses his powerful emotions and complex ideas. Hughes's choice of 'Crow' as his personal symbol is quite interesting. In folk mythology the crow is an animal figure associated with the twin motifs of death and guilt. He is black, ugly, solitary, the largest, the most intelligent and the least musical of all birds. He is the embodiment of boldness, intelligence, adaptability to change and twisted vitality. But for Hughes, Crow functions on a number of levels: he is an elemental force in the universe as a projection of man's instinctual nature and as a symbol for destruction and death. Thus, to sum up, Crow is a demon, and a human all at once. This symbol helps Hughes to explore the realm of the unconscious of human beings.

Ted Hughes's 'nature poetry' comprises mainly of his poems that explore man's relation

with 'animal life' and 'landscapes' - both constantly interacting with the elements of nature. His nature poetry predominantly deals with the problem of modern man's alienation from nature. It is also an attempt to reunite man with nature.

In Hughes's view, modern man has discarded his world of feelings, imagination and pure instincts which is true to nature. But he has done so, at the cost of his own existence. So, Hughes's nature poems, on the one hand, hint at modern man's present perilous existence and on the other, attempt to redeem man from his own predicament.

However, Hughes attributes modern man's alienation from nature to his self-consciousness or his rational consciousness, to his religious compunctions and finally to his slavery to science and technology.

In contradiction to modern man and his flaws Hughes's animals are endowed with certain significant qualities: they are distinctly non-rational in power, they are single minded in their action, self-centered, devoid of fantasy and act instinctually so as to condemn duality in man. Unlike man, they cope with elements perfectly to show their unity with nature and by innuendo, man's alienation from nature. Through these poems Hughes evokes the pre-historic world that was obviously connected with the lost instinctual energies and attempts to put man in touch with those lost archaic energies. P.R. King says that Hughes's animals are not mere descriptions of creatures but are intended as comments on aspects of human life. (*Nine Contemporary Poets* p.115)

Thus Ted Hughes assumes a variety of roles as a fox, a hawk, a jaguar, an otter, a thrush, etc. Very often he is the protagonist as perceiver registering some startling or terrifying quality like the energy of the elemental energy, an immense pike, but making no claim to embody it in his own personality. At times, he can be a mere passive on-looker involving in recording and recreation of a slow movement in the midst

of violence and suddenness.

The voice or tone in almost all his poems is that of an omniscient narrator, and since Hughes is a poet of experience, his poetry, in this sense, is subjective and supremely and obsessively autobiographical. The following study of Hughes' animal poems exemplifies his attitude to nature and animals.

In another poem *The Jaguar* Hughes, again presents a simple contrast between the animal and the human, between the enraged freedom of the caged jaguar at the zoo and the fear and admiration of the onlookers, between the primal energy in the animal and the baser nature that is latent beneath human rational control. In fact, it is an encounter taking place between civilized man, in reality, the 'fallen' natural creature, looking at his own superior self which continues to exist outside him in the jaguar. This jaguar is enraged because he is caged, because he is blinded by the fury of his eyes, deafened by the beating of his own heart and he has no more freedom than a **Machine**:

More than to the visionary his cell:

His stride is wilderness of freedom: ('The Jaguar', *The Hawk in the Rain*, p.12)

The Thought-Fox, the first animal poem Hughes ever wrote, is also an evocation of the vital, somewhat terrible spirit of natural life that summons what is 'both a fox and a spirit', (*The Poetry in the Making*, p.20). The poem is a blend of poetic incantation and self-revelation that embodies 'a psycho-physiological process of imaginative projection' (Ekbert Faas, p.60).

The Thought-Fox is a poem about writing a poem and its theme is 'inspiration'. The fox metaphorically stands for the inspiration, which the poet hopes to get poetic creation. Thus Hughes establishes a contact between man and nature. The 'dark night' itself stands for the deeper and more intimate darkness of the poet's imagination in whose depths an idea is mysteriously stirring. The white page is like the snow and with the verb 'entering' the fox enters in and 'sets neat prints' on the page:

Till, with a sudden sharp hot stink of fox It enters the dark hole of the head. ('The Thought-Fox', *The Hawk in the Rain*, p. 14)

In his powerful poem on the pike Hughes attempts to explore the unconscious realm of hidden, dark evil forces that inwardly troubles man. 'Pike' is Hughes's supreme construct with a series of descriptions, anecdotes and impressions that build up the single theme.

The poem is a sort of magical incantation and further, the language which he employs to describe the pike, gives the ordinary fish a supernatural attribute. But nonetheless the poem is constantly suggestive of the human. The pike is the most vicious and the most voracious of the British freshwater fish. It devours not only other fish but other pike. The cannibalizing pike are 'a life subdued to its instrument'.

The pike's dance is a macabre celebration of timeless, instinctive destructiveness and its murderous fascination is irresistible:

Three we kept behind glass,
Jungled in weed: three inches, four,
And four and a half: fed fry to them-
Suddenly there were two. Finally one
With a sag belly('Pike', *Lupercal*, p.56)

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HANGING LIVES BETWEEN TRADITION AND MODERNITY: AN INSIGHT INTO NARAYAN'S KOCHARETHI: THE ARAYA WOMAN

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Abstract

The Malayarayar tribes were the rulers and protectors of forests and hills until the intrusion of outsiders who started exploiting the forest for human inhabitant and living. The word 'Mala' is a Malayalam word which gives the meaning of 'hill' and 'arayar' means 'ruler'. Kocharethi is acknowledged as the first fictional attempt to reconstruct the history of the adivasis' negotiation with the forces of modernity in Kerala. The Novel is more of a description of a community as Narayan admits that he wrote the novel drawing upon his childhood memories, stories narrated by his grandfather and the rituals performed in his time. The word 'Kocharethi' stands for Araya women which expresses their echo that they are neglected and completely forgotten. The novel maps the transition of the Malayarayar tribe from tradition to modernity resulting slow erosion of the roots of their community within the imagined boundaries of the nation in the last decade of the twentieth century. The novel presents contrasting images of the Arayars in the backdrop of conflict between tradition versus modernity. The forces of modernity rob the tribe of its essence and essentials leaving them at the losers' end.

Keywords: modernity, tradition, exploitation, intrusion, erosion, indigenous.

Introduction

Narayan, Kerala's first tribal writer, wrote *Kocharethi* in the year 1998 in Malayalam. It was translated into English in 2011 by Catherine Thankamma titled *Kocharethi: The Araya Woman*. Narayan's *Kocharethi: The Araya Woman*. The novel narrates the story of Kunjipennu, the protagonist of the novel, a beautiful and young tribal woman who marries Kochuraman, an orphan against the traditions of their community. Kunjipennu's daughter, Parvati joins in a local school of the village and later gets through college and finds a job in Kochi where she marries against the wishes of her parents and slowly begins to distance herself from her parents and the community. Kochuraman falls sick and gets admitted in a city hospital. Kunjipennu along with Kochuraman flees away from the hospital mortally scared of English medicine and operation.

Material & Methods:

G. N. Devy's book entitled *A Nomad Called Thief*, helped to conceptualise the framework of the paper, discusses the silent exploitation of tribal communities, threat to their physical environment and to their knowledge system.

The essays in the book highlight the different phases of exploitation suffered by the adivasis. It gives a holistic view on the tradition, culture, literature and their thinking in the past and in modern time. G.N. Devy discussed certain questions relating to the sufferings and problems of tribes. Indra Munshi's *The Adivasi Question* is also a commendable source which underscores the issues concerning the adivasis in a historical context and discusses the challenges they face today. The adivasis are attached with the land they possess and live with unity in the forest without disturbing the eco system. The book describes how the tribes are separated from their possessions and disposed by the government policies. Sociological critical approach and methodology is followed to review the paper.

Interpretation & Discussion:

Tradition Vs Modernity: Narayan underscores the Arayar's struggle over the changes brought by the modernity through the characters Kochuraman and Kunjipennu reluctant to accept the traits of modernity. The arrival of Aashan, and his initiation to start school in their hamlet completely leaves Kochuraman baffled in the beginning. Aashan educates Kochuraman

and Kunjipennu about the importance of education and school. He encourages Kochuraman and his people to set up a school which ultimately paves the way to introduce education in their village. Though Kunjipennu is well-ahead of her time being bold to many of her choice and to provide education to her daughter, but partially raw in her tribal beliefs. At this juncture, Kochuraman and Kunjipennu hesitate to send a teenage girl alone to the City College and predict some bad signs. Kochuraman anticipates the effects of modernism when Parvati expresses her strong determination to continue her higher education. However, Parvathi's stubborn attitude makes Kochuraman to join her in college for higher education who earns a job in Kochi. Kochuraman and Kunjipennu dreams that their children may go to school and learn some basic things which will be useful for the existence of their community whenever they confront the outsiders. G.N. Devy observes that the education in the tribal communities hardly helps their own people:

The communities, which are developed, take advantage of the schemes. Also, the educated tribal exploits his uneducated brother and thus manipulates the system and his own community. Most families do not know of tribal welfare schemes. (A Nomad Called Thief, 106)

Tribes are cheated by their own educated tribesmen and the outsiders. The landlords and merchants take advantage of the innocence of the Arayars and easily cheat them by charging heavy interest on their loan.

Narayan tries to convey the concept that education is good for leading a better life, but at what cost? He argues that they need education for betterment but certainly not at the cost of losing the identity of their community and existence. G.N. Devy in her interview with the tribes of Tejgadh village about the impact of modernity in their lives, Subhash Pawra an adivasi scholar comments:

These days, an educated person's education is only towards western, scientific knowledge. Uneducated persons alone are interested in acquiring this system of knowledge after their day's work is over. Educated persons deprive themselves of this knowledge. (A Nomad Called Thief, 118)

The encroachment of modernity into their lives create fear in Arayars that they may lose their native roots and completely depend on the modern methods of living which is alien to them. Aashan introducing education in the village, Parvati stepping out of the village for higher education and marrying a stranger, Kochuraman admitting in City hospital for operation etc., are new and never experienced by Arayars before which make them fear of forgetting their ancestral roots. Narayan presents in *Kocharethi*, the struggle of his people with the approaching of modern elements into their lives which become a hindrance for their recognition and identity within their established world.

Narayan narrates the inquisitiveness of the villagers to see Parvati when she returns home on vacation from city. She leaves home to marry Padmanabhan, her schoolmate and starts living in Ernakulam. When Parvati comes to her house after joining in new job, "some women came to see Parvati who carried the tag of being a woman employed in a town. They wanted to know about life in the town - the living conditions, office, job, the glamour of urban life." (188)

Modernity overtakes their lives and they prepare to lose their tribal names like Chirutha, Kunjan, Kela, Ittyadi, Mundan, Puliambulli, Kunjikuttan etc; and turn to modern names like Padmanabhan, Raghavan, John, Samuel; they lose their tribal charisma in their living and eventually becomes the victims of modernism. Ittyadi explains his children that Arayars get their family names after the arboreal names. In general, people get their family names after the names of their fathers, grand fathers and fore

fathers. Whenever some officers visit their village, they call them with the names of the trees; that becomes their family name. When a few village girls gather in front of Kochuraman's house; Mathi, the caretaker of Kochuraman's daughter, explains that:

Arayar get their family names from some tree or rock- *Koombangalil*, *Varikkamakal*, *Murikkathani*- these are the family names. Isn't it a maruthu that stands near Kunjipennu's home. That's why their name is Maruthunkal. Who decides these names? When they arrive, the forest officers call each Arayan and ask details like, isn't the house next to the thanni tree yours? That becomes Thanimootil. (85)

Arayars are uprooted with the changes brought by modernity which influences their language, culture, tradition etc. However, they welcome a few elements of modernity which could not affect their culture and assured their betterment such as education, modern medicine etc. Indra Munshi rightly comments:

Adivasi language, way of life, social organization, cultural practices, rituals related, for example, to marriage, birth and death, are not given up totally, but most often elements of the new religion are incorporated within the framework of the adivasi religion and culture. (Adivasi Question, 02)

Kochuraman witnesses sudden changes in living conditions brought by intrusion of modernity in their lives besides the natural disaster. The novel takes an ironic turn when his health deteriorates and admits in a city hospital for modern treatment and operation though runs away from the hospital, afraid of English medicine. Modernism and depletion of nature results drastic changes in the life of Arayars.

Findings & Results

The novels trace the three phases of change in the lives of tribes. The first phase is the scenario under colonial rule, witnessed in the novel. Arayars leave the native, when nothing is left for them to seek a change honouring their

tradition and culture towards a new beginning. They silently bear exploitation. The second phase describes their scenario of post independence period. The tribes don't accept injustice done to them silently; instead they strongly protest and revolt against all the odds. The third phase of change is observed towards the end of 20th century. Narayan places his Arayar community hanging in between tradition and modernity. They neither seek change nor protest towards the changes brought by modernity. They put the mask of modernity for survival because the modern society does not accept them as they are. They helplessly look back to their indigenous tradition which is disappearing at a rapid rate. They are seen hanging in between their uprooted tradition and the modern world with which they cannot cope with.

Conclusion

Not much is known of the emotional trauma the Adivasis experienced during the transition time in India. The tribal story is not known to the public as they only endorse the open story known to everyone. Therefore a push up is necessary to accelerate the momentum started in the 1980's to preserve the rich tradition and culture of tribal communities which is fading away with jet speed. Rituals, traditions, myths, are all disturbed with the erosion of the tribal lives and their holy communion with nature is shattered. G.S. Jayasree writes that "Kocharethi is the first fictional attempt to reconstruct the history of the adivasi's negotiation with the forces of modernity in Kerala" (Introduction, xxvii) There is an immense need to recognize their deep anguish that they experienced the separation from their language, tradition, rituals, taboos, myths, nature, and land. Time has come to make their untold saga told loud before public. The exploitation of their lives in the name of progress leads them nowhere.

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AUTOETHNOGRAPHY OF COLONIZED: A STUDY OF JEAN RHYS'S WIDE SARGASSO SEA AND JUMPHA LAHIRI'S *THE NAMESAKE*

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Abstract

All pieces of writings or literature are in some ways or another autobiographical for they show authors' perceptions and preferences in their choices of topic, writing style etc. In this form of writing the author fix/puts himself/herself in their writing or accompanying to the subject/character in hand to explore their feelings and personal experience towards wider cultural, political and social context. Taking this into account, this paper attempts to focus on a form of writing wherein an author uses self- reflection/replication to reconnoitre their personal experience in the culture submissively to look back on self and look more profoundly at self-other interaction in Jean Rhys's *Wide Sargasso Sea* and Jumphah Lahiri's *The Namesake*. Rhys puts herself in the place of Antoinette Cosway Mason Rochester in order to give voice to the voiceless so-called, "subaltern" and in fact, it is Rhysunder went or experienced a similar kind of identity crisis in her life due to creolization, hybridity and all. Lahari expressed her own experience and feelings through the character called Gogol who suffered due to the identity crisis and cultural clash etc. Lahari also experienced the similar kind of situations in her life. As a matter of fact, it is she who just disguised herself in the character called Gogol. Hence, it tries to bring out how the writer/author explores his/her self (personal life incidents or experience) in a disguised form through their fictional characters which are by some means devastated by the community.

Keyword: Autoethnography, creolization, hybridity and cultural identity, longingness

Introduction

Autoethnography is a form of writing in which an author explores his feelings and experience accompanying to the story, a kind of self- a reflective form of writing in the social contextual. It takes account of personal thoughts, feelings, stories, and observation as a mode of understanding the social context. The term *autoethnography* refers to an assortment of interpretation and controversy; as a result, there is no clear or exact definition of the term. It also refers to ethnography of one's own group but moreover refers to personal narrative or writing. However, autoethnography is a genre or field that places the self of the writer/researcher within the social framework. According to Ellis (2004), Autoethnography "as a form of ethnography", he writes "part *auto* or self and part *ethnic* or culture (p.31) and "something different from both of them, greater than its parts" (p.32). In addition to this, Ellingson and Ellis (2008) say, "whether we call a work *an autoethnography* or *ethnography* as much on the claims made by authors as anything else" (p.449). Therefore, autoethnography writing is just merely

shedding light on their over-all communication with that plot setting by making their emotion and thought visible to the reader.

The term autoethnography is liable to various translations and some dispute. It can allude to the ethnography of one's own gathering yet in addition to the utilization of personal/individual story in ethnographic written work. In some cases, these two implications cover, however they may not. In the two cases, in any case, autoethnography is a kind that places the self of the researcher as well as narrator inside a social setting. It alludes to works that incite inquiries concerning the idea of ethnographic learning by upsetting the industrious polarities of insider versus untouchable, detachment and familiarity, target spectator versus member, and individual versus culture. Autoethnography, comprehensively imagined, remains at the crossing point of three kinds of portrayal and basic reflection that may cover in a specific work. These incorporate pictures of a social congregation the writer anthropologist are partnered with; life writing or other personal acts that fuse ethnographic depiction of their social get-together; and

anthropological written work that includes reflexive portrayals of research encounters amid ethnographic hands-on work. At the point when the expression "autoethnography" is related with an overemphasis on the experience/familiarity and emotions/feelings of the writer, alternate implications and ramifications of the term might be eclipsed and its incentive to basic viewpoints in anthropological research reduced. Writers like Salman Rushdie's *Midnight Children*, Rushdie disguised himself as Salim Sinai and Nirad C. Chaudari's *The Unknown Indian* where he portrays his own personal life experience and everything, Mahatma Gandhi's *My Experiment with Truth* are some other works which come under autoethnography writing.

Characters: a self-reflection

The *Wide Sargasso Sea* is the narrative of the insane first spouse of Rochester from Jane Eyre. Rhys was spooky by the figure of the primary Mrs Rochester, this distraught spouse of Jane Eyre, whom we know just by Rochester's one-sided and supremacist portrayals of her. *Jane Eyre* Subsequent to perusing this novel Jean Rhys is especially moved by the character of Bertha Mason and the portrayal of her in the novel Jane Eyre. So Jean Rhys chooses to offer a voice to the voiceless Bertha who caged in a dark room like a beast and represents so-called savage/uncivilized in the novel. Rhys puts herself in the place of Bertha Mason and created a fictional character called Antoinette Rochester Cosway in her novel *Wide Sargasso Sea*. Antoinette is a blend of Bertha and Jean Rhys' infuriation towards the oppressors or the colonized who tries to eradicate their own particular personality and self through overwhelming them. By influencing utilization of this kind of narrative style, she can re-create, restrict and change vernacular through her expulsion of what starting at now exists. Jean Rhys' *Wide Sargasso Sea* is set in the rich, overwhelming scene of Jamaica in the 1830s.

Europeans conceived or living in the West Indies, instructed to think about England as "home," they were likewise socially stamped and prohibited as substandard colonials. In the meantime, they were racially and institutionally special in connection to the African individuals who existed as bound work and subalterns. Antoinette does not have a place solely with one world or the other, on the opposite; the two societies have left an impossible to miss check on her: her blood is half European and half Caribbean and she has an over-innovative, adolescent personality as well as a fascination for European solace and control. As she can feel these contradicting powers inside herself, she endeavours to discover a place in one universe or the other, endeavouring to strip herself from all that isn't absolutely White or simply Black. Society showed her that distinctive social components and veering emotions can't exist together, persuading that her inward many-sided quality is in actuality a psychological maladjustment, some kind of schizophrenia. As Antoinette turns out to be progressively edgy in search for social acknowledgment, she changes between endeavouring to fit herself into first the part of Caribbean local and afterward that of a white English young lady. Through connections with a dark companion named Tia, the peruse watches Antoinette going up against more dark qualities in her endeavours at fellowship with a dull cleaned kid. Such a movement towards being named a "white nigger" alerts her mom, who's endeavours to connect herself with whites have prompted her engagement to the Englishman known as Mr. Mason. Pundit Lee Erwin offers his concurrence on this part of Antoinette's mission for having a place in his announcement, "Having been subjected to both her mom's endeavours to influence her "to white" and to the metropolitan view that the exertion is a disappointment, Antoinette will attempt to be dark, not an atypical "white nigger"" (209). After Mr. Mason turns into her stepfather, she tries to state her darkness again

by calling him her "white pappy," a term the editorial manager Judith Raiskin notes Jamaican slaves snidely used to allude to their lord (Rhys 20). Not exclusively does this demonstration symbolize Antoinette's endeavours to distinguish her as dark, yet it likewise shows the feeling of subjugation she feels under the white man-centric framework exemplified in the character of Mr. Mason.

Being a Creole herself and made her fictional character Antoinette in the novel, reflects her own personal experience and feelings. Rhys was conceived in Dominica, the girl of a Welsh specialist and a white Creole mother. She moved to England when she was sixteen. The protagonist was naturally introduced to an onerous, colonialist society, Creole heiress Antoinette Cosway like her own birth a mixed generation or hybridity. She makes use of her conditions/experiences; the agony, the crudeness and the injuries as the material from which she keeps in touch with her fiction (Carr, 3). Undeniably, a considerable lot of her writings have been comprised of parts of her own self. After marriage, Rochester constrained Antoinette to move from Jamaica and named her as Bertha Mason without her knowledge keeping in mind the end goal to live in England. Here, Antoinette character is addressed and lost her own personality because of the name and territory change in light of the fact that both don't belong to her at that point why she feels typical and great which prompts a question.

Disregarding its relative curtness, Wide Sargasso Sea contains an exceptional measure of profundity and an apparently boundless number of aspects from which one can find new facts. Rhys' mind-blowing development of Antoinette persuades peruses to dive all the more profoundly into her character and perceive that the extraordinary personality she creates names her neither dark nor white, neither colonizer nor colonized. Rather, this solid Creole lady is made out of a blend of socially credited qualities that nullify

themselves, leaving just the self-sufficient womanliness she sees displayed in Christophine and her rich Caribbean culture. Drake says that Antoinette's triumph toward the finish of the novel "her definitive recovering of a personality stolen by social government". In actuality, notwithstanding, Rhys does not depict a character who recuperates her feeling of self from the cruel grasps of an uncalled for society, but instead finds it in the midst of the extremely social limitations that culture forces upon her. Rhys also experienced a kin kind of ambivalent self-identity crisis, whether to consider herself as a West Indian? Or English writer? Or French writer? Or Caribbean identity. Rhys herself expresses that "I don't belong anywhere but I get very worked up about the West Indies. I still care..." Rhys couldn't endure the way Rochester treats his wife Bertha Mason subsequently she places herself in the place of Bertha with her own scrupulous experience amid the colonization. Rhys enables Antoinette to transcend her circumstance by looking for conclusive requital on Rochester and increasing back her autonomy, her rational soundness and her life, reminiscent of how she return after about twenty years of hole in the written work field in the wake of confronting numerous battles and obtains recognition. Her early four books are said to depict the same lady with various names and minor subtle elements) at various phases of life, all floating, miserable, temperamental, however with clear self-learning and comprehension of others.

In Lahiri's *The Namesake* we could perceive how Lahiri masked herself in the novel through the fictional character called Gogol, the hero of the novel who is conceived for American Indian parents, Ashoke and Ashima Ganguli who settled in the United States. The two come across in Calcutta, where their marriage was organized by their family members. At first, Ashima was hesitant to relocate America with a man she scarcely knew, however familiar with it and brings forth a kid in the doctor's facility in

Cambridge. Resulting Bengali custom/impost, the child is to have two names—a pet name, for utilizing just by family and dear companions, and a "decent" name, to be utilized wherever else. Ashoke chooses his kid's moniker or pet name ought to be "Gogol", after his most loved writer Nikolai Gogol, the Russian writer and named him as Gogol legitimately too. Gogol's father grasps their new life, while his mom yearns for her country, India. As Gogol enters school they endeavour to change over his surprising name to a more ordinary one, however, the kid stolidly rejects the progress, denying winding up, as considers it "somebody he doesn't know". Before long he laments his decision, as the name he has clutched see progressively strange. Here, the comparative sort of circumstance experienced by Lahiri likewise, she has some sort of character issue with her genuine name and much perceived by her nickname, who was conceived in London and raised in South Kingstown Rhode Island and America by a mother who needed to bring up her kids to be Indian, she found out about her Bengali legacy from an early age. She is widely known by her nickname as 'Jhumpa Lahiri' when she did kinder garden her educator considered it simpler to articulate than the real/original name, Nilanja Sudeshna. Destined to Bengali exiled person parents and recently touched base in the United States from London, She needed to catch right on time with inquiries of character, and the effect of this is discernable. Like her mom, in the novel Ashima who needs to take after Indian custom and culture in the United States and dependably ached to backpedal to her own particular nation, India. Gogol too experienced comparative sort of identity because of his name and culture like Jhumpa in his life.

He acquires not just his parent's lifestyle or looks, yet additionally acquires a similar agony of being lost amidst an outsider culture. Gogol is malcontent with his name and loathes it for lacking dignity or monstrosity. A name is a

basic ID tag to the world yet Gogol, when his teenagers dislike his name to such an extent that "he came to despise question relating to his name, abhors having continually to clarify. He abhors telling individuals that it doesn't mean anything in Indian... he detests that his name is both senseless and hard to comprehend, that it has nothing to do with his identity, that he is neither Indian nor American yet of everything Russian". Truth be told, the title "The Namesake" mirrors the battle of Gogol Ganguli experiences to a character with his uncommon name. His battle for building up his singularity is twofold. The name that eventually characterizes a person's singularity turns into a weight for him. It doesn't give him a character, however, places him in a quandary, with respect to his unique personality. Also, as an offspring of foreigners in America, he determinedly needs to battle with clashes emerging because of his sense effects and loss of identity. The novel is self-portraying in depicting the repercussions of what the offspring of settlers need to encounter when they are appointed to conceive in a nation which does not have a place with their people. Jhumpa Lahiri, self's identity an offspring of an outsider couple, had conceded in a meeting, "I needed to satisfy my parents and live up to their desires; I additionally needed to meet the desires I put on myself to fit into American culture. It's an exemplary instance of isolated character, however relying upon how much the migrants being referred to will acclimatize, the contention is pretty much articulated. As a youthful kid, I felt that the Indian piece of me was unacknowledged and in this way some way or another nullified, by my American condition and the other way around; I felt that I drove two separate lives.

Gogol who despises his name, without precedent for his life, takes a free decision and chooses to get it changed to Nikhil. It is as Nikhil; Gogol faces the difficulty of setting up his genuine character. He discovers it

confounded to recognize that Gogol and Nikhil are both his very own piece singular self and torn between this battle he feels as 'If he's cast himself in a have acted the influence of twins, unclear to the stripped eye, however in a general sense extraordinary." He is having two angles in regards to his difference in the name - in truth Gogol, the child of Indian guardians carry on and act as per Indian culture and qualities; Nikhil then again, is the free receptive individual, who has abandoned his past and has nothing to do with Gogol. It is as Nikhil that Gogol overlooks all the social confinements forced on him by his folks, who even in the wake of burning through twenty years' in America can't force themselves to "allude to Pemberton Road as home".

Later than their visit to Calcutta When clinched alongside a year, they long to backpedal to their western ways. Gogol, when contrasted with Sonia, is the person who feels a deep-rooted disconnectedness to his family and culture. Gogol spends his working life feeling as though he is on a stream with a foot in two distinct pontoons. Each pontoon needs to pull him the discrete way and he is constantly torn between the two societies. His folks anticipate that he will embrace an existence in light of Indian culture and the minute he sheets a prepare to Boston, his home, "Nikhil vanishes and Gogol claim him once more." He figures out how to have a double presence - a presence having both Indian and American social esteems. Gogol speaks to the Indian part in him whereas Nikhil is the epitome of all the social esteem that America has given to Gogol. It is while living these two lives, that Gogol understands the need of a character, which did not depend on his underlying foundations. The scrape that Gogol encounters is the image of that wretchedness which each settler encounters when he needs to react any inquiry in light of his personality. Despite the fact that he is conceived and raised in America yet to Americans he is as yet an Indian. Be that as it

may, in "The Namesake", Lahiri had movingly depicted the throb of the people to come, who has no land, to be called as their own. They are living in a land, which they 'claim' by birth, yet does not "belong to the land' on account of being an outsider. Edward Said in his *Orientalism* remarks regarding migrant's identity: Migrants history of their parents and grandparents. The Orientals keep on being looked down on by the "Occidentals"(69

Conclusion

In the above-discussed novels, *Wide Sargasso Sea* and *The Namesake* have the features of autoethnography in it. The authors reflect their very self and own experience in the novels through their characters. Some way or another the scholars fulfilled their desires or wants through this kind of depiction or self-insightful story style the essayists' constantly reflect their own special feelings and experiencing, emotions and dissatisfaction which they couldn't express straightforwardly to the world by using this ace of making the journalists are conveying their mistake and disappointment towards the general public completely through their fictional characters by masking their self. Nearly Diasporic writer works could likewise be considered as an autoethnography work in light of the fact that the diasporic authors constantly express their own particular educational experience and their inclination and longingness towards their local land. Being not in their own particular land and not encountering their own particular traditions and convention or culture, an immigrant confront the issue of character emergency and social conflict and dependably thinks in the twofold established tree.

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QUESTION OF BELONGINGNESS IN KIRAN DESAI'S 'THE INHERITANCE OF LOSS' - A POSTCOLONIAL STUDY

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Abstract

This paper is an attempt to study the Postcolonial aspect of Kiran Desai's 'The Inheritance of Loss' by reflecting the experience of Biju who leaves his homeland for U.S.A. and at last after understanding the importance of his own homeland, returns back to India. The question of belongingness makes Biju to return to his own homeland, other characters who question their belongingness is Sai and her grandfather Jemubhai Patel, this depicts the major concerns of Postcolonial literature which shows the problem of displacement and its consequences. The three stage of adopt, adapt and adept clearly shows Kiran Desai's work 'The Inheritance of Loss' as a Postcolonial Literature.

Keywords: Alienation, belongingness, colonialism, quest for identity.

Introduction

Kiran Desai is the daughter of well-known Indian English writer Anita Desai. Born and brought-up in India and educated in USA, her works deal with the quest of identity away from the homeland. Her second novel, *'The Inheritance of Loss'* (2006) was widely praised by critics throughout Asia, Europe and United States. It won the 2006 Man Booker Prize, as well as the 2006 National Book Circle Fiction Award. *'The Inheritance of Loss'* (2006) is set in the mid 1980's in a Himalayan village. The story revolves around the inhabitants of a town in the north-eastern Himalayas, an embittered old Judge, his grand-daughter Sai, his Cook and their rich array of relatives, friends and acquaintances and the effects on the lives of these people brought about by a Nepalese uprising. Running parallel with the story set in India.

Postcolonial Literature

Postcolonial literature is all about the literature of colonized people in and around the countries. It often addresses the problems and consequences of the decolonization of a country, especially questions relating to the political and cultural independence of formerly subjugated people, and themes such as racialism and colonialism. Nowadays the term "Post colonialism" is easily discussed by the scholars of literature. It has become a burning term to be

dealt with the works of writers who were living in the countries formerly colonized by other nations. One of the best work and author noted for postcolonial work is Chinue Achebe and his most acknowledged work *"Things Fall Apart"*, which was based on the colonized and colonization.

Through the work of Kiran Desai's *"The Inheritance of Loss"*, we find the characters who are colonized by western culture and who are unable to come out of the colonized culture. For instance, Biju gets colonized by the western culture and he wants to earn his living though he knows that he would be never accepted by the westerner. On the other hand we find Jemubhai Patel who is westernized and he is unable to come out of his westernized habit which does not suit the Indian culture, and his granddaughter Sai is confused with her upbringing and her present state where she has no identity.

Postcolonial Theme in Desai's *"The Inheritance of Loss"*

The major theme running throughout the novel is Colonialism and Post-colonialism: Here Kiran Desai shows us the loss of identity and the way it travels through generations as a sense of loss. Set in the north-eastern states of Kalimpong in 1980, *'The Inheritance of Loss'* is a Diaspora Postcolonial Text. The character's in this novel are displaced from their native land

and undergo a sense of inheritance loss. They search for identity of their inheritance but at last they fail to do so. Biju, Sai and Jemubhai Patel have no identity at all because of the colonialism. To search an identity in other land instead of their homeland stresses a question of belongingness of their own native land. Kiran Desai has very creatively brought out the impact of belongingness through her characters; Desai beautifully tells the story in two strands- one following the lives of Sai and her Grandfather Jemubhai Patel who are living in India in a tiny village of Kalimpong near Darjeeling. Jemubhai who has abandoned his wife is now living with his granddaughter Sai whose parents are dead. The other story is about the life of Biju who is the son of a Cook working for Jemubhai Patel. Biju, the son of a Cook, is an illegal immigrant in America. The Cook harbours dreams for his son, Biju, who would earn enough in America to enable him retire and lead a comfortable life forever.

Orphaned and lonely, Sai's situation is not an easy one, yet she faces it in spite of the anguish that she experiences caught right in the middle of an Indo-Nepali insurgency, Kalimpong descends into chaos. This experience, along with her failed romance with Gyan, helps Sai grow and understand life better. She becomes conscious of the existence of more than one point of view. Sai also realizes that it is neither possible nor desirable to be so self-centered than one fails to understand and accommodate others.

Edward Said, in his pioneering work 'Orientalism', points out that the prevailing imperialist view has been to associate Western Culture with power, imperialism, education and superiority; while the East has been linked to a submissive, obedient and passive culture. Traditionally and also in accordance with the views of the colonial period, men are linked to the characteristics of the West while women are associated with the typical features of the East.

Conclusion

With 'The Inheritance of Lost' Kiran Desai has not only won the Man Booker Prize at the very young age of thirty five but also she has eluded her mother, the renowned writer, Anita Desai. Both mother and daughter is the gifted writer of Indian origin. They not only write about Indian culture, custom, society but also Indian communities in the world. In 'The Inheritance of Lost', Desai has tried to capture the actual situation of people who live between the Eastern and Western culture and are questioning themselves of their belongingness as an immigrant.

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WRITING FOR THE CHILD, WRITING AS A CHILD

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Abstract

Children who have outgrown nursery rhymes can find delight in many poems written especially for them. Much of this verse is humorous. One type of humorous children's poetry, called nonsense verse, appeals children because it deals with illogical and silly characters and situations. Most probably humorous poetry deals with children and animals. Much non humorous children's poetry sensitively describes the feelings of children and how they see the world round them. It includes fairy tales, folk tales, myths, epics, ballads and fables. Most of the folk literature was not created especially for children. However much of this kind of literature is presented in a direct and simple style that appeals to the young. Children enjoy the action, colorful characters and humour that are typical of folk literature. Folk tales can inform as well as entertain. A folk tale tells the reader about the ethical and moral values of the people who produced it. Readers can choose from collections of fairy and folk tales from nearly every major culture that has existed. For example, Tales from Arabian Nights, which includes such stories as Aladdin and the Wonderful Lamp and the Seven Voyages of Sinbad the Sailor, is a collection of ancient fairy and folk tales from the cultures in Asia and North Africa. Some famous writers have been inspired by folk and fairy themes to create original stories based on them. This paper is an attempt to bring the similarities and differences existed in the works of Ted Hughes and AL. Valliappa.

Children's literature as a field of writing and even more as a field for specialized study is inherently ambiguous and resistant to precise definition. Children's Literature – the knowledge and the skills it generated matter to everyone. Ted Hughes has always been praised for his ability to capture and evoke nature. In Season Songs the vivid picture of the seasons is spread out before us. The poems share an ease of manner and delicacy of touch that are uncanny. All the poems of Season Songs have a wonderful openness to life and its processes. This is an important quality to discover in a poet whose nature poems in the past, for all their wonderful vitality, have had something fixed and unyielding about them.

Though the Season Songs blend together harmoniously and seem all of a piece, the book is actually made up of a variety of different kinds of poems. 'Leaves' in the autumn section is a revised nursery rhyme, a version of **Who killed cock Robin?**. All the poems of Seasons Songs have a wonderful openness to life and its processes. This is an important quality to discover in a poet whose nature poems in the past, for all their wonderful vitality, have had something fixed and unyielding about them. In **Seasons Songs** are in no way sentimental

versions of nature. The brute facts of life are not omitted, and there are moments of violence. The Crow will be parson in Hughes' version of cock Robin and the crow also puts in appearances in 'Autumn Nature' and 'The December' 'A March Calf' includes the recognition of butchers developing expertise and markets. Furthermore, Hughes refuses to end the book with spring, instead it ends with the inescapable fact of winter and

Such a frost
The freezing moon
Has lost her wits
A star falls.
The Sweating Farmers
Turn in their sleep
Like oxen on spits.

(Hughes 77)

In his Under the North Star, the ideas are reinforced by the cosmic imagery that figures so importantly in most of the poems. Almost all the creatures are presented as larger than life and they relate directly to the sun, moon and stars. The Loon is hatched from the Moon, the Wolverine bobs up in the northern lights, the snowy owl stares the globe to stillness. Similarly, though the snow shoe hare wants to hide.

There is no end to the things that may exist as get undiscovered, either on the earth or on some other planet like the earth. How many new creatures are discovered every year on this earth, but it is surprisingly large number-very minute creatures they are, of course, for the most part. However the number and oddity of the creatures which inhabit the earth or planets, are nothing to those which inhabit our minds.

Like Hughes, Valliappa handles nature as a powerful vehicle to bring forth the nature of children as well. Unlike Hughes, Valliappa presents only the beautiful side of nature. He praises nature and worships nature through his poems. Valliappa never speaks about the brute facts of life. His poems are within the limit what a child can easily understand. He feels that the landscaper and background should not be obsolete and complex.

For Hughes, the Moon is not a nice place to live on, or even to visit. The moon visit is described in the poem may seem nightmarish and surrealistic, but Hughes is suggesting that it is no less real for all that. This harrowing moon exists within us all. We try to escape it our own peril. Terror lurks everywhere on Hughes' Moon.

But Valliappa's Moon is the beautiful place to visit. In his poem, 'Azhagu Nila' (Beautiful Moon)

Panthu Vadivamaairrukum
Pagalil ellam olinthu irukum
Antharathil vandhu nirkum
Kappalai pol ooranthu sellum
Oorukellam oru vilakkam
Uyarak kannum theru vilakkam
Yarum yeatri vaikavilai

(Valliappa 54)

[It looks like a ball
It hides in the sky
During day time
It floats like ship in the sky
It is street light for the whole world,
that shows up high in the sky
But no one lit it.]

Valliappa's poems are discourses on moral values and ethical values. Valliappa appears to be conscious of this very much and his books present the valuable thoughts which would reach out to the child reader effortlessly. Though Hughes' poems are also written in simple and plain language, the ideas behind the poems will not easily reach the children. The mixture of the fantastic, the horrific, and the comic is the hall mark of Hughes' poems. The Moon poems have served as a marvelous artistic release for their author.

It is also worth noting that these nature poems are called as songs by their creator. In Season Songs, the music is genuine and beautiful. If the music becomes more muted in the autumn and winter poems, if it becomes stiller and sadder, it never ceases to be music. Three of the poems in the American edition actually have the word song in their titles, including the Solstice Song when the sheep are starving and

Your anklebone
And your anklebone
Lie big in the bed.

(Hughes 32)

Hughes makes an unobtrusive use of these associations. His creatures, blessedly unconscious, live in harmony with the forces and energies that order the universe. Like the sailor at Sea, they have a star to steer by. It almost goes without saying that the divided fragmentary lives lived by human beings are no longer in alignment with nature. The ideas are reinforced by the cosmic imagery that figures so importantly in most of the poems. Almost all the creatures are presented as larger-than-life, and they relate directly to sun, moon and stars.

The poems written by Hughes are from the same poise and equilibrium, the same inner stillness that is discernible in Season Songs. They seem part of the overflow of the creative breakthrough represented by the nature and farming poems. As usual there is more than enough bleakness and violence to go round, as

Hughes underscores by beginning the collection with 'Amulet' which takes an incantatory path from the wolf's fang by way of ragged forest and the North Star. He is no longer too insistent; he doesn't seem to need to prove anything. The poems are all the more effective because the language is so relaxed.

It is true that his poems have drawn closer and closer together. The themes and the visionary intention are absolutely the same, and often so is the subject matter. One of the functions of children's poetry for Hughes is to bring him back the harsh realities. Thus Hughes books can be termed as dual reader texts, simultaneously enjoyed by both adults and children. But Valliappa's poems are meant only for children. Children don't always feel what grown. They inhabit the same world but they look at it so differently. Culture plays a vital role in the poems of Valliappa and Ted Hughes'.

Children's writing as we have seen earlier could be grouped according to their specific characteristics into four categories. They are,

1. Those that appeal mainly for fun and their musical and rhythmic qualities.
2. Nonsense rhymes-simple verses which do mean anything.
3. Writing aimed mainly at children -not only didactic but also entertaining and relaxing.

Hughes didn't write nonsense rhymes and nursery rhymes but his poems are praised for musical quality and rhythmic nature. His **Season songs**, **Nessie the Mannerless Monster** and **Under the North Star** can be cited as an example for his musical and rhythmic verse. Valliappa's poems cover all the categories. His poems are musical in nature, he also wrote nonsense verse, for example,

Jaadiku moodi
Sadhirukku Jodi
Paambuku modi
Paranthu vaa odi

(Valliappa 15)

The above mentioned doesn't have any meaning but it is very popular among young children. The sounds 'moodi' 'jodi' 'modi' 'odi' fascinates children.

Culture plays a vital role in the poems of Valliappa and Hughes. Children's Literature to western audience is somewhat different from ours. For example, rain to western child depends upon the climate prevailing there, so they sing.

Rain rain go away
Come again another day
Little Tomy wants to play
Rain rain go away.

But here in India, particularly in Tamilnadu the child pleads for the rain to come, The child in Tamilnadu knows very well that the chief occupation of Tamilnadu is agriculture and it depends upon rain. In the above nursery rhyme, a child asks the rain to go away because he wants to play. On the other hand, there is the instance of a poem in which a child pleads the rain to come quickly because he wants to play.

Kapalgai Vittidave-Nangal
Kagitham Serthu Vaithom
Thappiye Odidather-Konjam
Dhayavudan Peidhiduvaai

(Valliappa 87)

(We have stored up lots of paper
So that we can make our paper boats
O Rain please do not run away
But come down and oblige us.)

Valliappa and Ted Hughes both wrote for children of their own culture. The subjects chosen by them are same, for example-moon, season, animals etc., but the way they handles the subjects differs because of the culture i.e., Hughes belongs to Celtic culture and Valliappa is from Dravidic Culture.

In Valliappa's poems we can see only the happiness, but in Hughes's poetry, we can see the things of sorrow that often hides behind the lines. Though Hughes wrote for children, he was an adult who suffered much in this earth.

Thus he tried to hide his sorrows behind the lines i.e., behind his children's verses.

There is an extreme sense of optimism that pervades the world of Valliappa while Hughes struggles with a sense of burden and guilt that informs the world of adults and children alike. On one side there is optimism, on the other there is a clear perception of joy and sorrow. Life is a mixture of both-happiness and sorrow, and it depends on how we look at both. It could be that we can like the children's world of Ted Hughes where we perceive both or perhaps, we could even find pleasure in Valliappa's world only happiness prevails at all times. Reading both Hughes and Valliappa, side by side, one perceives the completion of a circle.

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A STUDY ON THE PERCEPTION OF IMAGINATION, VIA THE CONTRARY STATES OF THE HUMAN SOUL: WILLIAM BLAKE'S SELECTED POEMS

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Abstract

Blake's imagination is based on the contrary states of the human soul. This takes into close consideration in various instances of the perception of imagination in William Blake's thought. It is proved that the creative self actively projects poetic worlds in juxtaposition with an inspirational medium, and subsequently explores them by a constant use of the imaginative faculty. This acts as an imminent, not an inspirational force, originating from the artist's psychological activity and instanced in imaginative writings.

The function of visionary imagination is to get beyond the images of the ordinary world to the true forms in which they participate. One should conclude by saying that, in Blake's case, the ordinary world simply ceases to exist, and that, from a certain point onwards, this material universe, an erroneous construct in it, is replaced by a trans-phenomenal reality called Eternity, entirely governed by the omnipotent components of imagination.

The world of experience is directly related to repression and separation. In this state mankind never gathers together into a community. Division is there everywhere. Even in cities men isolate themselves one from another. There the unity lies in its diversity. In this state the happy and confident child becomes the cynical adult. One finds this real aspect in the Divine Image. The songs of experience are more powerful and more magical than the songs of innocence because they are born of deep anguish, in the poet's soul. Thus one finds that the two contrary states of human soul have been clearly been reflected in Blake's Songs of Innocence and Experience.

Keywords: trans-phenomenal, erroneous, repression, omnipotent, emphatic, enlightenment.

"Blake's visions were irradiating by contraries and opposition: love and hate, expansion and contradiction"

— Peter Ackroyd

Introduction

Blake's imagination is based on the contrary states of the human soul. This chapter takes into close consideration in various instances of the perception of imagination in William Blake's thought. It is proved that the creative self actively projects poetic worlds in juxtaposition with an inspirational medium, and subsequently explores them by a constant use of the imaginative faculty. This acts as an imminent, not an inspirational force, originating from the artist's psychological activity and instanced in imaginative writings.

The contrariety of human soul is the striking point of the songs. Blake describes his songs as "showing the two contrary states of human soul". There is plainly a great difference of character between the two parts. The two sections of Blake's book, the songs of innocence and of experience are contrasted elements in a single design. The first part sets out an

imaginative vision of the state of innocence and the second part shows how life challenges, corrupts and destroys.

William Blake began writing poetry at the very young age of twelve. He was already aggravated with the hard situation English poetry was in at that time. Blake felt poets needed to look for new ways to express their words and ideas and wanted to step away from the Classic traditions of English poetry that had not really changed since Spenser. As readers, one witness Blake plays just about with no forms and seeks new methods to get from corner to corner his message. In some of the poems, literary position becomes the theme itself ("Memory, hither come" and "To the Muses" for example). William Blake was continuously finding innovative ways to express his philosophical beliefs and coherent his extraordinary imagination.

Blake lived in a period of aggressive British colonialism, slavery, social casting, Revolutionary change in America and Europe, as well as the beginning of the Industrial Revolution. Being a member of the lower class, an uneducated artist (in the formal sense of the term, although Blake was clearly quite intelligent), and considered by many to be an inferior poet bordering madness, Blake experienced firsthand the struggles of oppression. Using words and illustrations, Blake fought back against his countrymen, political leaders, and religious principles. The theme of the repressed is the easiest to identify and extract from Blake's poetry. Most all of his work will feature a wearisome protagonist who is attempting to revolt against some greater being, whether it be politically, religious, or even the shackles of love and marriage. Many times, this theme is represented in the form of mythology, literary allusion, and the personification of natural objects.

Blake's religious belief

It is indistinguishable accurately where Blake stood in terms of his belief in God. Some compete that through his works it is clear he was an atheist. Others disagree he was more atheist. While it is impossible to say for sure, it is not the opinion of this author that Blake had no belief in a super-being, God-like, creator. Blake makes many references to God and a supernatural, omniscient, and omnipresent being. That being said, it is very valid to assume Blake had a distinct disdain for religion as an institution. The theme of religion appears in a lot of Blake's work, and in his "opposition is friendship" manner, he usually counterbalances this theme with references to nature, showing his belief in a natural superpower rather than mythological creator. Blake views religion as one of the paragons of tyranny. Inventing a mythology full of angels, demons, and Gods that mirror a lot of Milton's writings, it becomes obvious that William Blake was fascinated with

religion as literary allusion and infuriated with it as a means to suppress man's natural desires.

Discussion

Innocence and Experience

Similar to Blake's focus on man's fall from grace, Blake was constantly exploring the moment of lost innocence. This repeated theme in Blake's poetry is almost like a paragon for a combination of all the other themes so far discussed. The theme of the separation, transition, and difference between innocence and experience highlights the theory of opposition, cycling, repression, and sexuality. Songs of Innocence and Experience aside, Blake continues to explore and personify this transient moment and investigate its consequences. Recognizing that in a world of "reason" or "sensibility" we risk forgetting all of our primitive desires and suppressing all of our natural intuitions. Blake attempt to invoke recognition for the imaginative spirit that lies in all of us, but since our moment of experience, has been subjugated to the areas of our mind we are called upon to ignore.

The concept of 'imagination' is central in Blake and although presented in comparatively simple terms, it affords a multitude of semantic refinements. On the one hand, C. M. Bowra believes that, for Blake, imagination is nothing less than God as he operates in the human soul. It follows that any act of creation performed by the imagination is divine and that in the imagination man's spiritual nature is fully and finally realized'. On the other hand, as Engell deftly notes, Blake's 'idea of imagination has roots in philosophical and religious background that include both mysterious and popular elements and which extend back through the eighteenth century, the hermeticists of the sixteenth and seventeenth centuries, the Renaissance, medieval and ancient philosophy and sacred Hebrew poetry'.

In Blake's thought, imagination ranks as the foremost mental faculty at both immanent and

uplifting levels, but as shall further evince, its ultimate meaning is to be sought in its closely interdependent relationship with inspiration. If one were to give credit to Damon's interpretation, one should say it is Paracelsus who originates the pivotal role of imagination in Blake's art. According to the German physician and alchemist, imagination plays a capital part in all human activities, operating 'through man's spiritual body, which dominates his physical body'. It can be said that Blake might have borrowed at least a few ideas from the alchemical tradition.

The role played by imagination in Blake's poetic thought leads one to believe that the artist's aesthetic doctrine may well instigate from the ancient alchemical idea, according to which successful spiritual synchronization stems from the conjunction of the masculine, or active, element and the corresponding feminine, or passive one. 'In Blake's psychology, imagination is not the ruler over desire and reason but their source and hence the balance they achieve when the energy of desire has the initiative'.

The most important function of imagination in actual life is to establish an empathic connection between the individual and the universe. According to Blake, the self can escape standard depictions and emotional triviality by using a certain imaginative trope. The external universe can only be loved by means of the latter's personification. A human presence ennobles an otherwise static vista and allows the imaginative beholder to experience love divine, as Blake holds in his Annotations to Swedenborg's 'Divine Love and Divine Wisdom'. As being holy one cannot love it but think of a holy man within the cloud love which springs up in one's thought to think of holiness separate from man is impossible to the affections'.

The very identical idea is poetically articulated in *The Little Black Boy* (Songs of Innocence and of Experience): 'Look on the

rising Sun: there God does live / And gives his light and gives his heat away'. In a Public Address, concerning Chaucer's *Canterbury Pilgrims*, the artist emphatically claims that it is the world of imagination, not of matter, that deserves any recognition whatsoever. Moreover, according to Blake, it is through the ceaseless exercise of this foremost faculty that the creative self apprehends insignificant reality. Phenomenal contents of the world can put forth a destructive function on the recounting of imaginative mechanism, in the sense that the former may be able to loosen the activity of the latter.

At a purely aesthetic level, imagination acquires an important status. Blake attributes not only the inchoate stages of creativity but also its final ones to imagination become crystal clear if one examines the artist's annotations to Wordsworth's 'Poems. Imagination is converted into the essence of the aesthetic process, the adaptable force that is able to fashion a work of art according to the artist's own convictions, ahead of the limitations imposed by the inspiring agents. Imagination also accounts for the perfection of forms as a result of the poet's mental activity, nature playing no part in their generation. Herein lays the active principle of an anti-naturalistic consciousness, refusing any involvement of nature in the aesthetic field and placing human activity above all other values. Man's intellect is to be adorned mainly because it is capable of projecting flawless worlds, rather than perfectible natural universes, as Blake points out in his annotations to 'The Works of Sir Joshua Reynolds': 'All Forms are perfect in the Poets Mind but these are not abstracted nor compounded from Nature.

For, as the artist sententiously declares in *The Marriage of Heaven and Hell*, everything possible to be believed is an image of truth'. Thus, in Blake, one can definitely identify an aesthetic fanaticism at work, 'a kind of oppression of art over life', if one were to quote Berlin, a pivotal conviction in the Romantic Age,

when the frontiers between the real and the possible were easily effaced, and the heritage of the French Enlightenment, triggered by a bloody Revolution, was quickly substituted for a new set of dogmas, anti-rationalistic and idealistic perhaps, but still as implacable as the former. If the philosophers indefatigably preached that the material universe is the only creditable epistemological object, Blake and the Romantics rose to defend the autonomy of imagination, and their steadfast determination and lack of ideological concession put the latter on a par with Reason.

In the "Marriage of Heaven and Hell," Blake wrote: "Opposition is true friendship." Even the title of that poem points to his theory of a "marriage" between opposites. So much of Blake's work revolves around the theme that opposition represents balance in this world, and a focus on one side over its counter leads to oppression and ignorance. Many people who study Blake argue that he is an extreme radical who was out to abolish any form of order that existed during his lifetime. A close reading of his work dealing with this theme will prove this is not the case. William Blake was intelligent enough, and courageous enough, to recognize the Age of Reason's over-governing intentions and set out to challenge the notion that sensibility and order are exclusive partners. But Blake did not seek complete anarchy in the world contrary to a lot of interpretation of his work. What the poet did was illustrate that governing does not have to equal a loss of liberty, and he did so by presenting the opposition to the demanding institutions—church, state, law, monarchy of his time. By examining ideas and objects in terms of opposites and allowing access to both sides of the scale, man will reach a true state of enlightenment rather than a repressed state where few benefit and most are held in repression.

As all literature scholars undeniably know, the concept of 'imagination' has often been

deemed to parallel the concept of 'fancy', it is stressed that not particularly interested in differentiating between the two ideas, since Blake himself fails to. Suffice it to say at this point, just for the sake of the general argument, that the two terms have been transmitted to the modern intellectual thought via two sources: one is Latin (*imaginatio*), the other, Greek (*phantasia*). The Latin tradition of the Middle Ages and its intellectual avatars employs them as either synonymous (St. Thomas Aquinas, amongst others) or not (Albertus Magnus, amongst others). At this stage, the reader should bear in mind that my discourse focuses on the main attributes of the creative imagination.

Starting from the assertion that imagination, as an independent concept, is brought forward by the Enlightenment, Engell asserts that it is in imagination alone that a precious key to the concurrent understanding of both Enlightenment and Romanticism is to be discovered. The teleological characteristics inherent in the creative power are best summarized by Engell himself.

The creative imagination became the way to unify man's psyche and, by extension, to reunify man with nature, to return by the paths of self-consciousness to a state of higher nature, a state of the sublime where senses, mind, and spirit elevate the world around them even as they elevate themselves. The new concept of imagination enlarged the humanities and increased the expectations placed on secular art, and the promise and burden of those expectations continue today.

Human beings were created by God with a spirit, soul, and body (Genesis 1:27; 1 Thessalonians 5:23). It has been said that human beings are not bodies with souls but are souls that have bodies. The body the "outer man" is one's physical housing through which one experiences the world. One's body functions primarily through the five senses and by meeting innate needs that drive one to eat,

drink, and sleep. One's body is not evil but is a gift from God. He desires that human beings surrender those bodies as living sacrifices to Him. When one accepts God's gift of salvation through Christ the bodies become temples of the Holy Spirit.

The souls are the personality centers of beings from which the mind, will, and emotions operate. With the souls one chooses either to listen to and obey the lusts of flesh or the desires of the Holy Spirit (Galatians 5:16-17; Romans 8:9; Mark 14:38). The soul of a person is the courtroom where life decisions are made. It is the seat of the self-life and the fountain from which character traits such as self-confidence, self-pity, self-seeking, and self-affirmation originate.

The spirits enclose the inner man about which the Scriptures speak. The spirits are where the Spirit of God communes with humankind. Jesus said, "God is spirit, and those who worship him must worship in spirit and truth" (John 4:24). It is within the spirits that one is born again (John 3:3-6). The "inner man" contains the conscience upon which the Holy Spirit can move and convict of sin (John 16:8; Acts 24:16). Our spirits are the parts of us most like God, with an innate knowledge of right and wrong (Romans 2:14-15). First Corinthians 2:11 says, "For who knows a person's thoughts except their own spirit within them? In the same way no one knows the thoughts of God except the Spirit of God."

Romans 12:1-2 implores not to be conformed to this world's way of thinking; rather, our inner man must be transformed by the "renewing of our minds." This mind-renewal comes about as we allow the Holy Spirit free rein within our "inner man." He begins to change our actions and desires to match His. Romans 8:13-14 says, "For if you live according to the flesh you will die, but if by the Spirit you put to death the deeds of the body, you will live. For all who are led by the Spirit of God are sons of God."

It is God's desire and design for human beings that we live always directed by the born-again nature, which is in step with God's Spirit. But our fallen natures want to rule, and so a spiritual battle rages. Romans 7:24 poses a question that every dedicated follower of Christ asks: "Who will deliver me from this body of death?" Verse 25 answers that question: "Thanks be to God through Jesus Christ our Lord!" The extent to which we surrender that inner man to the control of the Holy Spirit is the extent to which we walk in continual victory over our fallen flesh.

Soul in many religious, philosophical and mythological traditions is believed in the incorporeal essence of living. Soul or psyche (Greek: "psyühē", of "psychein", "to breathe") are the mental abilities of a living being: reason, character, feeling, consciousness, memory, perception, thinking, etc.

A soul can be either mortal or immortal. Human beings only have immortal souls according to Judeo-Christianity. For example, the Catholic theologian Thomas Aquinas attributed "soul" (anima) to all organisms but argued that only human souls are immortal. Other religions (most notably Hinduism and Jainism) hold that all biological organisms have souls (atman, jiva) and a 'vital principle' (prana), as did Aristotle. Some teach that even non-biological entities (such as rivers and mountains) possess souls. This belief is called animism.

The soul must have a logical faculty of the human actions. The Greek philosophers, such as Socrates, Plato, and Aristotle, also understood the same theory. Even Socrates summarized his teaching as an exhortation for his fellow Athenians to excel in matters of the psyche since all bodily goods are dependent on such excellence.

The word "soul" was derived from the Old English *sáwol*, *sáwel*, was first attested in the 8th-century poem *Beowulf*. It is cognate with other German and Baltic terms for the same

idea, including Gothic *saiwala*, Old High German *sêula*, *sêla*, Old Saxon *sêola*, Old Low Franconian *sêla*, *sîla*, Old Norse *sála* and Lithuanian *siela*. Further etymology of the Germanic word is uncertain. The original concept is meant to be 'coming from or belonging to the sea/lake', because of the German belief in souls being born out of and returning to sacred lakes, Old Saxon *sêola* (soul) compared to Old Saxon *sêo* (sea).

Many believe that these words mean something invisible and immortal that exists inside human being. They think that at death this invisible part of a human leaves the body and lives on. Since this belief is so widespread, many are surprised to learn that it is not at all what the Bible teaches.

Soul as Used in the Bible

First, consider the soul. One may remember that the Bible was originally written mainly in Hebrew and Greek. When writing about the soul, the Bible writers used the Hebrew word *nephesh* or the Greek word *psykhe*. These two words occur well over 800 times in the Scriptures, and the New World Translation renders them "soul," either in the main text or in footnotes. When you examine the way "soul" or "souls" is used in the Bible, it becomes evident that this word basically refers to (1) people, (2) animals, or (3) the life that a person or an animal has.

Sometimes the word "soul" means the life of a person. Jehovah told Moses: "All the men who were seeking to kill you ["seeking your soul," footnote] are dead." (Exodus 4:19) What were Moses' enemies trying to do? They were seeking to take Moses' life. Earlier, while Rachel was giving birth to her son Benjamin, "her life was slipping away." (Genesis 35:16-19) At that time, Rachel lost her life. Consider also Jesus' words: "I am the fine shepherd; the fine shepherd surrenders his life in behalf of the sheep." (John 10:11) Jesus gave his soul, or life, in behalf of mankind. In these Bible passages, or

in the footnotes, the word "soul" clearly refers to the life of a person. You will find more examples of this sense of "soul" either in the text or in the footnotes found at 1 Kings 17:17-23; Matthew 10:39; John 15:13; and Acts 20:10.

The Human Soul

The Bible is not perfectly clear as to the nature of the human soul. But from studying the way the word soul is used in Scripture, one can come to some conclusions. Simply stated, the human soul is the part of a person that is not physical. It is the part of every human being that lasts eternally after the body experiences death. Genesis 35:18 describes the death of Rachel, Jacob's wife, saying she named her son "as her soul was departing." From this one can know that the soul is different from the body and that it continues to live after physical death.

The human soul is central to the personhood of a human being. As George MacDonald said, "You don't have a soul. You are a Soul. You have a body." In other words, personhood is not based on having a body. A soul is what is required. Repeatedly in the Bible, people are referred to as "souls" (Exodus 31:14; Proverbs 11:30), especially in contexts that focus on the value of human life and personhood or on the concept of a "whole being" (Psalm 16:9-10; Ezekiel 18:4; Acts 2:41; Revelation 18:13).

The human soul is distinct from the heart (Deuteronomy 26:16; 30:6) and the spirit (1 Thessalonians 5:23; Hebrews 4:12) and the mind (Matthew 22:37; Mark 12:30; Luke 10:27). The human soul is created by God (Jeremiah 38:16). It can be strong or unsteady (2 Peter 2:14); it can be lost or saved (James 1:21; Ezekiel 18:4). We know that the human soul needs atonement (Leviticus 17:11) and is the part of us that is purified and protected by the truth and the work of the Holy Spirit (1 Peter 1:22). Jesus is the great Shepherd of souls (1 Peter 2:25).

There is often confusion about the human spirit vs. the human soul. In places, Scripture seems to use the terms interchangeably, but there might be a subtle difference. When the

Bible talks about man's spirit, it is usually speaking of an inner force which animates a person in one direction or another. It is repeatedly shown as a mover, a dynamic force.

Every individual made up their mind in believing soul as physical and spiritual. Similar ideas were found in the ancient time. Even in Babylonian religion it was believed too. Many religions have their own faith in understanding the word soul in their own way. The Bahai feel that "the soul is a sign of God. Buddhism teaches that all things are in a constant state of flux. The six orthodox schools of Hinduism believe that there is Ātman (soul, self) in every being, a major point of difference with Buddhism, which does not believe that there is either soul or self. In Hinduism and Jainism, a jiva (Sanskrit: jīva, alternative spelling jīva; Hindi: jīv, alternative spelling jeev) is a living being, or any entity imbued with a life force. In theological reference to the soul, the terms "life" and "death" are viewed as emphatically more definitive than the common concepts of "biological life" and "biological death". Because the soul is said to be transcendent of the material existence, and is said to have (potentially) eternal life, the death of the soul is likewise said to be an eternal death.

The lamb is one of the simplest poems of Blake. The symbolic meaning of it is almost clearly stated in the poem The Lamb which is probably the most important among the poem of innocence. Here the symbols of child, lamb and Christ are assimilated each other. The poem begins with a child like directness and natural world that show none of the signs of grownups.

The poet addresses lamb itself. Lamb is pure, innocent and it is associated with Christ. Being a visionary Blake invites the reader to world free form reasoning. He describes the lamb as he sees it. The lamb has been blessed with life and with capacity to drink from the stream and feed from the meadow. It has been allotted with bright, soft and warm wool which serves as its clothing.

It has a tender voice which fills the valley with joy. The child, too, is an innocent child.

Christ was also a child when he first appeared on this earth as the son of God. The child enjoys the company of the lamb who is analogous to the child. The poem displays the innocence the joy and affection. The lyric is counterparts to the tiger. "The Lamb" and "The Tyger" represent the two contrary states of the human soul. The lamb represents innocence and humanity whereas the tiger represents a fierce force within man.

The child asks who made the little lamb in a typical child's tone, rhythm and diction. The lamb, he says, has been given the "clothing of delight", soft and 'wooly' clothing, and such a tender voice that makes all the values rejoice. Besides, God has given the lamb the feet and told it to go and feed itself by the stream and over the meadow. But in the next stanza, the speaker himself tells the little lamb that his maker is known by the very name of the lamb. He is also gentle and mild. "I a child and thou a lamb, we are called by His (Christ's) name". We have here a realistic and sympathetic portrait of a lamb. But, the symbolic meaning goes much deeper. The poem seems that it is based on the biblical hope that "meek shall inherit the world".

In the second stanza there's an identification of the lamb, Christ, and the child. Christ has another name, that is, lamb, because Christ is meek and mild like lamb. Christ was also a child when he first appeared on this earth as the son of God. The child shows his deep joy in the company of the lamb who is just like him, meek and mild. Even on its surface level the poem conveys the very spirit of childhood the purity, the innocence, the tenderness, as well as the affection that a child feels for little creatures like the lamb. There are also overtones of Christian symbolism suggested by Christ as a child. The pastoral setting is also another symbol of innocence and joy.

The lamb has got not ordinary clothes but clothes of "delight"; this is the first indication of the symbolic meaning in this poem. The lamb itself is a symbol: it stands for the innocent state of the soul, a dweller of the world of innocence

and an emblem of purity, naturalness, and spiritual, original and natural being. The word 'wooly' also reminds of Christ was being born with a soft wooly hair. The brightness may also be an indication of the halo or shining on the pure being. The voice could also be the word of Christ or that of the visionary and creative being, the poet and the prophet.

The Lamb is the most representative poem of the poems of 'innocence'. It tells almost everything it needs to for making us understand its symbolic theme. The child is a symbol of innocence, the state of the soul which has not yet been corrupted by the world of conventionalized pretensions called religion, culture, society and state and other codified systems. This overtly simple poem also subtly approaches the subject of creativity and the creator. While the speaker is speaking about a real physical lamb on the surface of it, the subtext of the poem derives from both Christian and classical mythology. The child is the symbol of Christ, the physical incarnation of the deity. The fact that it has been sent to feed among the meadow and along the stream indicates that it is to live by natural, instinctual means, or the Divine law of the nature. The wooly softness and the brightness that comes from within also support the divine nature of the lamb symbol. The voice of the lamb is also equally significant. The child, the lamb and the Christ are all close to the creative being; creativity is a child like occupation, since it also involves the natural spirit, sense of wonder and undefiled imagination.

The opening question enacts what will be the single dramatic gesture of the poem, and each subsequent stanza elaborates on this conception. Blake is building on the conventional idea that nature, like a work of art, must in some way contain a reflection of its creator. The tiger is strikingly beautiful yet also horrific in its capacity for violence. What kind of a God, then, could or would design such a terrifying beast as the tiger? In more general terms, what does the undeniable existence of evil and violence in the world tell us about the

nature of God, and what does it mean to live in a world where a being can at once contain both beauty and horror?

The tiger initially appears as a strikingly sensuous image. However, as the poem progresses, it takes on a symbolic character, and comes to embody the spiritual and moral problem the poem explores: perfectly beautiful and yet perfectly destructive, Blake's tiger becomes the symbolic center for an investigation into the presence of evil in the world. Since the tiger's remarkable nature exists both in physical and moral terms, the speaker's questions about its origin must also encompass both physical and moral dimensions. The poem's series of questions repeatedly ask what sort of physical creative capacity the "fearful symmetry" of the tiger bespeaks; assumedly only a very strong and powerful being could be capable of such a creation.

The smithy represents a traditional image of artistic creation; here Blake applies it to the divine creation of the natural world. The "forging" of the tiger suggests a very physical, laborious, and deliberate kind of making; it emphasizes the awesome physical presence of the tiger and precludes the idea that such a creation could have been in any way accidentally or haphazardly produced. It also continues from the first description of the tiger the imagery of fire with its simultaneous connotations of creation, purification, and destruction. The speaker stands in awe of the tiger as a sheer physical and aesthetic achievement, even as he recoils in horror from the moral implications of such a creation; for the poem addresses not only the question of who could make such a creature as the tiger, but who would perform this act. This is a question of creative responsibility and of will, and the poet carefully includes this moral question with the consideration of physical power. In the third stanza, the parallelism of "shoulder" and "art," as well as the fact that it is not just the body but also the "heart" of the tiger that is being forged. The repeated use of word the "dare" to replace the "could" of the first stanza introduces a

dimension of aspiration and willfulness into the sheer might of the creative act.

The reference to the lamb in the penultimate stanza reminds the reader that a tiger and a lamb have been created by the same God, and raises questions about the implications of this. It also invites a contrast between the perspectives of "experience" and "innocence" represented here and in the poem *The Lamb*. The *Tyger* consists entirely of unanswered questions, and the poet leaves us to awe at the complexity of creation, the sheer magnitude of God's power, and the inscrutability of divine will. The perspective of experience in this poem involves a sophisticated acknowledgment of what is unexplainable in the universe, presenting evil as the prime example of something that cannot be denied, but will not withstand facile explanation, either. The open awe of "*The Tyger*" contrasts with the easy confidence, in "*The Lamb*," of a child's innocent faith in a benevolent universe.

Conclusion

All the above mentioned examples allow one to draw the proper conclusion that the creative self actively projects poetic worlds in conjunction with an inspirational medium, and subsequently explores them by a constant use of the imaginative faculty, which acts as an imminent, not a transcendent, force, originating from the artist's mental activity and instanced in visionary writings. The function of visionary imagination is thus to get beyond the images of the ordinary world to the true forms in which they participate. One should conclude by saying that, in Blake's case, the ordinary world simply ceases to exist, and that, from a certain point onwards, this material universe, an erroneous construct in it, is replaced by a transphenomenal reality called Eternity, entirely governed by the omnipotent components of imagination.

There is a spiritual development in the above discussed state. But the world of experience is directly related to repression and separation. In this state mankind never gathers

together into a community. Division is there everywhere. Even in cities men isolate themselves one from another. There the unity lies in its diversity. In this state the happy and confident child becomes the cynical adult. One fines this real aspect in the *Divine Image*. The songs of experience are more powerful and more magical than the songs of innocence because they are born of deep anguish, in the poet's soul. Thus one finds that the two contrary states of human soul have been clearly been reflected in Blake's *Songs of Innocence and Experience*.

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HUMANISTIC THERAPY APPROACH FOR CHILDREN WITH CANCER: ENGLISH AS THERAPEUTIC LANGUAGE

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Abstract

Language is a distinctive invention which can provide a life changing support and care for all human beings especially people in trouble. Language is God in religion; man in society; life in literature; medicine in sanatorium. In this world, numerous broods – the most beautiful creation of God – are fated to fight with the deadly diseases cancer for existence. For them, this world is like a battle field where all are fighting to survive. Each day, from dawn to dusk, children with cancer assume themselves to be the warriors entering into the world of warship. These children with cancer are longing for their childhood freedom and school life back. Language plays a prominent role in bringing back their lost charm of childhood by keeping away the pains and depressions. This paper focuses the cancer experienced children's struggles and how language and humanistic therapy promote their lives with all zeal and zest.

Keywords: language therapy, humanistic therapy, cancer experienced children,

Introduction

In the second half of 20th century, humanistic therapy has grown to disprove other behavioral and psychoanalytic therapies. When this humanistic emerges, many psychologists observe it as new and innovative approach to motivate the positive side of human nature. Humanistic therapy is a positive approach on a person's individual nature and observing children's own behavior. This therapy helps to find out children's personal characteristics like wisdom, growth, and healing. It treats children with cancer' depression, sadness, fears etc. During this time, the theory of a human hierarchy needs and motivations is developed by a psychotherapist Abraham Maslow; person-centered approach is developed by Carl Rogers and humanistic therapy has evolved from these theories to enhance the individual potential of the children to attain self-actualized. It is also called as talk therapy which can develop children's self confidence to share and strengthen their feelings and it acts to be a caring, understanding, empathetic and non-judgmental approach for an individual.

Think Positive

Positive thinking is a mental process to have a bright side of the life and our thoughts should be focused on happy endings in every particular events or incidents. These positive vibrations keep children with cancer healthy, happy and successful person in this society. It makes them energetic enough to come out of the depression and pains of life. During the time of their treatment, children can prepare themselves to fight against cancer and overcome any difficulties and obstacles in their life. Many believe this is foolish to help affected children with positive thinking but many scientists have proven that even plants and water have feelings of positive words and reflect into its actions based on positive and negative thinking and approach.

Activity – Balloon Thoughts

How to use a balloon to tackle negative thoughts and clear it from our minds

1. Put the beads into the balloon while talking about negative feelings attributed to the beads (anxiety, depression etc). Blow up the balloon and draw a face and burst it out.

2. Take a second balloon while talking about positive feelings attributing to the beads (happy, helping, love, care etc). Blow up the balloon and draw a face and make it fly high.

The Rapeutic Euphemism

Euphemisms are “expressions used in place of words or phrases that otherwise might be considered harsh or unpleasant”(Annan-Prah, 2015). Therapeutic euphemism is to avoid unpleasant feelings by using harsh words against cancer children. These children with cancer are highly sensitive who can easily get harmed by others. Doctors, nurses, family members, relatives and friends are to be very conscious in using their words while conversing with them. Children with cancer are longing for love and care; euphemistic words can play a vital role in making them feel good. Recently a lady, who is undergoing chemotherapy, from abroad called herself mentally handicapped and this conveys the perfect example of the effect of euphemistic words and how they feel good about it. Their feelings can be understood by words.

Activity – Pillow Talk

1. Create a particular situation and build a conversation among children (eg. Conversation between doctor and patient)
2. Pick out euphemistic words in their conversation and ask them to frame these words in other settings.

Militaristic Language

The quotations in Militaristic language are to be considered in encouraging children with cancer to fight against deadly disease. Children with Cancer should be always compared with warriors to fire cancer. Their laughter makes our heart melt. Their strength makes a grown person cry. A child fights against cancer is a hero, fighter, and survivor. Though they have these qualities to fight cancer, children with cancer should be cared specially and given

courageous words to strengthen their confident level to survive in this world. A boy named Bratley, who died of cancer recently constitutes the best example. When he was at the age of three, all doctors and treatments gave up that he would not survive for long days but only his parents gave more courage by their brave words. The boy started to walk and play football; he survived for next four years confidently.

Activity – Militaristic Quotes

1. “Children with cancer are like candles in the wind who accept the possibility that they are in danger of being extinguished by a gust of wind from nowhere and yet, as they flicker and dance to remain alive, their brilliance challenges the darkness and dazzles those of us who watch their light.”
2. “Sometimes, real superheroes live in the hearts of small children fighting big battles”

Humourous Healing

The old phrase “Laughing is the best medicine” proves true and effective in contemporary studies. Scientists believe that laughter releases an endorphin that helps dull physical pain in our body and it also decreases feelings of stress. Our face reflects our inner thoughts and humour has the ability to change the emotional state of the children with cancer. While laughing in a stressful situation, our mind releases endorphin and make children happy. Laughter heals children’s pain and depression during their treatment and it focuses more on enjoyment. It helps to release fear, anger etc. from their body, feel more in control their activities, and boosting their immune system.

Activity – Mad Libs

Try doing **Mad Libs** with a group. MadLibs is a game where participants choose a certain type of word (e.g. noun, adjective, adverb, etc.) and then those words are filled into a premade

story. Oftentimes the stories are so absurd and foolish enough to evoke laughter.

Findings & Result

Cancer experienced children should not be treated as marginalized population in this society. Though children are affected by cancer, they are to be cared specially by enabling a school life atmosphere to make them feel normal. Once they are identified as cancer patients, their educational life is getting limited to their environmental settings. Their education should be continued during their treatment. At least half of their school environment has to be given to them in the form of classroom settings, giving those activities, and informal education. Children with cancer are happier when they put in the school settings and it makes them to feel normal and comfortable to forget their pains and utilize their valuable time properly. These activities heal their pain and depression and help in bring back to normal life.

Conclusion

Humanistic therapy assists children with cancer to overcome their negative thoughts and feeling towards disease. Here, language is considered a tool to triumph over their depression and anxiety while treatment. This therapy offers a mental relief and a kind of satisfaction from the fear of death. It focuses on the overall growth of the children through self-development and their attainment of the personal strength.

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MAPPING THE SUBCONSCIOUS ZONE OF DREAMS MAGICAL REALISM IN CHITRA BANERJEE'S NOVEL *QUEEN OF DREAMS*

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Abstract

'Magic realism' is a literary or artistic style in which the realistic elements are combined with magical or surrealist elements. The writer reaches beyond the realistic mode and draws upon resources of myth, folklore and fables. The writer gives fantastic attributes to some characters, places and events in a story which is otherwise realistic. The author employs dreams, labyrinthine narrative, time-shift, surrealist description etc. to create an environment of fantastic where real appears unrealistic and unrealistic seems real. The Oxford English Dictionary defines magical realism as "... any artistic or especially literary style in which realistic techniques such as naturalistic detail, narrative, etc., are similarly combined with surreal or dreamlike elements".

The term 'Magic realism' has been used for many decades. But it was first used by Franz Roh, an art critic, in 1925 to describe some of the paintings. Later, some Latin American authors experimented with this style. In 1970s and 1980s, it was adapted by several British writers like Emma Tennant, Angela Cartar and Salmon Rushdie with great success.

Among the recent writers, Chitra Banerjee Divakaruni has incorporated magic realism in many of her novels with artistic finesse to convey her perception of truth and reality. The author weaves the myth, fairy tale and culture into the fabric of her novels and successfully creates a surrealist world. This article analyses the use of magic realism in the novel *Queen of Dreams* by Divakaruni. The author explores the twilight zone of dreams with few devices like dreams, clairvoyance, flashbacks, shifting time zone etc. The story itself shifts to and fro from the present to past, harsh reality of America to magical caves in India, current story line to dream journals, conscious to subconscious mind.

Keywords: Magic realism, Dream, Clairvoyance, Surrealist elements

Introduction

Magic realism is a literary or artistic style in which the realistic elements are combined with magical or surrealist elements. The writer reaches beyond the realistic mode and draws upon resources of myth, folklore and fables. The writer gives fantastic attributes to some characters, places and events in a story which is otherwise realistic and has strong contemporary significance. The author employs dreams, labyrinthine narrative, time-shift, surrealist description etc. to create an environment of fantastic where real appears unrealistic and unrealistic seems real. The Oxford English Dictionary defines magical realism as "... any artistic or especially literary style in which realistic techniques such as naturalistic detail, narrative, etc., are similarly combined with surreal or dreamlike elements".

Magic realism is characterized by the juxtaposition of realistic with fantastic and common place events with bizarre or horrific. Supernatural beings, fairies and ghosts dwell

among normal people. Paradoxical and inexplicable happening are accepted as natural. Alejo Carpentier y Valmont, a Cuban novelist, explained his concept '**la real maravilloso Americano**' (meaning the marvelous real) that it is "an amplification of perceived reality required by and inherent in Latin American nature and culture and that the fantastic is not to be discovered by subverting or transcending reality with abstract forms and manufactured combinations of images. Rather, the fantastic inheres in the natural and human realities of time and place, where improbable juxtapositions and marvelous mixtures".

Origin

The term 'Magic realism' has been used for many decades in different countries. But it was coined in 1925 by Franz Roh, an art critic, to describe some of the paintings he studied. Many European artists like Carl Franz Radziwill, Adolf Ziegler and George Grosz employed magic realism technique in their paintings.

Later, it could be seen in works of some Latin American authors namely- Borges, Garcia Marquez, Alejo Carpentier etc. In 1970s and 1980s, it was adapted in Britain by several fiction writers like Emma Tennant, Angela Carter and Salman Rushdie with great success. Magic realist novels and stories have, typically a strong narrative line in which the realistic mingles with the unexpected and the inexplicable incidents.

Magic Realism in Divakaruni' works

Among the recent writers, Chitra Banerjee Divakaruni has incorporated magic realism in many of her novels with artistic finesse to convey her perception of the truth and reality. In these novels, animals and inanimate things like serpent, spices and conch speak as if they have special power. Strange fakirs, women with magical power, dream tellers cohabit with ordinary beings keeping their identities secret. The author weaves the myth, fairy tale and culture into the fabric of her novels and successfully creates a surrealistic world. The thin line between the real and fantasy fades away. Her first novel *The Mistress of Spices* was an instant success as it transports the readers to the land of spices where spices speak to Tilo and helps her solve problems of Asian immigrants. Her *The Conch Bearer Trilogy* takes the readers on a fantastic journey to Himalaya to restore the magical conch to its rightful owner. This article analyses the use of magic realism in the novel *Queen of Dreams* by Divakaruni. The author explores the twilight zone of dreams using some devices like dreams, clairvoyance, flashbacks, shifting time zone etc. The story itself shifts to and fro from the present to past, the harsh reality of America to magical caves in India, current story line to dream journals, conscious to subconscious mind. In *Upfront Fall Preview, Part One*, Donna Seaman opines about the novel, "Divakaruni's socially and psychologically precise fiction always possesses a mystical dimension whether

overtly... or poetically ...Divakaruni's signature fusion of realistic and cosmic achieves a new intensity in her most riveting and politically searing till date."

Mrs. Gupta, the 'Queen of Dreams', is the central character in this novel whose life is shrouded in mystery. She is a dream teller with a special power to see and interpret other's dream which she uses to help and guide the unfortunate and troubled people. She did not charge any fee for her services, but many grateful clients sent a variety of gifts. Both her husband and daughter are vaguely aware of her gift. However, they are mostly ignorant of her mysterious transactions with her clients. She does not share the details of her secret life with her family, but writes the dream journals recording her experiences. The very first chapter is dramatic in which a serpent communicates with Mrs. Gupta foretelling her death. Mrs. Gupta dies in an 'accident'. Rakhi, her daughter, finds the dream journals after her death. In an effort to understand her clairvoyant mother, she makes her father read the dream journals to her.

During her childhood, Mrs. Gupta's gift was noted by her aunt who took her to the caves where all the dream-tellers lived together. The young novice were warned that they could not have husbands or lovers as the marriage " will suck your life force from you. You will have nothing to offer the dream god. And if then the god in anger leaves you, you will spend rest of your life bereft"(165). In spite of the warning, as a young woman, Mrs. Gupta fell in love. The elders gave her three choices: one was to stay in the cave and give up her love. Second choice was to give up her gift of dream telling and third was to live with the young man without marriage and retain some lesser powers.

Mrs. Gupta took the third choice hoping to get the best of both the worlds. She had a legal wedding instead of a traditional one and went to America with him. She was warned again that in a foreign land dream would not come to her. After the marriage, her powers started

dwindling slowly. The soil of the cave, given by her aunt, helped her to dream, but it became less every night. When the soil was exhausted, her power of dreaming was gone completely. She was very frustrated and prayed to the dream God desperately. The serpent, her guardian spirit, came to her and advised her to cut off all relationship with her husband and return to the caves.

Following the instructions, Mrs. Gupta decided to go back to India. She worked secretly to earn money for the tickets, but continued to live with her husband. Finally when she had enough money, she learnt that she was pregnant. She waited for the serpent to advise her on further course of action but it never came again. The serpent had turned away in anger as she did not obey it. Having lost her powers, she decided to stay with her husband. Few months later, with the growth of the baby, her powers started to rekindle in her. To retain her dwindling clairvoyant powers, she gave up her love and broke off all ties with her husband. She would sleep in a separate room alone and dreams would come to her. She did not explain any of her problems to her husband fearing disbelief. "I did love him but not enough to give up my dreaming"(325). Though the serpent never came to her, she practiced dream telling and helping the troubled for years. Mrs. Gupta's life was a compromise between the dream world and her marriage. She was torn by the choices she had made. "I've tried to live a virtuous life, but unsuccessfully, caught as I am between two worlds that would define virtue in opposed ways" (234).

Contrary to Mrs. Gupta's hopes, her daughter Rakhi, did not have the dream telling power. Rakhi yearned to be like her mother. Mrs. Gupta made vain efforts to tell her how to dream, but to no avail. She explained, "First you can't give this knowledge to people who might want to use it for selfish gain....Second you can't gain this knowledge"(39). However, Jonaki, Rakhi's daughter, inherited the power of

dream telling. She dreamt of people trapped in a building on a fire, a premonition of 9/11 Twin Tower attack. She painted many pictures with fire as the motif. Only after the incident, Rakhi realized that Jonaki had the gift of her grandmother.

The elders had told Mrs. Gupta that every dream teller had a guardian spirit who would guide them. A messenger may appear before the dream tellers and reveal their identity to them. For some this may happen during life, for others the message will come at the time of death. The elder counseled them not to lose their messenger. Mrs. Gupta waited for the messenger all her life. One night Mr. & Mrs. Gupta were returning home from an exhibition, she saw the messenger from dream world in a black car. She followed the car at a great speed without paying heed to her husband's warning. Death was her last chance to get back what she had lost. She drove the car through the rail causing it to flip and died in the accident. For her, death was not an end but a new beginning, a chance to be with the dream spirits.

She wrote the dream journals to convey her experiences that she could not tell during her life. By reading them, Mr. Gupta and Rakhi, got an idea of her personality, her extraordinary powers and nature of her work. Mrs. Gupta shared her strange secret life saying, "I write this for you, husband, child, to read when I am gone. Perhaps you will be baffled by my ramblings. Perhaps you will hate me for my confessions. Perhaps you will understand a little of what I could never explain. Who I was and why, what gods haunted my dreams and what serpents" (329).

The life and death of Mrs. Gupta, the 'Queen of dreams', seems like a fantasy not only to the readers but also to her husband and daughter. After reading the dream journal, both Rakhi and Mr. Gupta were incredulous. He said, "Some of the times, it's like reading a novel written by a stranger..... She has those entries about the clients coming to her for help. I

can't believe that all that went on right in my house.... But they must have happened. At least in her mind" (184).

Conclusion

Chitra Banerjee Divakaruni blends magic and real world by imparting special powers of dream telling to Mrs. Gupta. The strange happenings in her dreams come true in life. The inanimate things or animals like special snakes are treated as if they have life and intelligence. The characters do not doubt or question such supernatural occurrences but accept them. The stories in the dream journal and Mrs. Gupta's life as a novice dream teller in the cave have a surrealistic quality. The magic world is in juxtaposition to the harsh realities of Rakhi's life as an immigrant, a single mother and the challenges of running a business - 'Chai House'. Thus *Queen of Dreams* is a unique synthesis of magical elements like mystical occurrences, dreams, telepathy, and intuition with realistic elements viz. terrorist attack, racial hatred & violence and identity quest. Arul Renuga lauds the author's use of magic realism aptly:

"Divakaruni's literature represents a daring

yet also smooth and spontaneous interaction between various worlds and ways of existence, those considered as real and those considered as supernatural or imaginary. In this intersection of possible existences of ways of being - that do not contradict one another but appear to be particularly complementary, her vivid, engaging" (44).

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KARUNA AND SILAPPATHIKARAM: A READING OF THE ANCIENT SEXUAL ECONOMY IN INDIA

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Abstract

Sexual economy, as the term itself voices, is a symbiotic amalgam of sex and economy, bringing the imagery of a market place having men and women as actors exchanging their "valuables". To the surprise of none in an Indian society, the term "valuable" connotes sexuality for a woman, while it is the material resources for a man. Thus by keeping sex in a pedestal of social exchange, there emerges a new economic system in which the female herself becomes a resource, powerful enough to mobilize herself. Through this paper, an attempt is made to look into the representations of sexual economy in India in the Sangam and Buddhist periods, through a reading of N.Kumaranasan's Karuna and Ilanko Adikal's Silappathikaaram. A study of diachronic evolution of the sexual economy in India also finds space in this article. Far from being considered as a victimized, marginalized and voiceless weakling, this paper calls its entire focus on the entrepreneurship, the mobilizing and outsourcing bio power of the Indian womenhood. In a patriarchal moralistic society, the woman herself becomes the "marketing executive" for her most "valuable" female sexuality in exchange of a man's lesser valuable male sexuality which needs material resources to add value to it. A syntactic analysis of Karuna by N.Kumaranasan is carried out offering certain insights into the shrewd profit motivated capitalist tendencies of entrepreneurial women in India and a sociological reading of the romantic subplot of the love between Kovilan and Madhavi in Silappathikaram have been put in letters here. The prospects of a sexual economy and the decision making power of Indian women, which rendered them a crucial determining position in the ancient regencies is briefly discussed in this paper. Moreover this enables a reopening of the paradigms considered in human relations; be it personal, political or economic.

Keywords: sexual economy, sexuality, female as a resource, social exchange, representation of sexual economy, entrepreneurship, biopower, patriarchy, capitalism

Introduction

Sexual economy, as the term itself voices, is a symbiotic amalgam of sex and economy, bringing the imagery of a market place having men and women as actors exchanging their "valuables". To the surprise of none in an Indian society, the term "valuable" connotes sexuality for a woman, while it is the material resources for a man. Thus by keeping sex in a pedestal of social exchange, there emerges a new economic system in which the female herself becomes a resource, powerful enough to mobilize herself.

A sexual economy offers a distinctive redefinition of gender roles which were hitherto marked by male superiority and female submissiveness. A subversive deconstruction finds its fruition rendering the female as "powerful sellers" and male as "buyers" which indisputably acknowledges the "value" ascribed to female sexuality compared to the male sexuality. Sexual activity which is by and large considered a greatly personal and private phenomenon offers itself immense bargaining

power in a sexual economy, where sexual negotiations take place at the backdrop of a cultural system in which men and women complement each other playing the role of buyer and seller respectively.

An economic approach to human behavior was defined by Nobel laureate Gary Becker (1976) as having four main assumptions. First, the behavior of individuals is interconnected in market systems in which individual choices are shaped by costs and benefits in the context of stable preferences. Second, scarce but desirable resources are allocated by price shifts and other market influences. Third, sellers of goods or services compete with each other (as buyers also sometimes do, but not as much). Fourth, people seek to maximize their outcomes. Although economists initially focused on material goods and material needs, many have begun to look at nonmaterial goods (such as services) and non-monetary media of exchange (such as time or emotion).

Throughout the history of human society, a sex worker has been denigrated as a sinner, immoral or a profaner whose very companionship itself is detrimental to the “civilized”, “morally upright” gentle humanity. She was merely viewed as an “object for sexual satiation”, as an “object of male gaze” or as a “repository of unrestrained sexual libido” and the polluter of everything sacred. In such a prejudiced hegemonic man’s world, the female has universally been victimized and marginalized, and her voice seldom heard and even rarely empathized with.

Through this paper, an attempt is made to look into the representations of sexual economy in India in the Sangam and Buddhist periods, through a reading of N.Kumaranasan’s *Karuna* and Ilanko Adikal’s *Silappathikaaram*. A study of diachronic evolution of the sexual economy in India also finds space in this article.

Far from being considered as a victimized, marginalized and voiceless weakling, this paper calls its entire focus on the entrepreneurship, the mobilizing and outsourcing bio power of the Indian womanhood. In a patriarchal moralistic society, the woman herself becomes the “marketing executive” for her most “valuable” female sexuality in exchange of a man’s lesser valuable male sexuality which needs material resources to add value to it.

A syntactic analysis of *Karuna* by N.Kumaranasan is carried out offering certain insights into the shrewd profit motivated capitalist tendencies of entrepreneurial women in India and a sociological reading of the romantic subplot of the love between Kovilan and Madhavi in *Silappathikaram* have been put in letters here. The prospects of a sexual economy and the decision making power of Indian women, which rendered them a crucial determining position in the ancient regencies is briefly discussed in this paper. Moreover this enables a reopening of the paradigms considered in human relations; be it personal, political or economic

Analysis

Sexual Economy in Kumaranasan’s *Karuna*

N. Kumaranasan brought in a renaissance in Malayalam modern poetry. Through his writings, he took arms against the British imperialism, the prevailing dogmas in Keralite society and the untimely conventions in Malayalam poetry.

Karuna is hailed as the “queen” of poems written by Kumaranasan. This poem portrays the life of a courtesan named Vasavadatta, who is the epitome of physical beauty. She falls in love with a Buddhist monk Upagupta who turned down all her proposals. But the fate or her own determined destiny had something else in store for her. She killed the chief of artisans who was her lover for another wealthier Chettiyar who gave her more fortune. This led her from the pinnacle of glory to the depth of hell, reminding us of the very opening lines of Kumaranasan’s *Veenapoovu*. Later on, the poem takes a more Buddhist philosophical tone when Upagupta comes to meet Vasavadatta who is flung into the graveyard with her nose, feet and her hands cut off. The very sight of Upagupta relieves her of all her pains and finally she dies in pious submission to the punishment of her crime.

In this poem, Vasavadatta is a woman, better a courtesan with immense talents and beauty to court rich men. She is a Ganika for whom platonic love is forbidden by the society which is the reason why she had been reprimanded by her maid for being in love with Upagupta. For a courtesan there is no self or self-hood with which she can act on her own. Once she becomes a courtesan she is a social property. In a sexual economy the beauty of a person determines her market value. The poem begins with a flamboyant description of Vasavadatta, her physical beauty and movements which invoke carnal desires in the hearts of men. Here her body is objectified and it is subjected to a male gaze. She herself becomes a commodity and sells herself.

Though at the beginning of the poem she is seen waiting for the reply of Upagupta for her love, she soon takes a drift to be a seller or an entrepreneur on the arrival of the Chettiyar. The Chettiyar opens before her new material prospects at which her entire community is aiming at. Albeit, she is deeply in love with Upagupta, her personal cannot replace the societal role which is ascribed to her. It is this capitalist tendency in her that drives her to her doom. She kills the chief of artisans who was in love with her before the Chettiyar arrived out of sheer greediness towards the immense wealth in the hands of Chettiyar. Vasavadatta who ails at the indifferent attitude of Upagupta, at the very next moment wears the mask of a happy sensuous lady who is ready to welcome any man who offers her a good fortune. Being a business woman she knew all the tricks to attract the male gaze and raise her demand which is evident in her reception given to her customers depending on her wealth.

The society which emptied her of herself and replaced it with commodity later proved deceptive. The whole which stood by her in her spring turned their back towards her and all the material wealth that she has gained proved to be futile. It is only Upagupta's spiritual wealth that serves her the way to salvation. By rejecting the proposal of Vasavadatta, Upagupta indeed denies the material comforts in his life. It is always the woman in search of the man and not vice versa.

In *Karuna*, Kumaranasan took a lot of space to describe or rather portray the physique of Vasavadatta, the courtesan. He devoted each line to describe her each body part. But on the contrary, he never gives any importance to the physical beauty of Upagupta who captures the love of this exquisite beauty queen. Asan just limits his beauty to a few words of Vasavadatta who describes him to be elegant to look upon. But in a sexual economy it is the physical beauty of the women that is marketed and men seems

to have no other faculty than being customers or better enjoyers of sexual favours of women.

Kumaranasan uses each and every properties in *Karuna* in such a way that the place is made conducive to resume Vasavadatta's business. All the properties in her home like her palatial home, her garden, her accessories and even her treatment of maids heads us to the profit-oriented lifestyle of Vasavadatta. All the properties show the affluence of Ganikas who use their beauty to drain their customers. The dress that she wears is so soft and shiny and her very posture described at the beginning of the poem is so sensuous. Even the comparisons the poet uses to describe her, contributes to her economic status and profit maximizing tendencies. It is evident that out of her entrepreneurship only was she able to lead such a lascivious life. Towards the end of the poem when her body is flung to the graveyard, these material benefits does not accompany her except her maid who deserves special reference for her loyalty and sincerity. The material artefacts which glorified her beauty once left her only to be despised by the public which includes even the lords who once longed to get a glance of her.

In the graveyard, neither does she has silk clothes nor gold ornaments and costly cosmetics. She is left as herself, unnoticed by any passerby. Asan described her beauty to be so exquisite but at the end, without material aids her body is considered worthless. Thus the sexual economy which was at the boom trembles down suddenly with a bad stroke or a deadly blow. Vasavadatta who was assessed invaluable in the first part of the poem is compared to a worthless plantain stem at the end. The poet's meticulous description of her demonstrated the economic significance of the Ganika. As a typical business woman she also aims at profit which finally lands her into deadly troubles. But in her love for Upagupta she does not seem to be so materialistic. She thinks that she is denied of Upagupta's love

because of her community's representation as a sex market. Moreover it is very significant to note that Ganikas are all proficient in many soft skills like music and dance. They are trained from a small age to become good commercial products and keep their economy always booming. Vasavadatta's hospitality deserves our great attention. She is always ready to entertain her customers. She never makes her customers to wait to boredom as it may diminish her demand in the market. This we can see when as soon as the Chettiya arrives, she gives her maid consent to attend to him and within no time moves to her ornate bed chamber. She is always at her customer service and she fears that any disgust for a customer could topple her entire market, which unfortunately happens in the end.

Sexual Economy in *Cilappathikaram*

Tamil tradition ascribes the composition of *Cilappathikaram* to Ilanko Atikal who belonged to the Sangam age. *Cilappathikaram* shares epic features with *Mahabharatha* and *Iliad*. In *Mahabharatha* and *Iliad*, the protagonists are male while the protagonist in *Cilappathikaram* is kannaki, a female. Thus *cilappathikaram* is in a subversive relation with *Mahabharatha*. By making a woman protagonist, Ilanko Atikal rewrites the epic tradition which was androcentric. He displaces the semi divine warrior and the heroic ethos that surround him, with a mortal woman who is transformed into a divinity. As a female protagonist kannaki disrupts the epic structure and calls its presuppositions into question. In grief she becomes out of control and therefore dangerous.

In the text as a subplot to the love story of Kannaki and Kovalan, there is the relationship between Kovalan and Madhavi, a courtesan. Through the character of Madhavi we can explore the prospects of sexual economy established during that age. The life of Madhavi is elaborated in the Puharkanda of *Cilappathikaram*. Madhavi was born into the

family of dancers who were considered to be the descendants of Urvashi, the *Apsaras*. So she belonged to the category of Ganikas. She was also admired by men for her sensuous body structure and talents. But she never gave way for them to win over her till she achieved a mature age.

From a very young age she was sent to study fine arts like dance and music which her family thought might improve her demand in the sexual market to where she is destined to go as per her community. She becomes proficient in all the boughs that she touch upon. At first her debut dance performance takes place in the court of the king. To everyone's astonishment she performed very well that the king himself went down to congratulate her. The king gifted her a necklace worth many pounds of gold. Her destiny changes from this moment.

On receiving the invaluable gift from the king, Madhavi recedes to her community's profession from which she withdrew till then. She is warmly welcomed in the sexual economy with a greater demand as she was a multi-faceted figure. Here works the business motives in her. She makes use of one resource in her hands to determine the utility of other resource. Here the bargaining power of her is on the rise. She declares that anyone who is able to buy the necklace given to her by the king, in its full worth, will become the owner of her body then onwards. Many rich people from Puhar approaches her but left vanquished. But Kovalan being a rich merchant won over her and became her lover.

Kovalan goes behind Madhavi and spends all his wealth for her and expect sexual union and physical pleasure from her whenever he visits her. During his meeting with Madhavi, he sings:

How can we know my Lord, who are the men who follow us along the strand?

Their hands are heavy with their presents, but they prove to be odd foreigners who expect us to pay dearly for their gifts. We're from

Puhar where demented bees mistake the blue eyes of its girls for lotus blossoms the moonlight's path.

This clearly shows the sex market of the age where the beautiful women gives themselves for the men in return of her material benefits. In *Cilappathikaram* though the relationship between Madhavi and Kovalan starts as profit oriented , it takes another dimension altogether in the mind of Madhavi. Kovalan like a typical male only aimed at her sexual favours. Madhavi like Vasavadatta cultivated in her a deep love for Kovalan totally against the provisions of her community. Kovalan after fulfilling his desire with Madhavi left the place, leaving her pregnant. But she waits for Kovalan's return with her child, Manimekhalai.

In a nut shell till eighteenth century sexual economy was not marginalized as today. The sex workers were respected and given a prominent position in the society. They could not be considered to be mere sellers of their bodies but they were ready to disseminate all their soft skills. Indeed the women of sexual

markets never found the place intentionally but the society and destiny drived her to be so. They formed a determining part in the affairs of the country as the kings and major lords were their customers. It is portrayed in the film *Vaishali* by Bharathan, the role of a Ganika in determining the destiny of an entire kingdom. Thus a Vedic literature without the mention of these women contradicts reality.

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DECENTERING MONOLITHIC POETICS: A REVIEW OF LATIN AMERICAN MODERN POETRY AND MALAYALAM MODERN POETRY

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Abstract

Half way through twentieth century, modernism burst into Latin American and Malayalam literature. There had been polyphony of matters including great admiration for western models, rebellion against bourgeois, construction and deconstruction of socialist nationalities, the arrival and departure of Fascism, the complete globalization of knowledge and so on, thereby relieving the modernist poetry of a distinctive restricted sanctum and thereby decentering the monolithic poetics of the poetry hitherto followed. Writings started flowing attempting to define the national and the continental identity. Modernist poetry embraced poets of synthesis, not antithesis, of union, not disunion, having an all-encompassing perspective. Thus there emerged a poetry which is inextricably complex, open to experimentation and a playground for the reunification of old and new traditions

Keywords: modernism, admiration for western models, national and continental identity, decentering the monolithic poetics, reunification of old and new traditions.

Introduction

Every writer builds up her career on the foundation laid by her predecessors in their respective genres. As T. S. Eliot puts forth in his "Tradition and Individual Talent",

The existing monuments form an ideal order among themselves which is modified by the introduction of the new work of art among them. The existing order is complete before the new work arrives; for order to persist after the supervention of novelty, the whole existing order must be, if ever, so slightly altered;(295)

The movement which led readers' sensibility to newer expenses and labyrinthine ways of sensibility, commitment, interrogation intervention and representation, Modernism in any literature, also stood on the shoulders of the preceded movements and their backdrops to kaleidoscope its own world.

In "Tintern Abbey, Wordsworth speaks of an unknown presence in his poetry.

He writes:

... a sense sublime
Of something far more deeply interfused
Whose dwelling is the light of the setting
suns

And the round ocean and the living air
And the blue sky and in the mind of man.
(*Fifteen Poets* 236)

Poeticarcs of Modern poets in Latin American and Malayalam literatures are the echoes of this Wordsworthian premonition. They imbibed a profound diffusion of everything in the world, the natural and the spiritual. Their poetry mirrored their visions and predictions, their philosophies and experiences, which were inextricable from common man's life. The aesthetics of poetry never gave way to explicit realism but both intermingled comfortably in their hands. Though the modernist poets resorted to deny all the influences of old traditions and conventions, indisputably they imbibed the tastes of all the movements and used them as the stepping stones to their careers.

Latin American Literature in Twentieth Century

Half way through nineteenth and twentieth century's, modernism burst into Latin American literature scene. This movement had a large influence on romanticism, Parnassianism and symbolism. A great admiration for European models cannot be divorced from Latin American literature. Modernism is a movement that rebelled against the bourgeois, looking for a greater refinement in the poetic content as well as in its metrical dimension, thereby adding to

the beauty of the form. Modernism can also be considered to be the exposition of a spiritual and literary crisis at the end of the nineteenth century in words and also as an emulation of a Latin American way of life.

The themes of Modernism mainly focus on loneliness, sensuality, love, eroticism, all of which find expression mainly in the idealization of women. There is a defense of indigenous and a creation of Spaniard which points to the history of harmony and cohesion. Exoticism forms a fundamental aspect of Latin American modernist poetry and it is shown through the language used.

Concerning Latin American modernism, there were mainly three basic issues:

- A reaction against the old styled realism
- The degree to which literature is able to present an alternate form of thinking to that of rationalism with a lot of potential remaining to perform a truth telling function.
- A change in outlook on the human condition.

It is indeed difficult to chronologically sequence the modernist movement in Latin American literature. It even dates back to the Modernismo movement which took place in the 1880s. The modernist writers accepted the view that the creative imagination was greatly based on thought process and that the main function of literature be truth telling, chiefly founded on human condition.

Modernist approach in Latin America had a socio- historic approach. It was not interested in viewing a literary text as a literary work of art alone which resembles closely with forms of contemporary new criticism but this approach concerns itself with the peripheral aspects in which a literary work of art is produced. It imbibed the forces that legitimized the culture it represents and the knowledge and power structures surrounding its emergence along with its relationship to a distinct continental identity.

Modernism in Latin America is radically different from that in Europe and North America. It exemplifies a basic shift from “reassuring metaphors of an intelligible reality” as the deep theme of literary works to disturbing metaphors of the people. Thus Latin American poetry became endowed with universal themes with their own cultural identity, which in a way contributed to the high quality poetry which evolved in Latin America, known for their political creativity and aesthetic quality.

Latin American language takes the shape of a poetic language in Ruben Dario and the other modernist poets of his time but it reaches its adulthood with the works of Pablo Neruda. Neruda said about Dario: “without him we would not speak our own tongue that is without him, we would still be talking a hard, pasteboard, tasteless language”. In the earlier twentieth century, a new poetic movement led by Ruben Dario emerged known as Modernismo which can be described as Spanish America’s interpretation of Symbolism profusely mixing up poetics with a sense of continental identity. But later on Latin American Avant-Garde movements rejected Modernismo for being a mere imitation of European culture. But it is undeniable that American modernism and French Surrealism formed the foundation of Latin American Modernism. However, Latin American poets started to redefine and appropriate these foreign models, thereby adding a colonial identity.

The Latin American writers were disillusioned with the west. Till the nineteenth century, Latin American literature was mainly based on Iberian models. There was not much literature as their own to lay their hands on. Majority of the Latin American authors during this period were monolinguals who depended on either Portuguese or Spanish. Therefore, these languages had an extremely important and different role to play in these places.

The Civil War which broke out in Spain during 1936-1939 period left an indelible impression upon the minds of Latin American writers. A new direction was provided by the Parnassians and the Symbolists in France. A tendency for "Art for Art's sake" evolved in Latin American literature which resulted in a renovation of language. Thus the Latin American literature which was written in Spanish became no more Spanish literature. But the western influence in Latin American literature could not be denied. According to SusnigdhaDey, the Civil War and the two World Wars which shook the foundations of Europe left Latin American writers mainly with two questions:

- "What kind of people are they who kill each other?"
- How on earth a war is being fought that divides the same family?" (*Contemporary Latin American Literature* 8)

Moreover the Civil War raised skepticism in the minds of Latin American authors over what they were doing and whether they were all humane acts, consequently Latin American authors felt the need for a discovery into their own self and looked to the land and people around them and forgot their foreign ideals.

Avant-garde movement is another remarkable feat in Latin American literature. It is mainly attributed to poetic texts written in Spanish America and Spain between the two world wars (1914- 1936). There is a constant aesthetic renewal which constitute it. It is basically founded on an artist's search for a new way in which he can express himself and make his reader receive his intellectually and physically created object. This Avant-garde movement branches to form new dimensions such as Futurism, Dadaism, and Surrealism. In Surrealism, the true essence of the individual, his unconscious world and his true self is brought forth to create a perfectly synchronizing poetic world in which there is a

harmonizing between rational and the irrational.

The Modernist poets like Pablo Neruda carried their expressive forms and style beyond the techniques of the movements such as Creationism associated with Modernism but they managed to stay within the boundaries of Avant-garde movement which opened up plethora of avenues for experimentation. Modernism took a new face in Neruda's poetry, in his expression of the poetic mood. He no longer approached love by way of mythological Gods and Goddesses, nymphs and satyrs, Sirens and Tritons. Rather he straightly exemplified to the reader the scene where love is made and gave sensuous description to it, which made him a myth in the minds of youngsters.

Neruda's involvement with literary Modernism encouraged him to compose beautiful poetry as well as to participate actively in Latin American poetry. He imbibed the Modernist ideology which viewed the conventional form of art, literature and ideals as outdated. His concern towards Communism served as an incentive to writing as well as his frustration with tradition. This perspective of Neruda towards politics and literature forms his prime inspiration to surround the world with diversity and independence.

The contemporary Latin American literature evolved around 1940s. The Spanish Civil war which occurred in Spain only contributed to the diminishing Spanish influence in Latin America. Latin American writers depended on Spanish modes and books to draw their sustenance from. But the Latin American Modernist movement at during the twentieth century took literature away from the Spanish modes to "fresh woods and pastures new". It was after the Spanish Civil war that the Latin American intellectuals moved on to an introspection, leading to develop a concern for themselves. Writings started flowing attempting to define the national and continental identity. In *Contemporary Latin American Literature*,

SusnigdhaDey says, "It was not merely a voyage to rediscover the roots. It was taking a measure of the Labyrinth that went to make the façade. From mere consumers, Latin America became producers of literature."(13)

After the success of Cuban revolution in 1950s, the artists and poets worked for the renewal of a pan- American cultural project. They strived for an entirely new poetics that could be written and read by everyone. They focused on the transparency of the poetic output, thereby bridging the difference between the reader and the writer. Causes and consequences of social inequality and the denunciation of authoritarian regimes constituted the major themes during this era.

One of the constant efforts of Latin American poetry throughout these movements was to develop a vernacular language, one that is fundamentally rooted in the local and aware of the newness of America. Hence there was a constant effort to adapt and redefine these foreign models. Thus there emerged a mode of translation which is not merely linguistic but cultural as well. Here comes the relevance of Mestizaje which is a cultural process formed out of the conflicts of conquest and negotiations over ethnic differences.

Thus Latin America is not only a product of direct exchanges and conflicts but it is a negotiation between Americas. These negotiations make possible the interpretation that connects common interests which are quite contrasting to that of Europe. Thus there is an amalgamation of many influences, national, cultural, linguistic and others. Thus Latin American poetry is inextricably complex, open to experimentation and a playground for the reunification of old and new traditions.

Twentieth Century Malayalam Literature: the 1950s

Twentieth century in Malayalam literature viewed many high tides and low tides. There had been a polyphony of matters including the

emergence of an upper class elite culture, growth of technology, the rise and fall of nations and nationalist movements, the construction and deconstruction of socialist nationalities, the arrival and departure of Fascism, the advent of privatization, the complete globalization of Knowledge and capital and so on. These left a deep imprint in the world of modernist poetry in Malayalam. Therefore the Modernist poetry cannot be placed in a restricted sanctum as holding to a single perspective.

Modernism as a literary movement emerged in Malayalam literature during the second half of the twentieth century. In Malayalam it was the product of a conflict between the rejection of the clichés of romantic poetry and the opposition to simplification tendencies of the progressive poetry. The poets condemned the mechanical reproduction of political truths by the progressive poetry of the time. Modernism in Malayalam literature had its beginnings in the writings of Akkitham Achuthan Namboothiri, N. V. Krishna Warriar, Madhavan Ayyapathu and others. But Modernism became more self- oriented with the writings of AyyappaPanikker, N. N. Kakkaad and Attoor Ravi Varma. Akkitham is noted as the representative of the modernist sensibility in Malayalam. His *Irupathaam Noottaandinte Ithihaasam* (1952) is one of the process which marked the beginning of Modernism in Malayalam literature.

Modernist poetry in Malayalam was deeply influenced by the European writings especially that of T.S. Eliot. In the first phase of modern poetry, they primarily focused on style by evolving a new idiom that would at best reveal their experience of modernity. Consequently, there came reinterpretation of myths and deployment of archetypes.

Indeed we cannot categorize the era of Malayalam modernism into water shed compartments or as a successor to the Romantic Movement, because many poets like P.

Kunjiraman Nair, Edasseri Govindan Nair and Vylloppilli Sreedhara Menon represent a transitional phase from pre-modern to modern. The period around 1930s was a period of heightened social crisis in Kerala. Though some of the Modernist poets were not affiliated to any political movements, they were greatly attracted towards new ideals of progress and modernity.

Though the Romantic movement in Malayalam had a staunch background in the Renaissance movements and the freedom struggles, it was never able to capture the dreams and aspirations of common people which arose to the level of a nationalist consciousness. A major drawback with the Romantic Movement lay in its inability to trace the transitions that occurred in human living conditions and in the pervading social structure. When the old poetic forms and styles of narratives became insufficient to put forth the new experiences there arose a revolution in literature which strove for experimentation and different kinds of novelty, paving way to the outbreak of Modernism in Malayalam literature.

Modernism in Malayalam poetics gave a new dimension to the aesthetic and ideological sensibilities of the Malayalis, leading to a renovation in the style and theme of the poetry. The unidimensional and author-oriented narratives were replaced by multifaceted, decentered modernist poetics. Romanticism, humanism, human progression and universality formed the backbone of many of the modernist poems.

Modernist poets relieved Malayalam poetry from the melancholic puzzles of Changampuzha poems and drove it towards realistic human puzzles, giving a deep sense of spirituality to human inner struggles. There is a partial elision of "uninhibited self-expression", a trademark of romanticism, in Malayalam modernist poetry. The Modernists reduced the musical quality of poetry to make it more grave and serious. Thus poetic language became the language of consolidated imagery with

thoughts gaining predominance over emotions. Instead of an author-centred narrative, their poems engaged in conversations and debates with the readers. Hence each Modernist poem bears testimony to the immense talent in the poets to generate new imagery and to rise to their linguistic excellence. The natural language and the realist fervor of the folk literature and folk culture found space in Modernist poetry. A transition from the personal poetry of Romanticism to a surreal personal poetry was a remarkable feature of Modernism in Malayalam poetry. Structures were rendered structure less. Thus the subversive tendency brought forth by Modernism in Malayalam literature was reflective of the Futurist movements in poetry.

Modernist sensibility in Malayalam is marked by the writer's fascination for scientific thinking and rationality, a concern for nationalism and a belief in humanism. Unlike Latin American Modernism, Malayalam modernism had its roots in the western ideals and ideologies. Edasseri and P. Kunjiraman Nair played their major part in literature with the humanistic and scientific impulses. Edasseri's humanism is a manifestation of his sense of fellowship with the peasants of his village, Ponnani. His humanism overlaps with the western modernism in the sense that there is an ardour for social reforms in both. His humanism had all the ingredients of a western humanist thought. In poems like "Kuttipurampalam", "Nellukuthukaari Paruvinte Katha", there is an expression of the poet's distrust and anxiety about the enormous pace at which Kerala's countryside is getting increasingly industrialized and mechanized.

Suppressed social conditions find ample space in Modern Malayalam poetry. The poems of P. Kunjiraman Nair including "Padavaal", "Narabali", "Pulliman", "Subhadra", "Malayali" and "Harijanaganam" bear testimony to this aspect. Nationalism was a major influence on Modern Malayalam poetry. There was an ideological alliance that existed

between nationalism and modernity project that adds up to the complexity of Malayalam Modernism. As aforementioned it is difficult to compartmentalize Modernism in Malayalam literature because traces of post modernism can also be found in these poems along with many contradictions inherent in the Modernism that each Modernist writer of Kerala represents.

Modernism emerged in Malayalam poetry in the late fifties. Though the composite legacy of the pre-modernists has worked itself into the poetics of Modernism, colonial identity seems for a time to have succeeded in obscuring Modernism's bond with the past. Thus Modernism arose like a coherent movement representing a break with the past. But there were many kinds of Modernism which included high modernism and low modernism, a conservative modernism, an avant-garde modernism, an elite modernism, folk modernism, a first world modernism and third world modernism. Since the late 1970s there arose a new generation of Modernists who were politically more vibrant than the early modernists, thus gaining dominance in the literary scene.

Modernism began to recognize its own complicity with the colonial culture and conscious efforts were made by young modernists to shake off the vestiges of colonialism that refused to leave them. This resulted in a process of decolonization at the cost of the disintegration of Modernism, which later on modified major areas of Malayalam poetry in a radically new way.

The Modernist poetry created an illusory or dream-like world through metaphors and symbols with broken images imparting an aura of philosophical uncertainty to the poems as seen in D. Vinayachandran's poems. They involve Surrealistic experiences, persistently engaging with folk literature, folk culture and even tribal aesthetics. The poems were marked by their preoccupations with questions of cultural identity, gender justice, ecological

literacy and subaltern consciousness. Moreover they reflected an abiding concern for the poor and vulnerable sections of the society, Kadammanitta Ramakrishnan has always been in the forefront of Avant-Garde cultural movements in Kerala.

Imageries and metaphors which convey at best the predicament of the age, mirror in all modernist poems. There is a renewal of the past entities simultaneously defying all the conventional methodologies. Poets including D. Vinayachandran were continuously subscribing to the folk culture to identify the roots of the true Malayali identity. His poem "Kolungal" employs the techniques of folk tales and folk songs to diminish the dryness of the realistic portrayal of modern life experience. These poets were haunted by the bygone moments of the age where there were no space for hypocrisies or treachery as we hear about the mythological "MaveliNaadu". Each of the modern poems were, in a way, a leap towards the constant striving for individual identity. In the poem "Vansagaadha", Vinayachandran, while trying to picture the evolution of humanity, finds it difficult to bring together everything under one umbrella termed "poetry", but he resorts to the use of mythology and archetypes. Thus he makes the coming generations aware of the inordinate significance of myths, fables and archetypes in the psychological world of human beings. A constant quest and the consciousness of evolution constitute the consistent haunting thoughts of the Modern poets. The poets like Akkitham and Olappamanna found consolation in spirituality to find an answer while other younger poets like Balachandran Chullikkad and D. Vinayachandran never ended their mission.

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AN ECOFEMINISTIC READING OF ABORIGINAL'S GRIEF IN THE SELECT POEMS OF OODGEROO NOONUCCAL AND DOROTHY HEWETT

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Abstract

Australian Aboriginal poetry is a recent phenomenon which voices the grief of the native women in their own land. Grief is a state of mind, which causes despair or unhappiness. The aboriginal Australian woman suffers a lot in their homeland due to the domination of the Whitemen. The gender inequality, colonization, racial discrimination, sexual abuse and marginalization lead the women into a state of grief.

The Paper attempts to analyse the grief of the Australian women with reference to the theory of Ecofeminism in the select poems of Oodgeroo Noonuccal and Dorothy Hewett. Both the aboriginal poets discuss the women issues realistically because they too belong to aboriginal community and are talking about their own experience.

Ecofeminism is a term that connects Feminism and Ecology. It is a movement which looks forward to eradicate social injustice which prevails against women and the environment. It also deals with the domination and subjugation of women and the exploitation and spoliation of land. Ecofeminists believe the traditional feminine values such as reciprocity, nurturing and cooperation which are present both in women and nature.

Just as nature, the women are too tolerating, so they were easily colonized. Both of them protests to have a peaceful atmosphere for the Australian aboriginal women. They ask them to come out of the traditional clutches of the society. Thus, both the authors successfully bring out the relationship between the nature and women in the light of Ecofeminism.

Keywords

- Grief caused by the search for wholeness
- Grief arises by the male over female
- Grief on woman by privileging the culture over nature.

The Aboriginal women's struggle, escalating population, social and political complexity, widening economic structures and cultural diversity provides a fertile ground for the aboriginal poets to establish their ideas on the grief of the women. The recent Australian aboriginal poetry deals with the binaries like internationalist and the nationalist, experimental and traditional, urban and rural, modernist and anti-modernist, anti-formalist and formalist, political and non- political. The opposing positions of the aboriginals can be witnessed in the poems of the modern chosen authors Oodgeroo Noonuccal and Dorothy Hewett.

Oodgeroo Noonuccal is the first Aboriginal Australian poet to publish a book of Verse in Australia. At first, she was called as Kath Walker and later changed her name as Oodgeroo Noonuccal. She has published many volumes of poetry and collection and Short-stories in her life time. Her first volume of

poetry *We are Going* (1964) highlights the loss of aboriginal's identity. Her second volume *The Dawn is at Hand* (1966), won the Jessie Litchfield Award in 1967. *My People: A Kath Walker Collection* (1970) is a reprint of the poems in the earlier two collections together with some new poems, short stories, essays and speeches.

The next author Dorothy Coade Hewett (1923-2002) is an Australian feminist poet, novelist and playwright meant for characteristically lyrical and celebratory in style. She has published twelve collections of poetry including, *Rapunzel in Suburbia* (1975), *Halfway up the Mountain*, *Me and the Man in the Moon* (1987) *Peninsula* (1987), and *Alice in Wormland* (1994).

Ecofeminism as a theory emerged in the 1970s, by Francoise d'eaubonne. She believed that women have close relationship with nature due to the female reproductive role and the mothering nature.

Ecofeminists believe that there exists a direct link between the oppression of nature and the oppression of women; sexism and naturism are inseparable. To understand the nature of women's oppression one needs to understand the oppression of nature. Since patriarchy is based on dualism- privileging the mind over the body, the male over the female, culture over nature-it creates and discriminates against the 'other' of the dyad. (Mukhopadhyay 106)

Grief can be termed as the loss or annoyance occurred in the human mind. The poems of Noonuccal and Hewett clearly portray the grief of the aboriginal women in their own land. According to the theory of Ecofeminism the grief may occur in three means, they are grief caused by the search for wholeness, grief arises by the male over female as well as grief on woman by privileging the culture over nature.

Ecofeminists is of the view that:

Industrial civilization's promise was to enhance life by dissecting all symbioses, biological and social, as well as the symbiosis which the human individual as such represents. These symbioses are also called ecological systems: the interdependence of humans, animals, plants, but there is also the social ecology of people living together, of men and women, children and parents, older and younger generations. (Mies 142)

Thus, Ecofeminism concentrates on the "search for wholeness" (Mies 142). The aboriginal people enjoy a happy familial life before the arrival of the English men. The ill-fate of the aboriginals starts after Lieutenant James Cook's invention of Australia. Sandra Bloodworth is of the view that:

In Colonial Australia men often travelled away from their families for itinerant work, such as shearing, whaling or droving. During wars, governments have not

hesitated to break up families and leave women to rear their children on their own, while men have gone off to die in defence of capitalist interest. Aboriginal families were deliberately broken up and whole generations of children ripped from their mothers by governments which at the same time promote the ideal of motherly love and sanctity of the family (Bloodworth 113)

The aboriginal families are dissected into pieces and the aboriginal poets raise their voice to reunite the families to create wholeness. In the poems of Oodgeroo Noonuccal, she asks her fellow beings to be united and in her poem "All One Race" she longs for peaceful environment in the future. Australia is a mixture of various cultures, tradition, custom and languages she is too proud of her motherland. She praises the heritage as it consists of various tribes as:

Black tribe, yellow tribe, red, white or
Brown,

From where the Sun jumps upto where it
Goes down. (1-4)

Eventhough the land includes various tribes the poet insists them to live one as the Sun shines equally. Their lived men from Germany the aboriginals called them as 'Herrs', it means the conventional German title term for a man, 'Pukka- Sahibs' is a term used by the aboriginals to address the British colonial authorities, 'demoiselle' refers to the young woman and 'Squaw' is termed as the place the American Indian woman lives. People from various countries settle in Australia and starts fighting among them and developed an unpeaceful situation. This leads to discrimination and dissection, among people from various tribes and it ends with the dissection of the family members of the aboriginals. She says:

Herrs and Pukka-Sahebs, demoiselles and
Squaws

All one family, so why make wars

They're not interested in brumby runs. (5-8)

In Hewett's poem *In Moncur Street* she narrates the painful dissection of the family

members. The poem states the intolerable grief of Hewett that before twenty years she lived a happy life with Alf, Aime and her husband in the Moncur Street but now she is alone and remembers them as:

And Sammy Smiles (that lovely Man)
 And Aime and Alf and little Fay,
 And Beat and Bert and betting slips,
 The man I loved, the child I bore,
 Haveall gone Under Bondi's Hills,
 And will return here nevermore,
 In Moncur Street
 In Moncur Street. (38-45)

Now she goes back his past and searches for an alternative to heal her injuries of dissecting her family members, but she knows they would not return for ever. According to the Ecofeminists :

Life is not the sum of elements put together, life was excised in these processes of dissection, analysis and synthesis. The nostalgia and searching already noted, the goal of the ecology movement, the alternative health movement, and a large part of the women's movement is the restoration of such ecological and socio-ecological interconnectedness. (Mies 143)

Both the authors go back to the past and search the pains and try to rectify the pain through their poems. Nature cannot be predicted and it does not follow human mind, instead human should follow nature as it goes. In *The Past* Noonuccal expresses that:

Let no one say the past is dead,
 The past is all about us and within
 Haunted by tribal memories, I know
 This little now, this accidental present
 Is not the all in me, whose long making
 Is so much of past. (1-7)

Noonuccal is of the view that past cannot get separated and she cannot forget the tribal memories and just as the Ecofeminists she also says the past incidents live forever.

Secondly, the authors try to focus on the grief arises by male over female. By nature the

women are seen a charm, beautiful, gracious, gentle, soft and kind-hearted. The nature also has certain similarities with its character. According to nature men and women holds basically dual characters. Men works hard, lives independently, thinks rational and looks so energetic but none of the characters of the men are similar to nature. It looks absolutely different but the sensible female characters have more similarities with nature. Basically, the aboriginals live one with nature and it cannot be separated.

The domination of the men over female can be witnessed in the poems of both the poets. In *Dark Unmarried Mothers*, Noonuccal portrays the grief arises by male over female. In Australian Aboriginal communities even from the earliest teenage the dark unmarried mothers can be found. Due to the play of the lechers, boses and the station hands just as low-grade animals they search for safe prey. They may use the poor aboriginal women and wash their hands as Pilate, the king did at the time of the crucifixion of Jesus Christ. Ecofeminists say that "Woman's body is the projection screen for most of men's desire" (Mies 134)

If the seduction occurs to a White girl, they may take it to the court and they may mention the atrocity as headlines in newspapers. But if the same happens to an aboriginal girl the author says:

Is it a dark girl?
 Then safe immunity;
 He talks what he wants.
 And walks off like a dog. (22-25)

Even one for thousand cases of the aboriginal women they never make any response. Because the power is in the hands of the Whitemen and they will support and save their men and the poor dark women with grief and suffering continue their life as unmarried. The law does not run for the Whitemen. The men who commit the seduction without guilty:

Shrug away the problem,
 The shame, the injustice;

Turn the blind eye,

Wash the hands like Pilate. (38-41)

According to Maria Mies for men "sexuality is the 'transcendence' of work, the 'heaven' after the 'valley of tears and sweat' of work, the real essence of leisure" (Mies 13)

In Hewett's *Hands of a Girl* she pictures the hardships of the aboriginal women caused by the Whitemen. The famous Italian painter, Tiziana Vercellio, tries to break conventions through his paintings draws the author's hands look as the doll. The hands are the soul of the painting and on seeing her sad thin blue veins she searches reason for the painting. It symbolises that the aboriginals would not allow speaking and their hands looks so thin and yellow with grief. She says

They are the thin and yellow hands of grief
The tapestry of some gold-whispered leaf,
Lying amid the broken vessels of the mind
With the tragic autograph forever signed. (10-13)

Hewett, remembers the troubles of her own people on seeing the picture of a Girl's hand. Without the support of the Whitemen the aboriginal women cannot survive due to heavy work without proper wages their hands look so thin and weak. Bloodworth says that "Sex discrimination legislation and Equal Opportunity schemes abound, yet women's bodies are, if anything, more openly used as sex objects in popular culture and advertising than they were fifty years ago" (Bloodworth 108).

Finally, the paper concentrates on the grief on culture and nature. Maria Mies says that: "'Natives', native peoples in contrast to 'civilized' or 'culture' peoples, were some of the concepts coined. The notion that such natives were closer to nature, which civilization had destroyed and subdued, remains with us even today." (Mies 150). Traditionally, women are more reciprocal in sharing the privileges because she lives for her family. In Hewett's *Sarah* she deals with the melancholy of women and says:

Sarah, walking in the rain

With her red mouth twisted in unconcern,

Sarah, Sarah, with her lovely paleness

How much could I learn at her lips

Of sorrow, sweet despair, of loving and dying. (1-5)

'Rain' is the nourishment for land, if causes both good and bad to the earth. It is essential for the villagers to grow crops but it is annoyance for the city dwellers. It also symbolises heaven's tear. In *Sarah*, she is walking in the rain with her red mouth twisted. The 'red mouth' symbolises anger, lust and shame. Out of disappointment she walks in the rain without concern. The author realises Sarah's sorrow, despair and the dying of the heart and hides her suffering and says that life is fair. Eventhough, she is not exposing her emotion, all the atrocities of the men settle on her yellowish brown hair all the days. Just as the culture of nature, women have to accept everything for the betterment of the family as nature accepts mankind.

In Noonuccal's *Acacia Ridge* she talks about the pathetic situation of the pregnant women. In the name of progress and civilization often the White men brings bulldozers to destroy the huts of the aboriginals to build buildings. They would not bother about the pregnant women dwelling in the small houses. Eventhough they do not have proper places to bear the child, out of despair and grief the pregnant women roams here and there for shelter. On hearing the sound of the bulldozers the children get terrified that the Whites starts destroying their home. The author describes this pathetic situation as:

These are black and so without right to blame

As bulldozers brutally drive, ruthless and sure

Through and over the poor homes

Of the evicted poor. (15-18)

Flame trees can be found in the East Coast of Australia and it symbolises change. Hewett watches an aboriginal woman standing among the flame trees and groaning her skirt and pulls

hard to control the dress from wind. She holds her dress as a man who stands with bare legs to tie hard the dark trunks while moving along a mass of car. Out of agony she stands there to break the clutches of the Whitemen the poet says very soon she will join with the 'scarlet horror of death' (17) and no one can stop it. Thus the Whitemen keep the culture under their control and the aboriginals are totally silenced.

The fact that women's oppression is a product of the class structure of the society, Unless, they fight for the liberation they cannot come out from the belief system of the society. Thus both the aboriginal writers have succeeded in bringing out the grief of the aboriginal women perfectly. If man treats women and nature alike, the society may achieve an enormous growth in all the fields.

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SILENT SUFFERINGS OF WOMEN IN ANITA DESAI'S FASTING, FEASTING

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Abstract

This paper attempts to study the silent sufferings of women in Anita Desai's Fasting, Feasting. Desai occupies an unassailable place in the galaxy of Indian English women novelists. She is one of the strongest voices of women writing in Indian today. Desai probes into their problems be it of a daughter, sister, mother, grandmother (or) a wife. Her female figure appears as a victim in a patriarchal, patrilineal and father dominated Indian family. An Indian woman was supposed to take pride in subservience and accepted her role passively. Her badge has been silent suffering since she plays different roles in the family. The woman remained a cog in the family machine but never as an individual. She could hardly dream of her personal gratification and self – fulfillment. In earlier woman suffered more due to the inequalities and illogicalities created by the male domination. Man- woman relationship on the whole evolved through centuries on a set pattern (i.e.) man to rule and woman to obey, man the master woman the slave, man the God and woman the devotee of god, and man the for the field and woman for the home. But still the conditions of women remain to be same.

Keywords: sufferings, dominated, inequalities, slave

Introduction

Anita Desai's novel *Fasting, Feasting* presents the typical world of a middle class Indian family with conservative bent of mind in a very life like manner. Even in the era of women's equality with man in all spheres of life, women empowerment and compulsory education for the girl child, the gender – based attitude of the parents still reigns supreme in most of the Indian homes. Desai is profoundly concerned with the inner psychic cries and sufferings arising in the mind of Indian women. The novel *Fasting, Feasting* deals with the issues related to women's education and their aspiration to obtain self- sufficiency and a meaningful existence. The novel deals with the travails of Uma, a daughter with neither looks nor intellectual brilliance, she is treated as a domestic drudge by her parents, they are called as 'Mama Papa'. Uma is a plain, simple, uneducated, spinster daughter from an orthodox Indian family. She is trapped at home, by the overbearing parents and their traditions. Uma like any other child has her own world of desires, dreams and ambitions. But her parents try to suppress her desires and throttle her

dreams. In spite of her best efforts and keen desire to succeed in life she proves to be a downright failure.

As a young child she is very fond of her convent school and her teachers. Uma's mother never approved of her education. But her father wanted her to get good education. In her own house too mama had not been treated at par with the other male members of her family. She herself confides in children, "In my day, girls in the family were not given sweets, nuts, and good things to eat. If something special had been bought in the market, like sweets or nuts, it was given to the boys in the family. But ours was not such an orthodox home that our mother and aunt didn't slip us something on the sly" (FF-P-5). This can be one reason, that mama did not allow Uma the privilege of higher education. Frequent offs from the school and her busy schedule at home never left sufficient time for her studies.

Being the eldest child most of the family responsibilities had fallen in her. The poor Uma was always subdued. She had to suffer the torture of the family by overworking for the comfortable living of her parents as a result of

which her desires and dreams remain unfulfilled. Though there are two grown up daughters Uma and Aruna in the family yet Uma's father desire to have a son. Throughout their life both of the daughters have perceived totally different behavior of their father. But after the birth of their brother, the reaction of overwhelming father pricks their conscience. The birth of son reflects typical attitude of a male member in a patriarchal society. The call of the father 'A boy.... A boy Arun indicates clearly that the daughters are unwanted. From the beginning the father aspires for a male child. Uma has to assist her mother in rearing Arun. Her failure in examination provides an excuse to her and they withdraw her from the school without even the least care of her future. Uma has to stay away from the school after the birth of her brother.' We are not sending you back to school Uma. You are staying at home to help with Arun.' (FF P-18). Uma had to suffer the loss of her studies for taking care of her brother Arun. She led a life of mechanical existence.

"You will be happier at home. You won't need to do any lessons. You are a big girl now. We are trying to arrange a marriage for you... till then you can help me look after Arun. And learn to run the house." (FF-P-22) The poor Uma proves to be as unlucky in the matters of wedding. The first proposal could not be materialized because the match liked the younger sister, Aruna. A marriage was fixed without even arranging a meeting with the man. The ceremony was performed in a state of unenthusiasm. The man seemed to be as old as Uma's own father. Uma is never quite certain if she has ever actually married. Having cost her parents two dowries, without a marriage to show in return. Uma is considered to be ill fated by all without any fault of her own and no more attempts are made to find out a match for her. By all this Uma grows depressed and never could afford to arrest her in the family. Uma is reduced to the status of a maid servant in the family. She has no idea of escape from this trap

situation. The biased and rigid attitude of parents, papa always scowling and mama scolding leave no room for Uma to fulfill any of her desires and dreams. Even a few moments of peace and tranquility in her room are denied to her. Not only at the physical level but in the inner world of her heart and soul also she fails miserably.

There is another pathetic story in *Fasting, Feasting* called Anamika daughter of a lawyer. Anamika won a scholarship to oxford, to oxford where only the most favored sons could ever hope to go and study. She could not be sent abroad just because; she was of an age to marry. Anamika's marriage to a man much older than herself, with higher degree, suffering from oedipal complex. The man married her because it was a custom and it will raise his status among other men in society. Joint family system becomes a curse for Anamika. She had been beaten regularly by her mother-in-law while her husband stood by and did not object. Anamika spent all her time in the kitchen, cooking for everyone and she ate the remains in the pots before scouring them. The story is about the joint family system in Indian society, cruelty of the in-laws, and apathy of the parents towards a married daughter. "How can she be happy if she is sent home? What will people say? What will they think? (FF-P-72). Anamika's own parents would not protect her and no one of the relatives even wanted to see Anamika.

Anamika died under mysterious circumstances. It was a death by fire. No one was sure whether it was a murder or suicide. She was tortured for twenty five years in the name of marriage. Marriage is seen as the only course for women. *Fasting, Feasting* throws light on the misery that can follow a marriage too hastily arranged and the lot of women in a typical joint family where the new bride is a prisoner and slave to the mother-in-law. Anamika has a miscarriage after being beaten and is treated like 'damaged goods' to be sent back to her family. Despite committing such a

heinous crime, her in-laws are not punished because Anamika's parents do not even file an FIR against them. Desai ridicule at the cruel and callous attitude of parents who think that all their responsibilities are over the day their daughter is married off while the son is treated as lifelong asset.

Conclusion

Daughters in this society are denied autonomy. Uma and her sister Aruna are not given any privacy, as daughters are seen as possessions to be used in a manner as suits the parents. In the third attempt of marrying, Uma was married to a man who is many years her senior and already has a wife and many children. The picture of the traditional society of India is painted in dark colors. Desai's women characters registered protest against the circumstances which oppressed them. Yet Uma and Anamika failed to tide over the crisis in doing so. They realized that to live life one had to face new challenges, that hatred was of no avail, that all transcending love could overcome all obstacles that life is a whole delicate inter-connected web.

Thus feasting by Aruna never gives a good taste and fasting by Uma cannot give her

satisfaction. Finally, at deeper level Fasting, Feasting believes in the diction of Bhagwat Gita as the theme is no pleasure from pleasure and no pain from pain. In its essence of equality and harmony and cheerfulness is everywhere to be found. Many women maintain silence even in the face of great discontentment and discomfort. They are silently enduring all the hardships. As a result they are compelled to swallow a string of inedible bitter pills. Silence gives consent and so it leads to many undesirable and unfortunate consequences.

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FEMINISM IN ANITA DESAI'S NOVEL WHERE SHALL WE GO THIS SUMMER?

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Abstract

Where Shall We Go This Summer? Centers around a desperate wife looking to escape from her marriage. The plot follows Sita, a housewife in her early forties, as she arrives on the rustic island of Manori after a twenty – year absence. She has four children. She has another pregnancy and convinced that the world is hopelessly marred by cruelty and violence. Sita has returned to the island because she believes that it possesses magical power which can safely preserve her pregnancy. Child in the womb itself without the inevitable delivery.

Keywords: Feminism, Relationships, Neurosis.

Where Shall We Go this Summer? Is another novel by Anita Desai. According to traditional Indian belief the only redemption for a woman is her achievement of motherhood. She should not aspire for anything beyond her wifely and motherly rules. Sita, the heroine of the story was married to Raman. She bore him four children and has been pregnant for seven months, she does not want to give birth to her fifth child, she would rather keep the baby forever in her womb. She tears herself off from her husband and goes to the island Manou. It was this island that her father, a famous Gandhian worked miracles twenty years ago. She was confident that keeping the baby unborn was possible in Manou where her father had set up a precedent by doing many miracles. The novel end with her realization that childbirth cannot be postponed endlessly so she goes back to Bombay. In this paper an attempt has been made to study Feminism in Anita Desai's popular novel *Where Shall we go this Summer?*.

Anita Desai, one of the most powerful contemporary Indian novelists in English, is more concerned with thought, emotion and sensation than with action, achievement and experience. Her portrayal of man – woman relationship has been influenced and conditioned by the existing intricate social situations. Anita Desai's feminism refers to the belief that women should have the same rights, power and opportunities that men have. Desai tries to bring about a change in the social milieu so that women are accepted as equal or better

than the males in all social as well as familial responsibilities rights and situations.

Feminism emerges as a concept that is based on a critical analysis of male privilege and woman's subordination within and given society. Feminism is a global and revolutionary ideology that is political because it is concerned with the question of power. A feminist is one who is awakened and conscious about woman's life and problems. The feminist catches certain features of social reality an intolerable as to be rejected if one is to transform the society for a better future.

Feminism is in the Indian context a by – product of western liberalism. In general, and feminist though in particular. The indigenous contributing factors have been the legacy of equality of sexes inherited from the freedom struggle, constitutional rights of women, spread of education and the consequent new awareness among women. The Indian women is caught in the flux of tradition and modernity, saddled with the burden of the past but loath to cast off her aspiration. In literary terms it precipitates in her search for identity and quest for the definition of herself. In critical practice it boils down to scrutinizing empathetically the plight of women characters as the receiving and of human interaction.

Anita Desai's *Where Shall We Go this Summer?* Dwells on the theme of incertitude, alienation and in communication in married life. It is the story of a woman, a wife and a mother, alienated from society, family and herself.

The novel opens with Sita returning to her native place the Island called Manori. She had returned with her daughter and son. Sita is a young sensitive and emotional middle aged woman, who has four children. She feels isolated from her husband and her children and becomes the victim of mental agonies because of the contrast between the past and the present. She thinks of her past childhood, free from all tension and contrasts in with her present womanhood in which she is thrown in to an environment of tension and shadows.

The narrative oscillates between the present and the past, between the first person and the third to focus on certain events in the past which have been too deeply etched in the mind of the protagonist Sita, to be erased and which perhaps have mold led and shaped her personality.

Raman, Sita's husband fails to understand her violence and passion. Raman is sane, rational and passive. Sita is irrational and hysteromaniac. Through Sita, Anita Desai voices the awe of facing all alone, "the ferocious assaults of existence"! The conflict between the two polarized temperaments and the two discordant viewpoints represent by Sita and Raman, sets up marital discord and conjugal misunderstanding as the leit - motif of Desai's novel. The interrogative and inquisitive title of the novel is a pointer to the ennui of Sita's anguished soul. Her introversion, leads to her psychic odyssey. Fed up with the dreary metropolitan life in Bombay and tormented by the 'paranoiac fear of her fifth and reluctant pregnancy; she leaves for Manori, and islet off the mainland.

The first section of the novel is profusely loaded with images of brutality and violence. Raman's sadistic delight in Sita's failure to protect the eagle. Offends her unable to reconcile herself to this violence. Sita leaves for the islet of Manori where her father had created enchantment out of emptiness. Sita, in fact, wants to escape the tyrannous grip of a cannibalistic urban milieu. She wants to escape the forces of fear and destruction which breed

archetypal urges. Her alienation from all experience is due to her love for life and her reluctance to accept violence in any form. Thus her flight to the island forms the focus of the novel. Anita Desai believes in creating characters that resist the flow of the narrative. She becomes a recorder of the dilemma faced by an individual character. Sita, she gets interested in analysis and portrayal of human relationships.

Her escape to the Island is a biological, not an existential necessity. Ironically Sita's pilgrimage with its promise of renewal and regeneration is the result of her social alienation. And Sita says I won't have the baby she said at first faintly, then defiantly 'you're mad' he said simply (50).

There comes a change in Sita's identity. But the children refuse to share the life of primitive reality which is the very identity of the Island. The Island forms the core of Sita's conscious existence. The sea and the Island which suggest two different polarities of existence provide a picture in contrast in the symbolic design and movement of the novel. .. even the slumberous egg... as it labours under the shell patiently to be divided and sub divides (51).

It keeps on tormenting her till she discovers that undifferentiated. Life is like a jelly fish, live and objective, but without form, without definite identity. Through the objective correlative of the jelly fish, Desai depicts Sita's amoebic and shapeless life. She considers the world wicked and full of destruction and does not want to give birth to her baby in this cruel world.

Sita goes back to her past and charges her unconscious mind with the will power of her mother. With this she leaves her home in Bombay and comes to Manori island with all hope and trust for some miracle to take place, so that she does not have to bring the child into this world of violence and uncertainty. Manori is made out to be a magical place and Sita's father is the maker of it.

The novel describes her life before marriage in the Island. Sita spent her childhood with her

father in a big house in Manori. As her father was freedom fighter, he did not remain in one place and at last when freedom was achieved they settled down in Manori. Everybody in the island had great respect for him. The people of Manori had immense faith in Sita's father and approached him for a solution to all their problems. As Sita's mother had deserted them. It is her father who takes care of Sita her sister Rekha and brother Jeevan. Thus Sita lived in the midst of the crowd, as their house would be always crowded by men and women who came to their father for medicines.

Sita's sufferings can be evaluated in the light of her childhood experiences. Sita is a motherless child and she experienced partiality and neglect. She was loveless, alone, from the beginning of her childhood.

The family plays a vital role in the growth and development of individuals and broken homes definitely have their bad effects on individuals. Sita is one such victim, who, because of her bitter experiences in her childhood, alienates herself from everything around her. Soon on her father's death, the family disintegrates.

Part three of the novel is a continuation of the frustration, and search for identity of Sita. Sita and Raman are two different poles where there is no attraction but only repulsion. Raman is an ordinary man who has a practical commonsense approach to life but Sita is a woman who gets disturbed easily and fails to adjust with her family and society. Her children, who lived in the city comfortably, could not adjust with the life in the island. They accused Sita and regarded life on the island as madness. They wanted to escape from that island to their beloved city. Sita's son Karan says.

Will we go to Bombay now?

Later, In two minutes?

No, later

In ten minutes

No, later

Shall I count to hundred?

After I've counted to hundred will we go?
(126)

When Raman arrives, Sita is reluctant to leave the island and after much conflict she goes back to Bombay to be with her children and husband. Her expectation of a miracle in the island did not happen and so she joined her family in the city.

Anita Desai remarkably voices – The terror of facing single handed, the ferocious assault of existence through a recurrent favourite existentialist theme of husband wife alienation and husband domination, and non communication. Thus she lays bare the agonized modern sensibility a modern Indian woman.(64)

Keeping the baby unborn is the island miracle she expects but it is not possible. This outrage to some extent reveals the psychological abuse of a wife in the marital framework lack of love and sympathy generates a complex struggle in Sita's mind.

But she lacks the courage, practical knowledge and wisdom which make others believe that life must be continued, and all its business... Why can't you? Perhaps she should be grateful if life is only matter of disappointment and not a disaster". (142).

When Raman asks her about abortion she shouts

"Mad! You're quite mad kill the baby? Its all I want. I want to keep it. Don't you understand?" (35)

Sita loses all feminine all maternal belief in child birth. She does not want her child to be born in a chaotic, violent society. She fears it as one more act of violence and murder in the world. Fed up with the dreary metropolitan life in Bombay and tormented by the paranoiac ear of her fifth and reluctant pregnancy she leaves for manori the islet off the Mori's mainland (21-22).

At last wisdom dawns on her and she wants to return to reality. Thus the battle between Sita and Raman is resolved. Sita feels emotionally drained out battling against her husband her family. She decides to bear the child and returns with Raman to the Bombay. Thus signifies her return to life of community and society. Finally,

Sita realize that illusion and reality are two sides of life and they cannot be separated.

Most of Desai's works revolve around female protagonists reflecting their inner conflict in maintaining their individuality and self identity. She is renowned for the importance that she has given to Nature in her works and her clear portrayal of how modern civilization is slowly going far from Nature forgetting the natural human qualities like love and sympathy. Desai in her *Where Shall We Go This Summer*, while highlighting the protagonist Sita's deep psychological involvement with nature and ecology also presents the violence the boredom and monotony, with which the modern city life is engrossed. The author has successfully portrayed the effect of existential problems on a sensitive mind like Sita's that intends to grab tightly the closeness and magic of Nature, the identity of a female soul is a cruel world.

Attribution of all these conventional qualities to the mythical character of Sita, Lord Rama's wife in the great epic Ramayana, is an example of male hegemony and exploitation. The mythical Sita along with all these qualities also possesses the potential to rebel, to protest the injustice enforced by the male dominated society. Being again and again questioned about her chastity the mythical Sita asks mother Earth to get make way and she takes permanent refuge in her lap. In this way she asserts her identity, her self – respect in a society which considers women as hardly individuals. Nature and ecology has always helped women in achieving their self quest and in voicing their protest complementing the mythical Sita, Anita Desai's Sita reasserts her individuality and reestablishes women's age old connection with nature by abandoning Bombay and taking shelter in the Manori Island.

Thus, Nature plays the role of a teacher, a guide and makes her realize that the solution to the brutality monotony false prestensions, hollowness and hopeless despair of modern city – life does not lie in escaping the and living in

isolation with nature, but facing them bravely retaining one's own identity is the only weapon to flight. Sita's understanding of the human relationship with nature and her individual self is revealed through the dialectics of Nature itself. Ecology helps her in her quest.

Sita has come to accept the prosaic nature of life which runs through difficult human situations in different ways. She find the courage to face life, in the end, with all its ups and downs. (119).

She passes from protest and anger to acceptance through neurosis. The feminist credo recommend and employed is not mere standing up for oneself but standing up for the world in Humanity through self assertion and meaningful adjustment.

Anita Desai has performed a significant function of instilling a positive 'feminine' identity rather a female identity in her women characters. Like Virginia Woolf of the western feminist literary paradigm, Desai has created woman characters through her novels who are no more symbolic 'Shakti' or Mother Goddess, subverted and suppressed in the 'ardhamahal' they are human beings who seek liberation, move from bondage to freedom from meek indecision to self assertion from weakness to strength.

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A QUEST FOR GENDER EQUALITY IN MEENA KANDASAMY'S *TOUCH*

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Abstract

Gender denotes socially constructed roles, behaviors, activities, and attributes that a particular society considers appropriate for men and women. It is decided by cultural, social, political and economic forces which influence social behavior of men and women. The gender difference is the foundation of a structural inequality between a man and woman. The discrimination based on the gender of a person is perpetuated through the social-cultural and psychological mechanisms prevalent in society. The question of social marginalization and the issue of gender inequality are inseparable. Meena Kandasamy, the first Indian woman poet writing Dalit poetry in English, in her poetry, raises her voice against the gender inequality and systematic subjugation of Indian woman. Her poetry arises not out of her reading and knowledge, but out of her own experience and active engagement with the cause of championing caste and gender equality. Touch (2006), her first published collection of poetry, is a clear-sighted, unafraid and a scathing attack on the perpetuation of the social patriarchal oppression of women in general and the Dalit women in particular.

Keywords: Gender, inequality, Dalit woman, patriarchy, subjugation, caste, discrimination, male-domination.

Introduction

"Sex" is a biological term whereas 'Gender' is a psychological and cultural term. It is widely held that while one's sex as a man or woman is determined by anatomy, the prevailing concepts of gender, of the traits that are conceived to constitute what is masculine and what is feminine in temperament and behavior are largely, if not entirely, social constructs that were generated by the pervasive patriarchal biases of our civilization (Abrams and Harpham, 2009. p.101). In all traditions and cultures across the globe, women have always been considered inferior and incapable of any serious thought or action. Legislators, priests, philosophers, writers and scientists, opines Simone de Beauvoir, have striven to show that the subordinate position of women is willed in heaven and advantageous on earth.

Indian society has some sort of social mechanisms, arrangements, customs and institutions that act as covert modes of establishing and perpetuating the subjugation of women. India, being a male-dominated, patriarchal society, deprived women of their basic rights as human beings. Woman was denied along with many other rights, the right to education and the decisive power about her own life and was not even considered worthy of treating as a human being equal with man,

rather she was, and still is, viewed as the 'other' of man. The issues like the patriarchal family structure, the custom of polygamy, endogamy, child marriage, unequal share in the family property, the 'Purdah' system, state of permanent widowhood etc. have contributed a great deal, as the obstacle for the free development of a woman. Women have generally tended to be excluded from the public discourse and confined to the "domestic sphere" of home and family and to women's work because women were only rarely taught to write, there is a relatively little direct documentary material about most of our fore mothers' lives. (Rao, 2004. p.02)

Despite the constitutional safeguards today, the situation of the woman in modern India has, if not wholly, remained unchanged to great extent; if equality persists, so does discrimination, domestic violence, ill-treatment, subjugation and so on; man is still the head of the family, dowry, albeit covertly, is still taken from the bride's family, the cases of sexual assault on women are quite often heard, woman is yet to be given the complete decisive power about the issues like her career, marriage and many other issues pertaining her life.

The Indian caste system also has relevance to the women's discriminatory status. The features of the caste system like 'endogamy' act

as a mechanism of retaining control over the labour and sexuality of women, the concepts like 'purity' and 'pollution', which segregate people from each other and regulate mobility of women deprecate the issue of gender equality further. The most effective weapon which helped in the perpetuation of the untouchability and women's unequal status was the institutionalized denial, to the weaker sections of society and women, of access to educational resources. Gender inequality has often been taken up as a subject by the Indian writers in their literary works. However, the issue of the marginalization and oppression of Dalit woman was not discussed by and large. The issues related to Dalit women have hardly been taken up seriously either by political leaders or scholars until very recently. The reasons might have to do with the socio-political and economic conditions of Dalit women who continue to remain voiceless even today. (Raj Kumar, 2010, p.211) Some contemporary Indian literary artists, like Meena Kandasamy, voice out their concerns regarding the 'sexual politics' and the gender inequality in their writings. Meena Kandasamy stands apart from those contemporary Indian woman poets who are caught in the midst of dualities, because of the dilemma between what they want to and what they are expected to write; she delineates the subjects like 'gender inequality' and 'caste discrimination' with a candid precision. She dissects, Very deftly, the complex mechanism of perpetual subjugation of the Indian woman in her writing.

An emerging poet, fiction writer, translator, journalist and a social activist, Meena Kandasamy maintains her focus, in throughout her writing, on caste annihilation and the issue of woman's equality on par with a man. She is hailed as the first Indian woman poet writing Dalit poetry in English. Kamala Das, one of India's foremost poets, in her foreword to *Touch* (2006) praises the poet as: Dying and then resurrecting herself again and again in a

country that refuses to forget the unkind myths of caste and perhaps of religion, Meena carries as her twin self, her shadow the dark cynicism of youth that must help her to survive. (07)

Her first collection of poetry, *Touch* (2006) is a scathing, militant attack on the perpetuation of the social oppression of the Indian women. It discusses the issue of the sexual harassment of the women. Meena Kandasamy, unlike other poets and writers dealing with this subject, portrays women, particularly the Dalit women not just as the victims of the lust of the higher caste men but as rebels fighting against the injustice perpetuated against them and champions the cause of the equality of women.

A woman is considered a chattel by the male dominated society. Men of all castes and classes collude in making certain rules of behavior and circumscribe the trajectory of female growth and confine her to the four walls of her house. In one of her poems in *Touch* (2006), entitled '*Songs of Summer*', Meena Kandasamy rebukes the patriarchal society for treating the woman as its slave and a desired object:

To make her yours and yours alone,
You pushed her deeper into harems
Where she could see the sunlight
Only from the lattice windows.
Domesticated into drudgery she was just
Another territory, worn out by wars. A slave
Who maintained your numbers. (112)

The Poet also criticizes the society for not treating a woman as a woman. The male-dominated society recognizes a woman as a sister, a wife, a mother and also a goddess, but never as a woman herself. A woman's goodness is graded upon her degree of submission and servitude to her father, husband, brothers, sons and almost every other man in her family and society. She targets the society thus:

Your society always makes the spoon-feeding-the-man the pot-and-pan banging. the-sweeping-the -floor the masochist slave and other submissive womenas goddesses. (130)

She vehemently condemns the stereotype male biased custom of girl seeing practiced in the Indian society, intended for judging her in order to assess her potential of being a possible bride to a man. A would be bride is judged on accounts of her femininity, education, beauty, physical fitness, her character, her politeness and submissiveness etc. On the other hand, the boy who wishes to get married to her is not judged on all these counts. A girl who wishes to get certified as a bride by the boy who comes to see her and his family, is required to behave in a certain way in order to project herself as expected by the would be groom's family which underpins the ideology of the patriarchal society.

The poet enunciates her views about this unjust treatment imparted to woman in the following words:

But, when they come to see you
For a possible bride, look at the floor
The fading carpet and the unshapely toes
Of the visitors who will inspect the weight
Of your gold, the paleness of your complexion
The length of your hair and ask questions about
The degrees you hold and the transparency of your past. (127)

Women in our society are subjected to various atrocities and the Sexual crimes against women keep on increasing alarmingly. Given that the fear and the shame that women (victims of sexual assault) undergo and the apathy of the concerned authorities to record such crimes, many a times the sexual assaults on a woman by man don't get reported and recorded. Domestic violence and the dowry deaths also contribute a lot to the victimization of the women in our male-biased society. In a poem, *My lover speaks of rape*, she discusses the victimization the women at the hands of the men:

Green turns to unsightly teal of hospital beds
And he is softer than feathers, but I fly away

To shield myself from the retch of the burns
Ward, the shrill sounds of dying declarations,

The floral pink-white sad skins of dowry deaths. (138)

The Inhuman treatment given to women in the Indian society is related to the caste as an institution. Endogamy acts as a social barrier which circumscribes the upliftment of the lower caste people. On the other hand, exogamy, if practiced across all castes, classes, and cultures, can help transcend the barriers of caste, creed and race. Since a woman is capable of giving birth to a child, if she marries outside her caste and delivers children, she acts as a gateway to the other castes, those Dalit women who dare to love the upper caste men are brutally assaulted and murdered as part of the retribution for their acts. This plight of a Dalit woman is appositely described by Meena Kandasamy:

Our passionate love,
Once transcended caste.
Let it now
Transcend Mortality...
Fear not beloved,
In love-
Life is not compulsory. (51)

Though the upper caste women as well as the lower caste women are the victims of the gender discrimination, the plight of the Dalit women is far worse than that of the upper caste women. A Dalit woman is considered as 'other' even amongst women of all castes. In her seminal book, *Dalit Women: Fear and Discrimination*, Meena Anand articulates the situation of a Dalit woman: One even with a little human sensitivity gets stunned with the realistic and authentic accounts of the life conditions of the Dalits [Dalit] women [woman], her suppression, humiliation, sufferings, dilemmas and exploitation. Her sufferings are twofold [twofold]; she has her own share of universal suffering as a women [woman] and additionally, she is victim of a variety of exploitations, social, religious, economic and

cultural as a Dalit women [woman].(Meena Anand, 2005, p.40)

Conclusion

The Dalit women are not only discriminated by men and women of other castes but by the men of the very caste to which they themselves belong. They are quite often subjected to the domestic violence and are deprived of their basic rights. There is such a plight that they become the lame and meek victims who can't protest against the injustice done to them. This predicament of a Dalit woman is pointed out by the poet in the following words:

How can I say

Anything, anything

Against my own man? (56)

To recapitulate, gender discrimination is an omnipresent social evil which is very much prevalent in the society even today. Meena Kandasamy espouses the cause of the gender equality in her poetic discourse in *Touch* (2006) by dissecting the matrix of female suppression and expressing her concerns about it. Hers is an acerbic attack on the social malaise of the systematic domination of the female sex. Through her witty arguments and polemical

style of writing she attempts to champion the cause of the gender equality.

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APPLYING PSYCHOANALYTICAL CONCEPTS IN MANJU KAPUR'S DIFFICULT DAUGHTERS

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Abstract

Manju Kapur is a well-known Indian writer in English. She is noted for her five novels. Her novels focus on psychological sufferings of human beings. Her contemporary women novelist focus on feministic perspectives in their novels but Kapur focus on negative impact of feminism in her novel *Difficult Daughters* through character Virmati. Virmati is an elder sibling in her family. She satisfies all motherly necessities of her siblings. She uses education as a sense of escape from her family chores. Manju Kapur shows how education seems to be corrupted and pervades a human being to lechery than illuminating spiritual ideas. When a human being cannot obtain love in a family they go in search of that love to a place where they can get it. She advises that women society should have courage to fight for their right when they are deceived by men society. She presents how modern education fails to provide practical mind to the human being and give a solution while they are facing a difficult situations in their life. This novel focuses on how treacheries devastates whole family and serves as a black mark till the end of a person's life. Kapur in this novel portrays both courage and courage less woman to show how their maturity works according to the situation.

Keywords: Education, Lechery, Courage, treachery, courage.

Literature is the major thing which enlightens and entertains society. It is a reflection of society. A work of art will definitely have an influence of society and it is considered more important than history. History provides vague facts but literature satisfies the infotainment purpose of the readers. Though English literature enters India after colonialism, it has contributed a lot in provoking people and illuminating people by representing the weakness of them. Manju Kapur is a 20th century Indian novelist. She did her M.A in 1972 in Dalhousie University and working as a lecturer in Delhi University. She has written five novels. *Difficult Daughters* (1998) received Commonwealth Writers prize in 1999. *A Married Woman* (2002), *Home* (2006), *The Immigrant* (2008), *Custody* (2011).

Her contemporary woman writers concentrate on sufferings of woman in male dominated society. Gita Hariharan compares her novel characters with characters in the mythologies. Sashi Deshpande's woman characters always encounter psychological problems and succeed in finding solution to overcome such problems. Kamala Das's works presents her longing for her native place and sexual desire. Arundhti Roy's work depicts the conflict between classes. All woman writers focus on particular theme that is physical and

psychological suffering. But woman today they succeed in their life through their psychological strength and financial support.

Psychoanalytical theory concentrates on studying the Psyche of the person. In literature this theory helps in understanding the Psyche of the characters of particular age because always there is an idea that literature is the mirror of the life. Some main proponents of this theory are Sigmund Freud, Carl Gustav Jung, Jacques Lacan, Erick Erickson, Alfred Adler, Anna Freud, Karen Horney, Ernest Jones etc. This essay attempts to analyze the characters based the concepts derived by Sigmund Freud, Carl Gustav Jung and Jacques Lacan.

Every novel has uniqueness in its beginning. *Difficult Daughters* begins with the death of protagonist narrated by her daughter Ida. Though Ida says she should not be like her mother, She loses connectivity in her life without her mother. Ida recollects information from her uncle regarding her mother's life. They said Virmati is the eldest of eleven children so she has to take care of her family because her mother Kasturi is often accustomed to pregnancy which makes her to compare herself with animals that always focus on reproduction.

"Breeding like cats and dogs' Harvest time again" (DD 7). Her continuous reproduction makes her health condition worse.

Kasturi is advised to move to hill station which can transform her health condition in better way. In spite of her FA exams, she serves her mother and sister with all fulfillments. Through Shakunthala she came to know about her desire for education which continues till the end of her life. Education serves as a reliever of her sorrow in some situations "Freud and Lacan argue that we are all in the position identified by Socrates, of not knowing. Not only do we often know about reality and the external world in any pure sense but more importantly we may not even know our deepest desires" (Hill 22). Virmati's household chore makes her to fail in her FA examination. She as a sister concentrates on all motherly activities of her siblings which serve as a disaster for her studies. Her sufferings remind the idea of Lacan regarding Hysteria "They are all placing their demands on me. Why does everyone want so much from me when I want nothing from them?" (Hill 96).

Harish calculates Virmati's intelligence that seems to be a starting point of his love on her. His love proceeds when she clears her FA exams and have a plan to study further in Arya Sabha College in which he is working. Death is considered as solution for every character to escape from pain and sorrows. Harish decides to die when she denies his love which shows ego's control over id "Transformation of an erotic object choice into an alteration of the ego is also a method by which the ego can obtain control over Id" (Freud 13). When she cannot find a solution for overcoming dilemma, she tries to commit suicide believing that every problem will be solved. "She hoped the professor would forget her, she hoped her family would forgive her. With these thoughts she held her nose and jumped" (DD 76). Her suicidal attempt creates a lacuna between her and family members.

Virmati continues to have familial relationship with Harish which she later found it unethical but she cannot retrieve from that relationship. Lacan says in his concept of desire as "But good or bad is a stuff of ethics, along with question and answers as to what we ought to do Lacan argued that ethical considerations can only be properly made after desire has been identified. Before you can place a value on things, or decide what it is good or bad you first have to know your desire" (Hill 152). Virmati and Harish continue their love through epistle, when she is locked in the room. He serves as a soul comforter for her because only through his communication in letters. Manju Kapur portrays Virmati's grandfather and father in a good way to devastate the idea of considering man as an obstacle in woman's development that is seen through their hard work for the development of woman's education.

A sense of Mother-child affection is seen between Virmati and Parvati because Virmati is always ready to satisfy and help her in all of her works. She serves as one of the best example for mother archetype formulated by Jung "Nurturers are providers, helpers, sustainers... Nurturers conjure children and children attach themselves to nurturers" (Stein 203). Shakunthala's love and affection on Virmati makes her to help her cousin in development process through learning. She always offers a sense of liberty to Virmati regarding her educational process. She nurtures Virmati in her educational life like mother nurtures her child. "Whether the containing/nurturing function is performed by the actual mother, by another person or by an institution, the underlying attitude is 'I am here to help you'" (Stein 203).

Manju Kapur presents the idea that education should mould human being in their practical life and it is the duty of educators and students to approach education in practical way of leading life. Here the irony is education itself seems to be corrupted which is seen through the words of Miss Datta " 'And only then are the

Hindu girls, really good students some of them, allowed seats. Miss. Dutta- we eat with her- says the quota system is part of politics, and we mustn't get upset about something we can do nothing about" (DD 119).

Morality seems to be foolish for Harish which shows his lack of character "She thought, he was right, she was meant to be his, what was the point in foolishly denying it on the basis of an outmoded morality?" (DD 125). Modern generations not only escape from tradition but also from sanctity. Harish's education provides him with an analysing capacity which is seen through his idea regarding unity and freedom. According to him unity and freedom among Hindus and Muslims lies in love for other and that cannot be achieved through creating awareness or propagating through banners.

Virmati's individuality lies in her education and that leads her to fall in love with a married man. Kasturi finds her wholeness in arranging the marriage for her daughters. Virmati's father and grandfather consider family's empowerment is based on the studies of woman so they allow Virmati for higher studies. Shakunthala's completeness lies in discarding marriage and contributing herself for education.

Virmati's character is a juxtaposition of love and anger. Her anger bursts when Harish didn't show any positive sign regarding their marriage. Harish doesn't understand her feelings and sufferings but he hurts her by getting angry for using Swarna Lata's words to compare his behaviour. Harish seems to be selfish, he is not ready to understand her situation but he justifies himself in the name of family. Virmati cannot be characterized under feministic thinking or animus archetype proposed by Jung because she resembles her mother in her character and thinking of being submissive to man's attitude. Kasturi always focus on importance of marriage in women's life so her daughter also gives importance to that which is seen through her continuous pestering of Harish to marry her.

Harish's lack of acceptance shows his courage less behavior. He also wasted the life of Virmati by preventing her from marrying Inderjit. He possesses the trickster archetype formulated by Jung "Tricksters relish the disruption of the status quo, turning the ordinary world into chaos with their quick turns of phase and physical antics" (Coaster 11). Harish's physical intimacy always results in misery for Virmati. He knows that she is in a respectable position and she has to follow some etiquettes but he is not concerned with such things. All he wants from her is physical enjoyment which makes him to forcefully enter the house which is allotted for her. His usual words have no impact on her and she is stubborn in her idea that she will accept him only if he acknowledge her legally. So there raises a clash between them which shows Jung's anima in Harish and animus in Virmati "Another question identification is that of Anima with feeling we should say emotions nowadays and Animus with thinking. 'Cognition'" (Kast 119). Manju Kapur brings the idea that excessive desire always ends in disaster.

Virmati's pestering comes to an end when Syed orders his friend to marry her. They arrange for their marriage which makes her to feel that she is lifted from five years of burden. This reminds Lacan's words that "Lacan had noticed that if you want something a lot, it takes ages before you get it, and if you don't want something, it will happen all too quickly" (Hill 144). Virmati's longing for Hindu- Muslim relationship is satisfied through her marriage. Wedding night gives the sense of legitimate relationship and fulfilment in the heart of Virmati.

"Virmati had to suffer a lot at the hands of the mother-in-law and her co-wife. The former wife refused to yield to her rights over her husband, except that of sleeping with him" (Nirmala K 257). Ganga shows detestation on Virmati by alienating her from family. She went

to her mother's home to repent for her sins but she is rejected by her mother that creates pain in her and Parvathi. "Ultimately Virmati gained nothing much from breaking away from tradition. To be enslaved to the man she loved, to be insecure as his second wife, all in the name of love" (Nirmala K 259). Parvati's love for Virmati is divine because she cannot tolerate her mother's curse on her sister that makes her to request her mother not to hurt her sister.

Kasturi is not ready to forgive her daughter but she accepts her Harish who is the part of Virmati's treachery to her family. She is not ready to accept Virmati's condolence but she accepts Harish's condolence for her Suraj Prakash's death. "Virmati's father becomes a victim of communal frenzy but she is not allowed to attend and mourn. What a fun it is! The professor participates in the funeral ceremony but not Virmati, the daughter of the deceased. Kasturi blames Virmati for the trauma" (Kumar 106). Virmati's pregnancy drives her mother-in-law to her. But her happiness doesn't remain till the end of delivery because she has an abortion one night which makes her to think about her immoral activities in aborting her baby.

Harish's daughter Chotti attracts her father with her knowledge while Ida always want to escape from her father's advice like her mother Virmati. "My mother tightened her reins on me as I grew older, she said it was for my own good. As a result I am constantly looking for escape routes" (DD 279). She feels threatened by her mother's ghost because of her lack of connectivity with her mother. After hearing her past incidents she believes that her mother soul

will rest in peace. "Only with Virmati's death the ghost is laid to rest, and Ida becomes free to lead her own life, no longer threatened by the shadow of her mother" (Nirmala K 260). She feels nada of existence like her mother. Her marriage life seems to be failure. She has no one to take care of her "I was nothing, husbandless, childless. I felt myself hovering like pencil notation on the margins of the society" (DD 279). Virmati is punished for her treachery through her daughter.

This provides moral idea that everyone should reap what they have planted. Virmati reaps treachery and nothingness from her daughter because she creates such a feeling in her mother Kasturi by deceiving her.

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ARTICULATION OF THE FEMININE VOICE: 'JAYA' IN SHASHI DESHPANDE'S 'THAT LONG SILENCE'

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Abstract

Sashi Deshpande in her book 'That Long Silence' not only forthrightly articulates a thematic and technical maturity but also effectively communicates an intentionally apprehended Feminine Sensibility. It achieves greater creditability from the fact that Jaya, the protagonist is a very well read person and a writer who corresponds with her fictional role. Often in spite of the writer's best effort, the narrator fails to find a voice of her own and ends up mouthing the creator. Articulate women characters are unseen in tradition bound India as they are made to lead a subservient life from their childhood. The author has managed to overcome this difficulty by endowing her protagonist with abundant creative talent.

Introduction

The question, who I am? haunts the protagonist so obsessively that she fails to find herself. She is an utter stranger, a person so alien that even the faintest understanding of the motives of her actions seemed impossible

The conflict in her mind within and without makes her a wrecked boat in the sea of life. She loses all hold on it and keeps on oscillating in opinions and choices, yet to decide who she really is. Deshpande reveals the consciousness of Jaya through an exposition of her mind in the process of thinking, feeling and reacting to the stimuli of the moment and situation.

Memories plunge in often linked by the ambivalent association of ideas. Each incident, a mini - story, a fiction in itself, imparts an unexplored vision to the narrative. The frustration and disappointments in her life with regard to her self-respect, the illusions and craving of love and the longing for companionship make up the stream of Jaya's consciousness. Recalling the ions of her split self entangled in her memory, she creates a world of fantasy, understanding, authentic selfhood and a composite itself. Jaya is not totally a silent and mute sufferer. She is an actor participant as well as an observer in the novel. She steps out of the narrative action as a witness as it were a critic to perceive the tenor of the story filtered through a female consciousness.

Jaya is the representative of the urban middle class woman exposed to liberal western ideas. But she is unable to free herself entirely from the clutches of male chauvinist ideas. When it comes to the question of a choice between her husband and family and asserting herself as an independent individual she chooses the former without hesitation.

Individual tragedies of several women known to Jaya are woven into the tapestry of the novel supposedly of her and Mohan. It is this which makes That Long Silence stand out as a feminist writer in spite of the author's reluctance to be branded a feminist writer. Several reviews of the novel bear to this view which emphasizes the fact that the central theme in That Long Silence is to highlight the grossly unequal status of woman in our society

After a long silence, Jaya finally comes to the phase of self-realization or the female phase. She stops blaming others for her failures. She examines her past life and comes to know the truth about her failures as a writer. She decides to plug that hole as said earlier by speaking and listening and erasing the silence between her and Mohan.

It is this erasing of the silence that symbolizes the assertion of the feminine voice, a voice with hope and promise, a voice that articulates her thoughts

The novel doesn't depict Jaya's life as a totally dismal and hopeless struggle. It suggests "hope" and "change" for a better life.

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“YOU DESCEND ON ME LIKE AGE”: POWER POLITICS IN SELECT POEMS OF MARGARET ATWOOD AND KAMALA DAS: A COMPARATIVE STUDY

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Abstract

Zepetnek's frame work for 'New Comparative Literature' reiterates the need for the elimination of negative discrimination. He also advocates the idea of "gender responsibility" to overcome gender discrimination. To him "gender responsibility" means sensitivity to social conditioned codes of behaviour of women. In order to create gender responsibility one has to be aware of the operation of power.

Writings by women continue to concentrate on power politics and their writings present multitudes of women and highlight how in most of the countries women are treated as inferior to men. Writers like Atwood and Kamala Das focus mainly on the operation of power in their writings and bring to light how women are reduced to mute symbols and inhuman beings. Atwood and Kamala Das allow their personae enter into male -dominant spaces and portray how they struggle to survive.

This article analyses how the operation of power victimizes women and stresses the need to redefine power roles in order to create a peaceful co-existence.

Keywords: *Power Politics, Victimization, Survival, Self – Identify, Realization*

Introduction

In his book *Comparative Literature: Theory, Method and Applications* Steven Totosy de Zepetnek tries to put forth a framework for 'New Comparative Literature' which includes the idea of opposing 'negative discrimination' and he stresses the need to create an environment of non-negative discrimination. In order to overcome the issue of gender discrimination the author advocates the idea of "gender responsibility". He also suggests a functional and operational framework of gender responsibility. To him "gender responsibility" means sensitivity to social conditioned codes of behaviour of women. In order to sensitize the issues of women and to create gender responsibility one has to be aware of the operation of power. It is worthy to note that operation of power is one of the most important concerns of women writers. In fact women's writing advocates the need to redefine the traditional roles that are accepted from time unknown and to investigate who has power over whom.

Writers like Atwood and Kamala Das concentrate more on the exploitation of women

and portray how they struggle to survive in the endangered spaces of male domination. They are not only writers but also social activists. They belong to two different nationalities namely Canada and India but share a common platform not only as feminist writers (though they do not want them to be labeled as radical feminists) but also writers who cross linguistic and cultural barriers by universalizing the plight of women.

The persona of Atwood's poems, mostly the authentic 'I', acts as the representative of the suppressed women folk and the second person 'you', often the opponent of the Atwoodian persona, represents the male. Her poetic world concentrates more on man-woman relationship and highlights the politics of power in it. Ann Mandel rightly observes in her "**Review of True Stories**".

Acts between people are incorporations of power, as At wood has shown in many poems and in her novels. Power is not abstract any more than the truth is; it is not a repressive negation of the body but an assertion of control on bodies, a central notion to Atwood's book.. (qtd in McCombs, 24)

It is worthy to note that “the exercise of power is the opposite of the practice of love”. Being a feminist she interprets power roles and articulates its impact on the women in particular and marginalized in general. Hengen rightly argues “Atwood’s writing reviews the possibilities of mobilizing power and love by conceiving them a new, defining each from the point of view of the opposite”(16)

Atwood’s persona is often the victim of the power game. She depicts suffering of her persona through subtle images as in the untitled poem that starts with the line “you fit into me” included in her well known collection **Power Politics**. In fact the poem is the true story of every woman who undergo domestic torture.

You fit into me
like a hook into an eye
a fish book
an open eye (1-4)

The persona is a victim of man’s manipulation in which the innocent ‘eye’ is painfully hooked. ‘Eye’ symbolically represents woman in the domestic environment who is always vulnerable to attack. Atwood clearly visualizes how sexual intercourse has become an act of violence in which men use the domestic situation to minister women’s passions. She brings to light the victimized position of women and presents how they are silenced in the name of power.

Like Atwood, Kamala Das constantly portrays the domestic environment and the sad plight of Indian women. In the poem “The Suicide” she attempts to satirize the Indian society in which women are used as sex objects in the name of marriage. She says

I must pose.
I must pretend,
I must act the role of happy woman,
Happy wife. (41-45)

The persona in this poem is compelled ‘to pretend’ as many Indian wives do to save the ‘holistic’ nature of the so called family set up and to maintain its dignity. In fact, in the Indian

set up, the institution of marriage provides males with enormous power to dominate and dictate women. When power is exercised on women, how painful it maybe, they are expected to control their emotions. The male dominant set up continues to insist the idea that a woman’s body is not her own and is a tool to satisfy man’s physical hungers. Kamala Das rightly says that sex in the male dominated space remains as ‘a skin communicated thing’ in which a wife is expected to act like ‘a trained circus dog’.

Apart from focusing on the master – slave relationship that pre-occupies the domestic arena, being radical feminists, Atwood and Kamala Das not only present males as agents of power but also reduce them to the level of inhuman. In her poem entitled “He is a strange biological phenomenon” Atwood reduces the male to a dangerous vermin who feeds only on ‘dead meat’. His existence itself is a threat to her. She further observes.

You are sinuous and without bones
your tongue leaves tiny scars
the ashy texture of mildewed flowers
You thrive on smoke; you have
no chlorophyll: you move
from place to place like a disease
Like mushrooms you live in closets
and come out only at night (11-18)

The persona clearly describes his monstrous actions through expressions like “his tongue leaves tiny scars”. It is implied that he affects the environment in which she survives. If he is bad for the garden he is bad for her too for Atwood’s persona associate herself with nature and develop a sisterhood relationship with nature.

Likewise in her poem ‘The Stone Age’ Kamala Das reduces him to a level of an insect, an old fat spider, who weaves ‘webs of bewilderment’. He is capable of transforming her into “a bird of stone, a granite / Dove” and kills her expectations.

you build round me a shabby drawing room,
And stroke my pitted face absent-mindedly while

You read. With loud talk you bruise my pre-morning sleep,
You stick a finger into my dreaming eye. (5-8)

Sticking a finger into the dreaming eye suggests that his purposeful action of killing her aspirations and hence she knocks at another door to find solace from the wounding reality.

Males in Atwood and Kamala Das poems seem to be pre-occupied with artificiality and contrary to them female personae in their poems appear to be seriously connected with natural environment. For instance in Atwood's poem "He is last seen" he approaches her with the gift of death in the shape of a man-made object, a glass paper weight. In contrast to this she becomes the part of the cosmos for she says "I am snow and space pathways" (46). In yet another poem he becomes a nameless creature. She says

you are not a bird you do not fly
you are not an animal you do not run
you are not a man
your mouth is nothingness
where it touches me I vanish
you descend on me like age
you descend on me like earth. (12-18)

It is remarkable to note that the male in Atwood is neither a man nor an animal but a nameless dangerous creature that accomplishes power and destructs everything. In all occasions man with his support of artificiality creates nothingness and wounds woman's body.

Kamala Das's persona in the poem "The Old Play House" puts forth the suffering she has undergone due to the monstrous nature of her lover and his close association with the artificial world. She records "You were pleased / With my body's response, its weather, its usual shallow / Convulsions". (8-10)

The pain involved in surrendering her own self to the demands of male domain leads to loss of identity. Her loss of identity happened due to her new role, wife. "I lost my will and reason, to all your / Questions I mumbled incoherent replies" (17-18). In fact the artificial world built around her by him compels her to give up her self, for it is a male dominant space.

Your room is Always lit by artificial lights, your windows always Shut. Even the air condition helps so little, All pervasive is the male scent of your breath (20-23)

The bewildering male-centered environment lacks mutual understanding and always treats 'other' as inferior. The female personae in Atwood and Kamala Das try to create a healthy web of life. For instance Atwood's persona asks her male-lover "Can we be friends". Likewise Kamala Das in My Story says "I needed two strong arms thrown around my shoulders and soft voice in my ear" (qtd in Kurup, 111).

Absence of a healthy relationship that results from the exercise of power leads to psychological alienation. This haunting reality compels the personae of Atwood and Kamala Das to break the vicious circles that imprison them. In her poem "The Circle Game" Atwood juxtaposes the sexual game of power politics with that of the game of children. Like the children who go round and round for the sake of it without much involvement and, the lovers engage in the sexual game in which the lover looks past her and in the game both children and lovers ignore the reality. The rules involved in both the games are governed by him and hence children and the persona are compelled to involve. Atwood clearly visualizes his attitude that exploits her.

now you trace me
like a country's boundary
or a strange new wrinkle in
your own well known skin (145-148)

The female victim is reduced to a 'new wrinkle' on his skin and his manipulative nature ignores her presence. To Sherill Grace

"His solipsism reduces her to a wrinkle in his skin or an aspect of his "mind's continent" (21). The game is a 'orphan game' for there is no joy in it. Further it is a game of power in which the powerless is crushed. The barriers involved in the game confine the female in the vicious circles and convert her into a spineless woman in the cage of bones. She realizes her trapped situation and hence she wants to come out. She says

I want to break
these bones, your poisoning rhythms
(winter,summer)all the glass cases
erase all maps
crack the protecting
eggshell of your turning
singing children.

I want the circle broken. (286-296)

Her wish to break the prison of bones and to crack the eggshell highlights her urge to liberate herself from the endangered circles that entraps her.

Like Atwood's persona Kamala Das's persona also feels trapped in the domestic set up which compels her to leave his space, a space that is designed for him for his own pleasure and satisfaction. She says

I shall someday leave, leave the cocoon
You built around me with morning tea, [1-2]

.....

I shall someday take
Wings, fly around, as often petals,
Do when free in air [4-6].

Kamala Das's explicit portrayal directly presents her vision to breathe free air and to fly around in happiness. It is worthy to note that the female personae in Atwood and Kamala Das's poems are victims of male domination who undergo suffering and they slowly realize their victimized condition and this realization supplies them energy to voice out their liberation.

Atwood uses startling images and metaphors in her poems to deal with issues of

women. This makes Atwood's poetry more complex and provides layers of meaning and becomes universal also. Unlike Atwood, Kamala Das's use of explicit and simple portrayal of the suffering of women makes her poetry simple and direct.

Apart from the differences both share a common platform in presenting issues of women by giving voice to the voiceless women folk. Their female heroes boldly enter into phallo - centric cultural space that treats them as sex objects. They not only politicize personal relationships but also create their personae as rebels, who rebel against all kind of domination to create a promising future.

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METAMORPHOSIS OF CASTE SYSTEM

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Abstract

The paper deals with the establishment and manifestation of caste system in Indian society from yore till now. It highlights the conspiracy behind the supremacy executed by the Brahmin society. It comments on the term 'sanskritization' as a process. It brings in the evidences of manifestation of caste in present society through the real dalit issues. It underscores the horrendous haphazard caused by the caste in the name of religion to the Indian society. It projects caste system as dehumanization and anti-human as it practices untouchability which is not even a criteria of animals but worse than any creature in the world. It vehemently comments on imposition of caste upon non-Hindu through twentieth century manifestation of caste by means of encroachment in political and economic space. The paper points out the causes and effects of the issues based on caste system and attempts to give solution to it.

Keywords: Caste system, Hinduism, Culture, Sanskritization, Marginalization etc.,.

Caste is a division created by Man to establish supremacy. Caste is a Hindu social order. It is elucidated by a hymn in the Purush Sukta of Rig Veda states that Brahmins were born from the mouth of Brahma, the Kshatriyas from his shoulders, the Vaisiyas from his thighs and the Shudras from the feet. The Brahmins have always maintained the theory that caste system was God made. Manu, the codifier of Hinduism, legitimized the hierarchal system of castes in his book Manusmriti. (The Quest 27.2:25- 26)

Caste as a social institution has peculiar characteristics as its identity, no other division has such features. They are superimposition of endogamy, dogma of predestination (status or identity of a person is based on birth) and strict practice of untouchability. Caste is a layered social organ, which means that each castes has number of sub-castes. Caste system is not horizontal, not interpenetrating but hierarchy of graded inequality (P.G.Jogdand 101). Caste in India means an artificial chopping off of the population into fixed and definite units, each one prevented from fusing into another through the custom of endogamy. Sati, enforced widowhood, girl marriage are customs that are primarily intended to solve the problems of surplus man and surplus woman in a caste and to maintain its endogamy. Strict endogamy could not be preserved without these customs,

while caste without endogamy is a fake (Ambedkar).

Hinduism was established by Brahmins or Aryans in India. Brahmins enclosed themselves to abolish the open-door character of the class system and to bring in the self-enclosed units called castes. Brahmins closed the door; others found it closed against them. The one is psychological interpretation and the other is mechanistic, but they are complementary and both are necessary to explain the phenomena of caste-formation in its entirety (Ambedkar). Thus caste evolved as Brahmins and non-Brahmins, to lay a strong foundation of Hinduism. Vedas, Upanishads, Shastras, Scriptures, epics and literature were the means to reiterate and eulogize the caste system to root it deeply into the veins of Hindu. "Customs of caste were so highly eulogized proves that they needed eulogy for their prevalence" (Ambedkar).

Caste is imposed on and practiced strictly considering it as rules of god. Brahmins with their fallacious interpretations of the religious scriptures of Hinduism successfully created malicious divisions among human beings (The Quest 27.2:26).

Idea of pollution in caste is nullified if it is without the religious flavor by the priestly community Brahmins (Ambedkar). The Brahmins were highly respected. People did not

eat if some Brahmin was hungry near them and they never fought in presence of Brahmin. And still the Brahmins felt the threat of rebellion (Vedic Path 87.3&4:151). U .R. Ananthamurthy foregrounds in Samskara the highly iniquitous and anti-human caste hierarchy

“with this kind of rebellious example, how will fair play and righteousness prevail? Won't the lower castes get out of hand?” (Samskara 22).

Ananthamurthy tries to highlight the fact that the institution of caste system is arbitrary, anti-reason and anti-human. Naranappa's political consciousness manifests itself in his tirade against the inhumanely divisive caste system and his plan for change (Vedic Path 87.3&4:151). We see in the corpse of dead Brahmin:

“.....its rotting there, that thing, its stinking there, its belly swollen.....it is neither Brahmin nor shudra. A carcass. A stinking rotting carcass” (Samskara 70). Therefore caste system applies only to the Hindu fold not to the whole humanity.

Establishment of such a social order of Hindu in a multi-cultural land like India shows its underlying conspiracy of conquering whole land in the name of Hindu fold. Excommunicated indigenous people, who refused to accept Hinduism at yore were termed as untouchables, dalits and panjamaras. The people of upper caste such as Naicker, Chettiyaar, Aasaari, Thevar, Nadar, and Udayaar never came to the parts where the low caste people such as Koravar, Chakkiliyar, Kusavar, Pallar and Parayar lived. Thought out the nation these people are driven out of the mainstream as marginalized. Their conspiracy in establishing caste is very deep as they exploited indigenous people to explore and exploit resources of the land through Brahmin supremacy. Conspiracy is still at work to monopolize the land in the name of religion.

Even after centuries caste has not weaken but has manifested in different forms as per the

development and changes in the nation. This manifestation is in accord with the supremacy enforced and executed by the brahminic society. Three time periods are notable, such as Colonial period, post-independence and period after Mandal commission. Caste system is sustained in twenty first century through its encroachment of political and economic space in individuals' social life. . After Mandal commission whole of the Indian society is brought under caste system invariable of Hindu or non-Hindu. Caste is imposed on all individuals in Indian society as a criteria to be a Indian and survive as a Indian. A country of castes is a country of stagnation and underdevelopment. A byproduct of the brahminical discourse, the caste system was believed to be divine institution till the British period and despite resistance from Dalit bahun masses(SC, ST, OBCs), the hegemonization of brahminical culture, practice and ritualism has been established with well designed ideological and political moves (Biblio 2.9:13). Mass communication of all means has become a medium of execution of supremacy to sustain caste system.

Manifestation of caste has raised the social status of people. To exemplify, Brahmins became administrator; Kastriyas became politicians, ministers and soldiers; vaisiyas became capitalist and fitted themselves into corporate lifestyle; Shudras, strictly divided became skill based workers. The Brahmin supremacy checks the development of excluded and excommunicated panjamaras or dalits. Brahmins assume the role of arbitrator among non-Brahmins to execute supremacy and to sustain caste system in present society.

Even dalits protest to stop the supremacy and inhumane practices. Hence they strive to join shudra caste and enter Hinduism. Do not consider how many legs are on your shoulders rather consider how many shoulders are under your feet, is the attitude expressed by them.

The manifestation of other castes except Brahmins is termed as 'Sanskritization' by M.N.Srinivas in *Caste: Its Twentieth Century Avatar*, which means imitating upper caste and considering it as upliftment. "Sanskritization is a process by which a low caste group takes over the customs, rituals, beliefs, ideology and style of life of high caste" is a pan-Indian process, affecting even the non-Hindu communities. The process itself has shifted in meaning from mere emulation to defiance (Indian Review 6.1:53). M.N.Srinivas adapted purity and pollution theory to construct his modern sociological theory of 'Sanskritization' in India. He was joined by several other brahminical sociological scholars, who produced volumes of literature to sustain this theory of purity and pollution. It is not an accidental divide but scholars constructing brahminical sociology have used Dumont's purity and pollution theory to prove the hierarchial caste system an useful instrument to sustain that exploitative relationship. Sanskritization aims at sustaining and maintaining the hegemonic notions of brahminism (Biblio 2.9:12-14).

While studying the caste system in India, M.N.Srinivas resorts to a brahminical methodology. It ends up seeing everything that is progressive, as unethical and undesirable. The very title, *Caste: Its twentieth Century Avatar*, shows a negative and brahminical understanding of the post-mandal developments. The very empowerments of Dalitbahujans is seen as an unwanted Avatar. This is the reason why the volume doesn't critique the post-mandal Hinutva, all the writers in the volume have disclosed their learnings. They do not want caste to be annihilated as Ambedkar desired, but want caste and the hegemony of brahminism to sustain forever (Biblio 2.9:14). Dalit people adapt sanskritization as means of entering shudra caste. This practice or ideology is to broaden and sustain the caste system through which

execution of supremacy till the prevalence of caste is made possible.

Caste system has had many consequences from yore till now. They are magnified only as a game in politics. Realization of those consequences would have eradicated caste system. The supremacy executed never permits to realize it. Knowing subaltern, is the making of the citizen- subject. The citizen- subject is not yet a completely free agent able to choose his/her life plot, but is also not completely a victim whose subjectivity has been reduced to that of a slave, captive or worker without rights, claims or identity. The moral economy is what is anticipated and proposed in this process of becoming - as the victim recognizes injustice and then acts as an individual with agency- whereby the knowing subaltern is able to look at rights, trope wrongs and make demands for fairer development process (Nayar 293).

Exclusion of refuting indigenous people from mainstream through caste system is equal to being as an exile in home land. It is a great humiliation. Exploiting them for the benefit of upper caste is in a way worse than slavery. Hinduism is only a religion of Brahmins, to spread it among indigenous people caste system is utilized. That is why, even after non-Brahmins came under hindu fold, is still subjugated by Brahminic society. If this is the case with non-Brahmins then the plight of Dalit is humiliation in all means.

Among non- Brahmins, Shudras is the lowest rung in Hinduism. They are the marginalized for Hindus. Dalit people may call themselves a Hindu yet they are considered as outcaste and untouchable by those who come under caste system. Therefore Dalit is subjugated and marginalized by all the castes. Even if a Dalit becomes a shudra cannot escape humiliation. Panjamars is a term inclusive of pallar, parayar and chakkiliyar in order of hierarchy. Even among them untouchability prevails to retain caste system.

Both non- Brahmins and Dalits are denied of fraternity and equality though they claim to be a Hindu. It is proved by the practice of honor killing, massacre and political and official murders. It is not the case of yester years, these are prevalent in present society. For instance,

Untouchability being a main characteristic of caste proves execution and practice of dehumanization. To liberate these human beings from the clutches of tortures like humiliation, subjugation, marginalization, denial of rights, dehumanization caste system has to be eradicated. To demolish it three basic structure of it should be disturbed. It has to be done gradually if not some other consequence may appear. First, untouchability must be eradicated completely then endogamy should be broken and exogamy must be practiced. Then as a result predestination or identity by birth will be vanished. To follow these steps is difficult as the caste system has been rooted deeply in all means and in all walks of life.

Caste is a system imbedded in culture which has a strong hold on ideology therefore to eradicate caste system, ideology must be questioned and scrutinized through which it has to be shaken and shackled. To do so concept proposed by Jacques Derrida could be implemented. That is Deconstruction of centre: "The centre is at the centre of totality, yet, since, the centre does not belong to totality (or is not part of totality) the totality has the centre elsewhere. The centre has its centre elsewhere. Therefore centre is not a centre." (Barry) Thus, margin and centre could be erased. An ideology that implicates and executes fraternity and equality among mankind can only be the solution to caste issues.

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FEMINISM IN INDIAN SOCIETY

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Abstract

We saw that how slowly the role of Indian women in the society changed. The position of Indian women in society further deteriorated during ancient to present the periods. Women in India now participate fully in areas such as education, sports, politics, media, art and culture, service sectors, science and technology, etc. Women's participation in India's, freedom struggle began their rightful place in the society. Women are balancing both professional and domestic roles, within a traditionalistic family set-up. Professionally, the expectations from women employees are often higher. This evolving segment of women, balancing both homes and work, is seen not only in urban cities amongst educated women, but also in rural areas where women are tackling work challenges along with domestic roles. Though women of India are not at par with her counterpart in Western world but she is struggling hard to make her mark in men's world. There are certain men who took the cause of women in India. There have been social reformers like Raja Ram Mohan Roy, Ishwar Chandra Vidyasagar, Swami Vivekanand, Swami Dayananda Saraswati who have helped women gain their previous status in society. The Constitution of India guarantees to all Indian women equality, no discrimination by the State, equality of opportunity and equal pay for equal work.

Keywords: deteriorated, expectancy, segment, discrimination, Constitution

Women's participation in India's, freedom struggle began over a century before country became independent at the time when conservative traditions and social customs had derived them their rightful place in the society. Women are contributed in this world. Old and conservative heads are alarmed at these changes. They fear that ladies would give up household duties if they are given the liberty of doing whatever they like. They still hold the opinion that "Man is for the field and women for the hearth." They must remember:-

"The old order changeth yielding place to new.

And God fulfils himself in many ways.

Lest one good custom should corrupt the world".

Indian women are marching shoulder to shoulder in every walk of life, but despite all the advances made by them, Indian women are ignorant and literate in great majority. In villages there is ignorance, literacy and superstition more in comparison to that of the cities. It is the duty of our government to make education compulsory to infuse in women the value of self-help and cottage industries. If India is become truly prosperous. Happy and

civilized, she should pay special attention towards the improvement of the women class.

Despite such outstanding instances, the position, status and condition of women in India was poor. They were generally excluded from succession to property and this led to their dependence on men. The joint family was a source of great strength to women. The legal position of Hindu women, especially from the point of view of inheritance. It was again, generally speaking, unsatisfactory. Polygamy was permissible and legal. The improvement in women's position and status became further evident when immediately after the independence, Indian women made their mark by becoming Governors, Cabinet ministers, and ambassadors. Several measures were taken by the Government of India to assign equal status to women in the economic, political and social fields. More avenues were opened to them to show their talents and have a sense of participation in national activities. The Constitution of India pledges equality of status and opportunity to men and women. The passage of several Acts by the Parliament and

the process of social change brought about by industrialization and urbanization during the last few decades have done much for women's emancipation both legally, politically and socially. Now the members of the family are individuals before the law, and the Constitution has guaranteed equal rights to women.

Indian women, like men, have the right to vote and the right to be elected. Mrs. Indira Gandhi, the first woman Prime Minister of India, is the pride of India's women folk. She served for fifteen years and remained the undisputed leader of the most powerful party in India. She was considered to be the most powerful woman in the contemporary world. Women can serve on juries, and there are many women doctors, lawyers and even justices.

Constitutionally, they have equal rights. They have the right to own, manage control their own property. Today, a married woman has the right to divorce; a widow can remarry. The Constitution of India provides for equal rights for all, irrespective of caste, creed and sex. The Fundamental Rights guarantees equality of men and women in every walk of life. Article fifteen assures that the State shall not discriminate against any citizen on grounds of sex and says: "Nothing in this Article shall prevent the State from making any special provision for women."

There is no doubt that we are in the midst of a great revolution in the history of women. The evidence is everywhere; the voice of women is increasingly heard in Parliament, courts and in the streets. While women in the West had to fight for over a century to get some of their basic rights, like the right to vote, the Constitution of India gave women equal rights with men from the beginning. Unfortunately, women in this country are mostly unaware of their rights because of illiteracy and the oppressive tradition. Names like Kalpana Chawla: The Indian born, who fought her way up into NASA and was the first woman in space, and Indira Gandhi: The Iron Woman of

India was the Prime Minister of the Nation, Beauty Queens like Aishwarya Rai and Susmita Sen, and Mother Teresa are not representative of the condition of Indian women.

Scholars believe that in ancient India, the women enjoyed equal status with men in all fields of life. However, some others hold contrasting views. Works by ancient Indian grammarians such as Patanjali and Katyayana suggest that women were educated in the early Vedic period. Rigvedic verses suggest that the women married at a mature age and were probably free to select their husband. Scriptures such as Rig Veda and Upanishads mention several women sages and seers, notably Gargi and Maitreyi.

The girls of medieval India and especially Hindu society were not given formal education. They were given education related to household chores. But a famous Indian philosopher 'Vatsyayana' wrote that women were supposed to be perfect in sixty four arts which included cooking, spinning, grinding, knowledge of medicine, recitation and many more. Though these evils were present in medieval Indian society but they were mainly confined to Hindu society. As compared to Hindu society other societies such as Buddhism, Jainism and Christians were a bit lenient. Women in those societies enjoyed far more freedom.

We can summarize the status of women in different ages. Women in Vedic age were respected, had freedom to choose to lead a family life or Brahmavadinis. This is the golden period for women in India. There were dual thoughts in smritis age at certain places they talked in the praise of women and at others against their freedom.

Women in ancient India occupied a dignified place. They participated in outdoor life as circumstances and situations demanded and there were hardly any prescribed positions exclusively earmarked for men. All the high avenues of learning were open to women who

excelled in learning and their hymns were included in vedas.

Ancient women treated cruel activity. There are Infanticide, Child marriage, Sati, Purdah system and prejudice against women's education were some of the measures adopted by Hindu society to save the honour of their women against invaders and foreign rulers. To explain further, foreign invaders and rulers would abduct, be cruel and abuse Indian girls. In an attempt to save them from such atrocities. Hindu's were forced to perform infanticide marry them when they were only children. Perform Sati or Widow burning was also done to save women's respect and torture by Muslim rulers. All these customs hampered the progress of women, yet there appeared throughout the ages some women who excelled as administrators and reformers. Mughal princess like Nur Jahan, Jahan Ara and Zebunnin and prominent women of medieval India.

Crime against women such as rape, acid throwing, dowry killings, honor killings, and the forced prostitution of young girls has been reported in India, kidnapping, eve teasing and indecent exposure can be grouped as crimes against women. Rape is the worst crime against women after murder and the maximum punishment under the Indian Penal Code (IPC) is life imprisonment. In India, domestic violence toward women is considered as any type of abuse that can be considered a threat; it can also be physical, psychological, or sexual abuse to any current or former partner. With independence, the constitution of India has brought women on par with men, by eliminating sex discrimination.

Women were given proper education and freedom during epic age. And the status of women was same as in the Vedic era. During Buddhist age female education was encouraged. It was possible that women could become missionaries and they could remain unmarried. In India women education never got its due

share of attention. From the medieval India women were debarred from the educational field. According to medieval perception women need just household education and this perception of medieval India still persists in villages of India even today.

The main reason for not sending girls to school is the poor economic condition. Another reason is far off location of schools. In Indian society virginity and purity is given utmost importance during marriage and people are afraid to send their girl child to far off schools where male teacher teach them along with boys. The lack of education is the root cause for many other problems. An uneducated mother cannot look after her children properly and she is not aware of the deadly diseases and their cure, which leads to the poor health of the children. An uneducated person does not know about hygiene this lack of knowledge of hygiene may lead to poor health of the whole family.

Education to all women enhanced the status of women. The status of women in modern India is a sort of a paradox. If on one hand she is at the peak of ladder of success, on the other hand she is mutely suffering the violence afflicted on her by her own family members. As compared with past women in modern times have achieved a lot but in reality they have to still travel a long way. Their path is full of roadblocks. The women have left the secured domain of their home and are now in the battlefield of life, fully armored with their talent. They had proven themselves. But in India they are yet to get their dues. The sex ratio of India shows that the Indian society is still prejudiced against female. There are many problems which women in India have to go through daily. These problems have become the part and parcel of life of Indian women and some of them have accepted them as their fate.

Education and employment among the women is encouraged. Present situation is that most of the women are having job outside the house which leads to dual responsibilities. Too

much load brings stress and thus many psychosomatic diseases. In past women of India used to write, but their work did not get the recognition. Today they are getting their dues. Arundhati Roy, Anita Desai, Kiran Desai, Shobhaa De, Jhumpa Lahiri are famous names in Indian literature. Not just in India now these women are recognized all over the world. Modern women is working day and night, they never bother about themselves care. Women who have leapt totally into the professional arena, at the cost of their personal lives. Some career-women are paying such disproportionate effort towards their work, and their home-life is suffering resultantly. In many cases, There is also a growing profile of "newly-single" thirty-something or forty-something folks who are searching to fill an emotional void in their personal lives. There are also women who are delaying marriage as they want to rise in careers first. However, late marriages are also giving rise to cases of childbirth problems in thirty-something women, which is a biological challenge in itself.

We saw that how slowly the role of Indian women in the society changed. Previously females were never got stressed up. The reason was the lifestyle, education and thinking. While earlier women preferred to stick to traditional fields of enterprise like handlooms, handicrafts and food products, today they have gained confidence and expertise to venture into lucrative fields like herbal medicine and cosmetics, biotechnology, extraction of vegetable die and natural essence, right up to highly technical fields of computer software. The other wonder women is Rita Singh founder of Mesco group which itself sets target of four billion dollars by the turn of century. This group diversifies into mining, steel and shipping.

Gandhi located the strength of women in her ability to suffer with such high expectations from Indian culture. Indian women are probably only women in the world who has to play active and responsible role of a mother,

wife, sister and a daughter. She is tough and resilient. She can withstand economic upswings, catastrophes in the family, would stand by her man fully committed and help him shoulder to shoulder in difficult times, unlike western culture where there is promiscuity and distrust in marriage. Western women would rather find a new husband who is richer and younger if her husband lost health or job. Indian women have the biggest gift of sharing and caring unlike western women who would typically look for her own selfish interest.

Women balancing both professional and domestic roles, within a traditionalistic family set-up. This evolving segment of women, balancing both homes and work, is seen not only in urban cities amongst educated women, but also in rural areas where women are tackling work challenges along with domestic roles. Marriage in the Vedic period was considered a social and religious duty and united the couple on an equal footing. Women had the right to remain spinsters throughout their life. Marriage was not forcibly imposed on them. Child marriages were unknown. Girls were given in marriage only after puberty that too after completing their education women had the right to select their life-partners.

Before modern Hindu laws were passed, child marriages were the norms, inter-caste marriages were banned, the girl became a part of the husband's family, and polygamy was common. In the beginning, the Act sets four essential conditions for a valid Hindu marriage. They are: Monogamy, Sound mind, marriageable age, and the parties should not be too closely related.

Today Indian women have excelled in each and every field from social works, politics, sports, entertainment, literature, technology everywhere we can hear applauses for her. Women have working on farms, women weave and make handicrafts while working in household industries, women sell food and gather wood while working in the informal

sector. Additionally, women are traditionally responsible for the daily household chores (e.g., cooking, fetching water, and looking after children). Women have relatively more freedom, and women have a more prominent presence in society. Cultural restrictions however are changing, and women are freer to participate in the formal economy, though the shortage of jobs throughout the country contributes to low female employment. But in the recent years, conditions of working women in India have improved considerably. More and more women find themselves in positions of respect and prestige; more and more workplaces are now populated with women who work on equal terms as men. Working is no longer an adjustment, a mere necessity; but a means to self worth and growth. Women have now not only found their place in work places but are also party to governance. In recent years there have been explicit moves to increase women's political participation

Women's participation in India's, freedom struggle began over a century before country became independent at the time when conservative traditions and social customs had derived them their rightful place in the society. Among earlier women fighters to raise banner of revolt were Lakshmi Bai, Rani Jhansi, Rani of Ramgarh, Rani of Taci and Begum Hazart of Lucknow. After attaining independence in India had huge task of social reconstruction, economic development and political awakening to be able to ensure justice and equality to all its citizens. The framers of Indian constitution , which amongst others, had prominent women like Sarojini Naidu, Hansa Mehta, Durgabai, Renuka Ray and Malti chowdhry as its members. The

participation of women in Indian freedom struggle are landmarks in the history.

At the end we can conclude that although the changes are occurring slowly but there is an advent of social reforms and strengthening of women in India in late twentieth century and hence being at the beginning of twenty first century we can hope for the bright future of women in India whereby they can claim to be really equal to the men in every field of life. Women in India now participate in all activities such as education, politics, media, art and culture, service sectors, science and technology, etc. India has world's largest number of professionally qualified women.

Note on Documentation

Parenthetical documentation has been adopted throughout the dissertation for the reference to secondary sources. It is in accordance with the recommendation of the *MLA Handbook for Writers of Research Papers* (Seventh Edition, 2009).

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THE SAGA OF WOMEN CHARACTERS IN MANJU KAPUR'S HOME

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Abstract

Manju Kapur Dalmia is a well-known Indian English woman writer who has written six novels. Her debut novel, *Difficult Daughters* was released in 1998 and bagged the Commonwealth Prize for the best first novel of Eurasia division. In 2011, her novel *The Immigrant* had been shortlisted for DSC Prize for South Asian Literature. Manju Kapur's third novel, *Home* is a multi-generational family story. Banwari Lal comes to India after partition and with the assistance of wife's jewellery shapes out a sari business in Karol Bagh, Delhi. Lala Banwari Lal has two sons, Yashpal and Pyare Lal and one daughter, Sunita. They in turn have their own children who represent the third generation. When their traditional business of selling sarees confronts tough competition due to new fashion for jeans and stitched salwar kameez, it becomes necessary for Banwari Lal family to cope up with the vicissitudes. However, the sons continue working in the struggling shop whereas the daughters are confined to the family home. But, soon envy and suspicion grips parents and children alike and there sprouts up the need for escape - whether through illicit love or in the making of pickles or the search for education - some way or the other, it becomes irrepressible. This paper, apart from presenting the family values and traditions makes an attempt to present the saga of women characters in the novel. The paper presents the view that the 'woman' is at the centre of building a family. If this centre is not safeguarded then, 'things will certainly fall apart'.

Keywords: Socio-cultural, Patriarchy, tradition, values, individuality, autonomy,

Introduction

Manju Kapur is one of the well known women novelists who symbolizes the pain and differences of the current women that effort between customs and modernity on one hand and eccentricity and liberty on the other. The women characters in her novels want to fight and object to the conventional and ethnically established standards and of society. Manju Kapur, through her novels outlines the icon of a new woman who hassles to clutch the similar position and grade like that of man in the society with the same sexuality and rights. They are the rebellious women who look for self-discovery, self-esteem, self-rule and self manage as they are caught between feudal principles and the rapidly approaching innovative existence. Manju Kapur's third novel, *Home*, a multi-generational family story, is somewhat more familial, the sectarian clash that afflicts the sub-continent.

The perception of new-fangled female has come forward after a lengthened method of journey into the investigation of her strong urge to be identified as an individual and personal autonomy- independent womanhood with liberated mentality and strength. At the same time, she also moves violently to fetch modifies in society through the eradication of chauvinist approach and patriarchal authority. As Devi and Reena say, "the new woman is essentially considered as a feminist model by way of the use of regularly emerges in Europe and North America in the belatedly nineteenth and early twentieth century. The woman enquires the conventional gender standards and clashes for equality in various spheres of like educational, political, financial, communal, sexual privileges and requirements in patriarchal societies. However, the appearance of new woman is identical with the feminists' model. She faces the institution of marriage and supports woman to places herself liberated from male

domination and to exist her individual existence with separate uniqueness and eccentricity.”²

The modern Indian women novelists have taken an escorted responsibility in description of the stipulation of the Indian women who have to go through experiment and evils in the crumple of the contradictory sways of rituals and modernity. Manju Kapur next to other existing writers such as Anita Nair, Shashi Deshpande, Anita Desai, Bharati Mukherjee confines Indian philosophy very fruitfully and competently. They emphasize their profound nearby into human environment and their perceptive of day-to-day nuisance. It is important here to understand the intentions of Manju Kapur as V. Chanthiramathi & M. Rashmi remark, “Manju Kapur exhibits an adult indulgent of the female mind. She discovers that woman’s life is captivating; the approach they have to engage in recreation a lot of jobs there is an assortment of material to say about women. Things might have altered but even today thousands of girls sit within the four walls of their houses and speculate why they do not have the right to prefer their own lives, self choice whether they wish for to be home makers or more.”³

Discussion

In her third novel, *Home*, Manju Kapur presents a fascinating description of three generations. Banwari Lal comes to India after partition and with the assistance of wife’s jewellery shapes out a sari business in Karol Bagh, Delhi. Lala Banwari Lal has two sons, Yashpal and Pyare Lal and one daughter, Sunita. Sunita is already married to a person named Murali before the beginning of the novel. Sunita is not pleased but she never reveals. After the unintentional death of Sunita, her only son, Vicky is taken to Karol Bagh, New Delhi from Bareilly. Yashpal’s wife Sona has to take care of that boy. Meanwhile Sushila, wife of Pyare Lal provides birth to Ajay. Yashpal senses that Sona is not feeling cheerful so he composes

a preparation trip to the holy place of Chitai, close to Almora. The Devi of these hills is said to have incredible supremacies. Rupa, the younger sister of Sona and her husband, Prem Nath also go together with them. After two months, Sona notices that she is pregnant. Few months later Sona gives birth to a daughter, Nisha. But Nisha is affirmed as **mangli**. (one who is born on Tuesday and is considered as unfortunate and unlucky) After Nisha, Sona gives birth to a boy, Raju. In the mean time Pyarelal’s wife Sushila gives birth to her second son Vijay. So, Vicky, Ajay, Vijay, Raju and Nisha are the legislatives of the third age group.

The story begins with two sisters: one is good-looking and the other only simple. The beautiful elder Sona is married to the elder son of Banwari Lal while the younger one, Rupa is emotionally involved to a junior Government place of work of less regard. At the initial step the story twirls around the life of Sona and Rupa before it focal points on the entire family. Every sister considers that the other is more teething troubles than the other. Rupa has just a spouse and a father-in-law in the family while Sona’s is a combined family. The main injure of Rupa’s life is an evil resident who lives upstairs in their home. He refuses to pay his rental fee on time. They have legitimately exhausted a significant calculate of money looking into the issue to force out him. Rupa and her husband, Prem Nath utter unproductive pair all from beginning to end the story. In any case, she is adequately lucky in glow of the piece of information that she is not subjected to tolerate mocking of in-laws for having no child. Like Sona, after short-lived two years, Sona is still not with child. Her mother-in-law remarks her infrequently, “What can you know of a mother’s feelings? All you do is enjoying life, no sorrow, only a husband to dance around you.” (19). Sona executes each duty as a daughter-in-law as she is equipped from an early age to love, helping and fulfil with her in-laws. In the mean time, Yashpal’s younger brother, Pyare Lal gets

married to Sushila. Their marriage is reaction by all the family in light of the fact that it is efficient by the parents. Sushila brings a gigantic dowry with her as well as a cooler, double bed sofa, scooter, fridge. Sona understands what she has not unstated in three years of her marriage. She experiences herself lower to Sushila, as Sona's parents did not give her dowry at the time of her marriage.

The family of Banwari Lal is traditional and patriarchal. They believe that men work out of the house, and women within. His two sons follow the ways of their father without any question. The head of the house, Banwari Lal is ready to do something for the honour of the family and to maintain its harmony. He believes, "United we stand, divided energy, time and money are squandered". At first his main beliefs are confronted by his elder son, Yashpal, who falls in love with a customer and then marries her. The disagreement of the 'love marriage' is the very attribute of conventionalism. Further Sona's barrenness and later Nisha's empowerment is also measured as reprehensible. They believe that a girl is supposed to find fulfilment in the routine of her obligation in the diverse role of mother, daughter, sister, and daughter-in-law. The home is 'Karma-Bhoomi' and for a woman to seek life away from the restrictions of the home is abnormal. **Malti Mathur** asserts, "Any woman who wished to give up the security and safety of the confines of the home for an uncertain, unsafe identity outside, are looked upon as no less than a Jezebel"⁴.

Home is routinely supposed to be a place where people experience restful and comfortable life but Nisha in her own home is sexually battered by her own cousin, Vicky. Consequently the devout connection of brother and sister is collapsed. It definitely influences Nisha psychologically and emotionally. Home, the place of entertainment and console, revolves out the most self-doubting place for her and she commences to have nightmares. "In the nights

to follow the child's screaming became worse' (65). Nobody could comprehend the cause behind her mental commotion and she is sent to Rupa's house for an amend. Ultimately Rupa and her spouse comprehend that Vicky is answerable for Nisha's sad situation and they could do nothing but feel sorry for. Rupa and Prem Nath take care of Nisha's study. They become like friends, guardians and parents to her. "The aunt and uncle were determined their niece should perform brilliantly in school' (96). The main spotlight of Nisha is to study and she reveals to have chic for education. Social structure controls one's thoughts. A person's character depends on that under which conditions he or she lives.

In the novel, *Home*, we observe two real sisters- Sona and Rupa, born in the same house, are entirely dissimilar in their philosophy after their wedding. The cause is that the impression of their new families. Rupa believes working woman as liberated individual, while the other is very conventional. Rupa articulates to Sona like this, "Times are different now, Didi. You mean to say all working women have no one to call their own?" (124). While, Sona says, "we are old-fashioned people. Tradition is strong with us. So is duty" (124).

Manju Kapur portrays some disturbing home truths in this novel which still exist in our society and it is a very part of social structure. Nisha has been influenced by her aunt's modern thinking but her mother fails to understand her daughter's feelings. And also her mother expects her to follow the traditional role of women in a family. Nisha says to mother, "there is always time to learn cooking, but only one time to study. Nisha tried defending herself, her aunt, and her upbringing" (126). Nisha always protests her mother. The clash between Nisha and Sona believes that the art of cooking is more important than studies and expresses like this, "Cooking will be useful her entire life" (126).

Nisha comes across a boy at the bus stop in her first year of college. She falls in love with

him(Suresh) but in her mind she always reminds herself of the patriarch set up of her home and yet. "As they rode towards metamorphosis in Kamla Nagar, she felt she was entering a phase from which there was no turning back." (150). Kapur brings out some worrying home truths in this novel which still survive in our society and is a very part of society and is a very part of social structure. Tradition and customs are practiced in India forever. This makes Nisha to fail in her love.

Interpretation

Once the bond between Suresh and Nisha is out of order, Nisha's journey towards liberation commences. "Her father was trusting her as he would have trusted a son" (291). Her father believes in his daughter very much. She likes to be economically self-governing. This is her first step towards empowerment. Nisha's father ropes her business. "Her father suggested she calls her line Nisha's creations" (293). Sona indirectly criticises Nisha's business. Yasphal finds "She was more intelligent, methodical and independent than Raju" (296). Nisha is represented as a self-dependant and self-reliant girl in the novel by Manju Kapur who aspires to provide certain autonomy for her female characters.

Manju Kapur illustrates through the character of Nisha that it is very tricky for a woman to decide the occupation of her own selection. In order to do so, she has to countenance a lot of resist in her life. Working in a shop is not measured a high-quality job for Nisha. This exposes her interior seek for autonomous survival and self-identity. In the rendering of Nisha, Manju Kapur is influenced that the new, educated Indian Woman has the ability to establish her right of ways for self-discovery.

The novel is somewhat more familial, the generations' variance that inconveniences the sub-continent, area the surroundings of Kapur's other novels. Manju Kapur talks about how

barrenness is practised as the incapability of a woman to achieve position anticipation in a civilization where much significance to accorded to motherhood. When a woman is incapable to envisage, she is stigmatized and reproved by family and society which imposes numerous psychosomatic pain by classification them imperfect and worthless. Childlessness is sighted as deviance from the artistic custom, portraying a woman vulnerable; it is also ground for break up. So, infertility is to be implicit not only in terms of reproductive health in a physical common sense, but more so as a social rule. In Indian customs the role of motherhood is adorned in the personality of a girl child from early childhood, either by cheering her to engage in recreation maternal roles by kind for younger siblings, or by tolerating her to play only with dolls in the region of the house. **Babita Sharma** observes, "In this novel she also presents the topic of dowry which is every ordinary and usual to the girl' family by boys' family. The marriage of the bride needs that the bride's father has to reimburse dowry to groom's family. Dowry system is the most nuisance of the Indian society. Due to dowry system, the holy affair of marriage is shattered and it is curved to a commerce agreement. The brides are to be found on the alike class as those of livestock. The worst thing of this classification is that the richer the family of the bridegroom the higher is their command."⁵

Nisha always protests in return, "Masi says there is always time to learn cooking, But only no time to study"(125). The girl forever struggles to looks after herself and her aunt. This conflict between Nisha and Sona is a disagree between custom and modernity. The mother desires her daughter to be entrenched in the tradition that would construct her life significance having. "Roopa, I would never had imagined you, of all people, filling the girl's head with rubbish. This is the life of a woman: to look after her home, her husband, her

children, and give them food she has cooked with her own hands. Next you will be saying she should hire a servant.”(126) Every mother always thinks about her child’s bright future.

Nisha, the chief character and the daughter of Yashpal and Sona, emerges as a self dependent woman in the novel. She declines to settle with the patriarchal and male dominated family arrangement and tries to make her own entity uniqueness. She uses a overcrowded childhood where she is not endorsed to play or go out by her own selection. She is catered with nice dresses and the whole thing else yet, “unfortunately her outfits did not match her inclinations’. I want to play in the part,’ she whined periodically.”(53)

Nisha has been pressured by her Maasi’s modernized philosophy of life. The lady believes in sensible ways of life and thinks of her sister, “There was an age for everything, and when the child should be thinking of studies, she was forcing her to think of husbands’.(95). Nisha’s stay with them has conditioned her mind according to the ways of her uncle and aunt. Rupa has a business of pickles; Nisha sees her counsellor in her aunt wants to lead a life like her. As Mahalakshmma observes, “The novel handles the realities of life in which in the red to the upgrading the ‘old fashioned’ shop of Banwari Lal substituted by modern type mirror’s showroom and the ‘home’ is disjointed into level. Nisha challenges the social structure and describe womanhood completely in different provisos hat costume her ambition. She does not dance to the tunes of conceptions and needs to live a untroubled life.”⁶

Sona says, “This girl will be our death. My child, born after ten years, tortures me like this. Thanks God your grandfather is not live. What face will I show upstairs?” (198). The traditional mother wants her daughter to be like her. For her doing kitchen work is more significant than studies. The major anxiety of Sona is Nisha’s arrige. Throughout Ajay’s marriage, Sona wants

Nisha to look beautiful so that any boy or his family may choose her. When Nisha proceeds home after living for a long time with her aunt, Sona determines with revulsion that at the age of sixteen, Nisha does not know how to cook. “What can Rupa have been thinking of? I assumed she was teaching you everything she knew,’ Sona grumbled. You take half an hour to peel ten potatoes. How will you manage in your future home?” (125).

The new married pair begins living upstairs where Sona wishes to move. All take their meal together only. The family believes, “Separate kitchens led to a sense of mine and yours, dissatisfaction, emotional division, and an eventual parting of the ways”. (13). Sona struggles to have children in order to set up her place in the family and rejects the accountability for Vicky, the orphaned son of the daughter of the family. Sona finally gives birth to a baby girl. Everybody is happy because “It is good to have a girl in the house”. (36). Girl is considered as Goddess Lakshmi for the traditional family. “And now the womb has opened,’ continued Rupa, ‘a baby brother will come soon.” (37). ‘It is all in the hands of God. Our house is blessed with sons, do not worry that’, remarked Sushila. The boy child is seen as ‘Kul-Ka-Deepak’. Sona’s delivery of her next progeny, a son is enjoyed and welcomed more than the first. Sona’s mother-in-law declared, “Now I can die in peace’. (41). As both of her sons now have their sons and they can hold their head high in the society. Due to this gender discrimination, the family never let Nisha go exterior and engage in recreation with her brothers.

Nisha, the main central character and the daughter of Yashpal and Sona, comes out as a self-dependent woman in the novel. She refuses to reconcile with the patriarchal and male dominated family structure and tries to make her own individual recognition. She spends packed full childhood where she is not allowed to play or go out by her own choice. She is provided with nice dresses and everything else

yet, "unfortunately her outfits did not match her inclinations,' I want to play in the park,' she whined periodically." (53)

Findings & Results

Manju Kapur looks for autonomy for the Indian woman but inside the Indian socio-cultural morals. She forever bears the progression of cruelty and sexual characteristics differentiation surrounded by the organization of the family and the male galloped Indian society. Nisha is a sufferer of gender prejudice when she feels that she can't work exterior like her brother. She requests her father, "If only you could take me with you, Papaji," She continues, "I have seen girls working in shops. Why should it be Ajay, Vijay and Raju? There must be something I too can do" (268). This discloses her central search for autonomous continuation and self-identify. She reckons herself equal as her brothers. She rejects the patriarchal structure. At her appeal, her father allows her to join a play way school, near her home. Instead of going to shop and attending the consumers it is the enhanced alternative for her. But soon Nisha nourishes up with children at the school and leaves the job. Another example of woman obedience has been obtainable by Manju Kapur from end to end Nisha's resist to approve the occupation of her own alternative.

Nisha, with the help of her father, she starts her own business, a boutiques, named 'Nisha's Creations'. First time in her life she feels conceited as "Her father trustworthy her as he would have confidential son". (291). She takes money from her father to begin the business but she swear to arrival every single penny to her father. She hires a tailor on monthly pay and collects material for suits from her father's shop. Her friends and customers like her suits and dresses. She gets heavy orders and becomes a successful and known 'businesswoman' of the Karol Bagh Market. She is now economically emancipated. She has thrown the social codes to the wind and wants to display her talent and is

ready to take up any challenge. She bears no negligence in her work and sys, "My reputation will be spoilt. Do you know how competitive the market is?" (294). **Shivani Vashisht** states very aptly: "The novel resonates with the theme of economic independence of women who act against the traditional joint family value system. Generally families adhering to the conventional values objected to women folk stepping out of the houses and confined them inside. Nisha keen to uplift herself and to establish her identity and individuality gets educated to establish her own business."⁷

Conclusion

Manju Kapur portrays some worrying home facts in this novel which still survive in our society and it is a very part of social structure. Once the affiliation between Suresh and Nisha is broken, Nisha's journey towards liberation begins. "Her father was trusting her as he would have trusted a son" (291).she likes to be inexpensively independent. This is her first step towards empowerment. Nisha's father supports her business. "Her father suggested she calls her line Nisha's creations" (293). Sona indirectly criticises Nisha's business. Yashphal finds "She was more intelligent, methodical and independent than Raju" (296). Nisha seeks for freedom for the Indian woman but within the Indian Socio cultural ethics.

Violence on women can be put to an end merely when the issue is addressed by both men and women and also calls for united efforts of both the parties. Patriarchal and opinionated estimation, behaviour and confidence need to be amended and rehabilitated so that women live in security, and women no longer face hazards and horror disagreement of sexual sadism.

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AYN RAND'S OBJECTIVISM AND JEAN-PAUL SARTRE'S EXISTENTIALISM: A COMPARATIVE STUDY

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Abstract

Ayn Rand's Objectivism and Sartre's Existentialism are very complex but important philosophies that continue to influence modern world. Ayn Rand is one of the twentieth century's most controversial and provocative philosophical writers. Rand was an uncompromising champion of reason, individualism and capitalism. Rand named her philosophy "Objectivism" and described it as a philosophy for living on earth. Sartre's was one of the key figures in the philosophy of Existentialism, and one of the leading figures in twentieth century French philosophy. Existentialism that emphasizes individual existence, freedom and choice. Both Rand and Sartre are egoistic and humanistic opposed the forces which would dehumanize man. This paper explore both Objectivism and Existentialism holds that man is an independent entity with an inalienable right to the pursuit of his own happiness in a society where man deals with one another as equals.

Keywords: Objectivism, Existentialism, Capitalism, Inalienable.

Introduction

Ayn Rand (1905-1982) is one of the twentieth century's most controversial and provocative philosophical writers. Born in Russia, to an upper-middle class family, she took an early interest in literature and decided at age nine to become a writer. Ayn Rand published her first novel, *We the Living* in 1936. *Anthem* followed in 1938. It was with the publication of *The Fountainhead* (1943) and *Atlas shrugged* (1957) that she achieved her spectacular success. In this novel, she dramatized her unique philosophy in an intellectual mystery story that integrated ethics, metaphysics, politics and epistemology. Although she considered herself primarily a fiction writer, she realized that in order to create heroic fictional characters, she had to identify the philosophic principles which make such individuals possible.

Jean-Paul Sartre (1905-1980), French novelist, playwright and exponent of Existentialism a philosophy acclaiming the freedom of the individual human being. He was one of the key figures in the philosophy of existentialism and one of the leading figures in twentieth century French philosophy. His

philosophy of existentialism emphasizes individual existence, freedom and choice.

Objectivism and Existentialism

Objectivism is the name of the philosophy which was developed by Ayn Rand and described it as a philosophy for living on earth. The philosophy took its roots, firstly, in the novels of Rand and after 1957 when her last novel *Atlas Shrugged* was published, it maintained to develop by Rand's journals and philosophical books. According to Rand there are five pillars of a philosophy as a concept. The first one is the "metaphysics" examining the existence. The second pillar is "epistemology" dealing with the perception ways of the human being. The third one, "ethics", is the system of the values determining the choices and behaviours and self-interest of the human being. "Politics" is the fourth pillar of the philosophy which concentrates on how people should treat others according to the answers that ethics gives. The fifth and the final pillar of philosophy is the "esthetics" which is based on the satisfying human conscious. Her theory states that an individual has a right to his own life to

pursuit happiness. Rand asserts of individualism thus:

An individualist is a man who says: "I will not run anyone's life nor let anyone run mine. I will not rule nor be ruled. I will not be a master nor a slave I will not sacrifice myself to anyone- nor sacrifice anyone to myself."

According to Rand an individual is not the means to the ends or the welfare of others; he is not a material for society's use.

Existentialism, a current in European philosophy distinguished by its emphasis on lived human existence. Although it had an important precursor in the Danish theologian Soren Kierkegaard in the 1840s, its impact was fully felt only in the mid twentieth century in France and Germany: the German philosophers Martin Heidegger and Karl Jaspers prepared some of the ground in the 1920s and 1930s for more influential work of Jean-Paul Sartre and the other French existentialists including Simone de Beauvoir and Albert Camus. Sartrean existentialism, as distinct from the Christian existentialism derived from Kierkegaard, is an atheist philosophy of human freedom conceived in terms of individual responsibility and authenticity. According to existentialism as individuals we all have the freedom to choose our own path and that is what life is all about.

Human freedom is undoubtedly one of the one of the most fundamental ideas that has driven the development of democratic politics in the few hundred years. Ayn Rand and Sartre seem to agree on several important points. First, they agree that human beings have free will to choose their path. Both agree that we must create our own values and bring meaning to our own values. They agree on metaphysics: reality, the external world, exist independent of man's consciousness, independent of any observer's knowledge, beliefs, feelings, desires or fears. Its

consciousness is always oriented towards an independently existent object, so that it is self-evident both that one exists, and also that there is world, outside. Existentialism and objectivism believes that individuals are entirely free and must take personal responsibility for themselves. Sartre asserts about existentialism thus:

Man is nothing else but what he makes of himself. Such is the first principle of existentialism.

According to both philosophies, human being's freedom struggle started against religions and God. Religions were humiliating the human being. It is the view that humans define their own meaning in life, and try to make rational decisions despite existing in an irrational universe. Human beings, through their own consciousness, create their own values and determine a meaning to their life.

Conclusion

Objectivism states that an individual has a right to his own life to pursuit happiness. As such, moral individual respects the right of others and expects his own rights to be respected. Existentialism also believes that individuals are entirely free and must take personal responsibility for themselves. Both philosophies emphasize individual existence, freedom, happiness and own choice and also opposed the forces which would dehumanize man.

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MOTHER/MONSTER – THE CHANGING PERCEPTION OF MOTHERHOOD

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Abstract

A mother is an angel in disguise- loving, caring, responsible one who is always watching out her children. Be it any religion Ma- mother holds a supreme position, the goddesses are addressed as Ma; Ma Saraswathi, Ma Lakshmi, Ma Durga, Mother Mary and so on. And there are vivid, poignant descriptions detailing the sacrifices carried out by mother for her children's safety and betterment. But now a day's motherhood is a mirage, a façade, a veil behind which cruel, selfish, venomous animal is lurking in.

Manjula Padmanabhan in her fifth play Harvest depicts one such woman. 'Ma' in the play is more concerned about her life and how to sustain it; she isn't bothered about her children. Though she is a minor character when compared to others she depicts the mothers of modern age- self-centered, meeting her needs at the cost of her children's life. In this paper presentation an attempt is made to analyze the changing perception of motherhood in the backdrop of the play Harvest and recent issues where children are slaughtered, sold for self-gains and one's own betterment.

Mother is an angel sent by God to be there, when God can't be always there. Motherhood has been hailed as the most sacrificial form a human takes in. According to all religion, a woman attains womanliness when she becomes a mother. Being a mother isn't a joke, for mother is the one who is always there for children no matter what. Being a wife, one has a choice to be or not to be; but being a mother is a conscious choice one makes. Sometimes a mother is forced to give up her child but always no matter what, a mother prays, hopes, strives for the best for her children.

The play Harvest by Manjula Padmanabhan delves into the grim realities of organ transplantation and how the third world people are being exploited. But the play also shows the changing perception of motherhood. The mother character MA in the play is a selfish, self centered woman. When her son OM returns from his job hunt, all she wants to know is whether he got it or not. It is when he announces that he got the job MA showers her motherly affection, "Ah, my son! My own boy! What news?" (12). At the same time she detests her younger son, Jeetu "The gods left a jackal in my belly by mistake when they made him." (11)

MA is bothered about her survival, she is all happy that her son has got the job even though it is at the cost of her son's life. She doesn't care

what happens to her children, she is enjoying the perks the new job is offering them. In India motherhood is hailed the most saintliest form, goddesses are addressed as Ma; Ma Saraswathi, Ma Lakshmi, Ma Durga, Mother Mary and so on. Mothers would bare all the atrocities just to ensure safety for her children. "Mother represents colourless love that knows no barter, love that never dies. (*Complete Work of Swami Vivekananda*)

When their lives are being governed by Inter Planta Services, MA starts living a posh life, she lets in their neighbour Bidyut Bai to use their toilet, thereby putting into risk OM's life and his job. When OM enquires MA about this she says if she doesn't let them in neighbours would gossip that she has put on airs. She is worried about her image that she lets in people at the stake of OM's life. When Jeetu returns MA is not all happy to see him, she is more worried about their meals which they would have to share with him, "What'll we do for food? There won't be enough for him" (63).

Mother is seen as the most down to earth person, but when it comes towards the safety and better future of her children, a mother is ready to sacrifice herself. Besides being a mother she adorns many roles and would carry out any job so as to feed her children. The very incarnation of goddesses- Saraswathi- mother

may be uneducated but when it comes to child's need she knows better; Lakshmi-she would do any odd job just to feed and raise her children; Durga-she would fight the whole world to ensure safety for her child.

In the play when Jeetu is taken as organ donar instead of Om, MA is not all worried, "Let him go-slut " (79).For her Jeetu her seventeen year old son, a male prostitute was always a headache and to be off with him is the biggest relief. Even at that moment she is interested to watch TV, her question "Can I switch on my TV?" clearly depicts it. When Jeetu returns after his eye transplantation, MA doesn't bother to enquire about his health. Again when Jeetu is taken by the Inter Planta services, it is Jaya (Jeetu's sister in law) who laments about the cruel nature of organ receivers and loss of Jeetu. Even at that instant MA is absorbed in her TV programme. Her statement "Why should I care what happens to Jeetu? I've stopped caring about anybody. "(102) shows how much concern she ever had for any of her children

"The mother is the ideal of love; she rules the family, she possesses the family". (*Complete Work of Swami Vivekananda*)The above wording shows how much love a mother has for her family. But in the present world this ideal form of love is idle, recent incidents in the society shows a changing perception of motherhood to monster hood. In the Sheena Bora case, a mother, Indrani Mukerjea had introduced her daughter Sheena as her sister. Sheena was her child from early relation; to save her current relation as well as to keep her image she had done so. And later it was found that she had

killed her daughter, as Sheena had a relation with her present husband's son, which she was against. Another incident that shows how selfish and ruthless a mother can be is the Trivandrum techno park case, where a mother (Anu Shanti) to continue her illicit relation with her lover (Nino Mathew) had planned and killed her three year old child and her aged mother in law. Now day's children are being sold off or slaughtered for personal gains. Many cases of girls being sold off for prostitution is done by mother herself; to feed the stomach sell the child has become the motto now a days.

The play also shows how MA is using her children to enjoy the luxury benefits the organ receivers are providing them. When Jeetu is taken MA doesn't bother ,she isn't interested to talk about the whole incident but when the Intra Planta officials shows up to install the Super Deluxe Video Couch she is keenly following their directions and even questions them about it. Once it is fully set she buries herself in it. She doesn't need the outside world for the couch provides full facilities. What happens to her children, are they alive or are they dead none of these matters her. For her it is luxury that matters and that she has now. The play showcases the changing perception of motherhood from the loving, caring, selfless Ma to selfish, cruel monster that sucks the life of her own babies so as to live her life to fullest.

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A STUDY ON ECOCRITICAL LITERATURE IN INDIA, CANADA AND AMERICA

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Abstract

The development of the relationship between man and nature is evident in the works of writers in India, Canada and America. These countries have rich ecological biodiversity and it has been hailed by the native authors. Indian writers have a rich ecological surrounding which they portray in their works along with the story. Canadian writers on the other hand celebrate writing about it with nature in the centre as seen in many novels by the writers. The anthropocentric methodology adapted by the writers to talk about every occurrence is seen in line with the archaic customs and practices followed by the native countrymen. They have more of a tribal approach which shows a time where man lived with nature and did have a very close relationship with it and coexist with it. American writers have written about how nature is a companion for them and how they rely on nature for their needs. Thoreau or Pearl S. Buck, They have a similar line of ideas which talks about how they exist with nature and how in the end we all have to return to nature as it's the sole provider.

Keywords: biodiversity, ecological, anthropocentric, tribal, coexist.

Introduction

Eco criticism is a growing school of thought which has its roots in the modern age. This school of criticism deals with the relationship between humans and non-humans. The era talking about the advancement of science as a great achievement seldom forgets the fact that the raw materials are derived directly or indirectly from nature. Science is seen as a sign of progress with the new age revolutions lying in level terms which signify growth with nature being the victim. Nature and man have a tedious relationship. Many authors were able to bring out this relationship in their works. Cheryll Glotfelty's defines it saying "ecocriticism is the study of the relationship between literature and the physical environment". Indians, Americans, Canadians, Africans and so on, all have glorified nature and praised its aesthetic value.

There are plenty of writers who have worked in this field and have had a monumental development in their area of study to write these novels. For instance, Amitav

Ghosh had immersed himself in all forms to get to know about the Sundarbans as to helping his work, *The Hungry tide*. Instances where people immerse themselves in the surroundings to get a better understanding of the surrounding can be seen in these areas. "While the dimensions of the 'environmental crisis' are clearly global, ecocriticism grows out of local systems with varying cultural valencies, meaning that an American ecocriticism will differ significantly in its material implications from, say, a Korean or a Canadian ecocriticism." Says Simon C. Estok.

Canadian Eco criticism

"The literature of Canada is extraordinarily amenable to ecocritical analysis: from Indigenous inscriptions, orature, and earthworks to the journals of the European "explorers" to nineteenth-century nature poets' aestheticizations of Canadian landscapes and the pioneers" says Pamela Banting. Canadian Literature has its roots deeply dug in its natural environment. Canadian literature is influenced a lot by Canadian land. Despite a lot of

diasporic literature coming from this country, it has much more to offer than mere tales. Canadian writers have different influences. Writers like Richard Wagamese, Lee Maracle, Eden Robinson and so on have had a great influence in Canada's literature. *Monkey Beach*, *Medicine walk*, *Raven's song* and so on are their works. These works have a have an ecocritical setting in them.

Richard Wagamese's *Medicine walk* is one of the novels set in this surrounding. It talks about a journey undertaken by a father and his son. The son who is abandoned by his father is now taking up this journey where the duo head out into the wild as the father wishes to go to a ridge and be buried there. The son, who was brought up by the father's friend, was brought up in the native Indian way of life and was taught the art of survival. "Yeah . At first he brung me out all the time when I was small. Showed me plants and how to gather them. Everything a guy would need is here if you want it and know how to look for it, he said. You gotta spend time gatherin' what you need. What you need to keep you strong. He called it a medicine walk" says the son in *Medicine Walk*. (65)

American Eco criticism

This is a broad area of literature which has a variety of genres. Eco in particular has high acclaim in America due to the current problems in the environment. This sudden awareness and concern over nature has sparked an interest in the field of Ecocritical study. Works of famous writers like Thoreau, Pearl S. Buck, Herman Melville and so on. With the likes of works which are immensely popular like *Walden*, *Old Man and the Sea*, *Grapes of Wrath* and so on. They have enriched the relationship between man and nature in their works. Moreover the work of Pearl S. Buck can be highlighted here from an ecological perspective.

Pearl S. Buck's *Good Earth* is a novel which talks about the life of the people and their

dependence upon nature and how it provides them as they are able to live of their harvest. The novel talks about a more complex family which is altered with time yet the retention of land and the bountiful harvests keeps them intact. That's the only thing which the father retains despite being in misery. The land helps him hoard lots of money as his produce is plenty. Basically here the author contrasts the likes of man and nature. Nature is a provider and always provides whereas it's drawn in comparison to the protagonist's uncle who is greedy and selfish. "And roots, if they are to bear fruits, must be kept well in the soil of the land." Pearl S. Buck, *The Good Earth*(311). This clear cut contrast can be seen in the novel. "It is the end of a family- when they begin to sell their land. Out of the land we came and into we must go - and if you will hold your land you can live- no one can rob you of land." Pearl S. Buck, *The Good Earth*. (293)

Indian Eco criticism

India as a country has always depended upon nature for all their needs and hence is worshipped too. This shows a different bond between nature and man. Relationship established here is brought out in literature in a beautiful manner. On the whole man basically would like to come back to nature in the end of the day and hence the lifestyle is that way. The development of eco criticism in India is rapid as the natural environment itself plays a pivotal role in the development of this literature and glorification of this relationship. Nature is considered to be the mother according to Hindu Mythology. Besides, from a literary perspective, it's an aesthetically rich country for it has a wide range of flora and fauna and numerous wildlife sanctuaries to preserve it. The popular writers who have contributed to this literature are Amitav Ghosh, Raja Rao, R.K. Narayan, Arundhati Roy, Kamala Markandaya, Kiran Desai, Bibhutibhushan and numerous more. The popular works which are contributed by

these great writers would be *Hungry Tide*, *So Many Hungers*, *The Inheritance of Loss*, *The God of Small Things*, *Nectar in a Sieve* and so on.

The novel *Hungry Tide* is a novel by Amitav Ghosh which talks about a journey undertaken by a Marine Biologist named Piyali Roy. She visits the Sundarbans to study a particular breed of Freshwater Dolphin called Irrawaddy Dolphin. She takes the help of a local Fisher folk named Fokir. They venture out to sea to study the Dolphins. One day as they were going, there is a huge rise in tide and a storm hits the shore. Debris which is carried by the storm takes the life of Fokir. This novel shows how the relationship between man and nature is. She then leaves the place and comes back with proper equipment and enough funding to study the Dolphins. The relationship between Piyali and Nature is highlighted here. Nature is fending for her from a more professional way. The aspect of having a profession because of nature is analyzed in the characters of Fokir and Piyali Roy.

Conclusion

Nature has a deep connection with man, with respect to these three countries; the land provides a livelihood for all the people as stated above. Be it Piyali Roy, Wang or Frank Starlight. They all turn back to nature for their needs and that is precisely what nature does. It allows humans to exist on planet Earth. This development and the relationship between man and nature can be seen in the works of these three countries. Many eminent authors have spoken about their countries and the

environment present in their country. The way people treat the environment can also be highlighted in their works. It boils down to one thing that they all did return to nature in the end of the day for their lives. Be it for comfort, dependence for food or for even destiny. The way nature is the provider in all sorts makes them all end up going back to nature to attend their needs and hence the return to nature in these works is evident in the writing of the authors in India, Canada and America. They believe in an eco centric land with man still having a connection with nature rather than an anthropocentric environment.

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A STUDY ON THE HISTORICAL NARRATIVES IN *HADASSAH: ONE NIGHT WITH THE KING* BY TOMMY TENNEY

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Abstract

This paper intends to bring out the historical narratives in Hadassah: One Night with the King by Tommy Tenney. This paper brings out the characteristics of Historical narrative and its features like Historical, Realistic, Entertaining, Selective, Unified, Romantic and Theological. Using these points the novel is analysed from a historical perspective and to prove that Tenney has blended the novel with historical facts and imagination.

Esther is a Jewish woman, who took brave steps to safeguard the Jewish people from the hands of enemies. Esther, the Queen of Persia. A Queen for 127 provinces starting from Ethiopia to India. She is a brave woman who took a stand for Jews at a crucial time. Who by her great courage and devotion to her people saved them from being exterminated by their enemies. Through her fasting and spiritual warfare she could able to win the favour of King Xerxes. Because of her leading nature the Jews killed the Agagites.

Keywords: Historical narrative, Esther, Hadassah, Haman, Mordecai, King, Queen, Persia and History.

Introduction

Tommy Tenney brings a fascinating biblical story to life with his new novel, *Hadassah: One Night with the King*. This novel blends Bible history the Old Testament story of Esther with the historical setting of Ancient Persia. The novel *Hadassah: One Night with the King* is a continuous narrative written with admirable artistic beauty. As the narratives move from one segment of the plot to another, the reader is kept in great suspense. Two major themes are woven through the story; the rescue of an entire race of people by a heroine and the complete change of fortune of several individuals.

Christian fiction in American literature has always been infused with religion, the popularity of Christian stories dates back to the 1940s, as leaders of the Evangelical Movement attempted to bring out their faith into the mainstream both religiously and culturally. The definition of Christian fiction is a literature that celebrates God's presence in one's life. It is narrow and didactic or broad and literal. In Christian literature, the relationship of the characters with God is the primary focus and the main theme of such stories is about the journey of the soul towards God. Christian

fiction is used to reflect the fact that God plays a significant role in the plot and the outcome. Christian novels focus on ordinary people who are challenged to live their lives in accordance with Christian principles (Alma Dawson. 2005). *Hadassah: One Night with the King* by Tommy Tenney also stands as a Christian fiction.

Tommy Tenney is an American preacher and author; he began to preach at the age of sixteen and pastored nearly ten years. He was brought up under the teaching of United Pentecostal Church. Three generations of ministry gave Tommy Tenney a rich perspective. He spent over forty years in itinerant ministry and travelled to more than fifty nations. Tenney has written over thirty books and his writings have been translated into more than forty languages. His works were nominated for many awards including the Gold Medallion Award and Retailers Book of the year. He is the author of the multimillion selling books namely *The God Chaser series*, *God's eye view*, *God's dream team*, *The ultimate comeback* and *Open heaven*. The principal works of Tommy Tenney are *Secret Source of Power*, *Chasing God*, *Serving Man*, *God's favourite house*, *Mary's prayer*

and *Martha's Recipes* and *Road Home*. (Godchaser.com)

The writings of Tommy Tenney have impressed considerable readers because the story has endured the test of time and has taught the moral value. He has written both fiction and nonfiction. His latest nonfiction book is *Open Heaven, the Secret power of door keeper*. Tenney relates his experience of being in the presence of God. He and His wife Jeannie understood the value of intimacy with the Lord so they started to preach the gospel all over the world. Tommy Tenney has used the Bible character Esther in his novel. The Bible contains several more division: the Pentateuch, the Historical Book, the Poetry and Wisdom Books, the Books of Prophecy, the Gospels and the Epistles. Many authors use the characters both from the Old Testament and the New Testament.

Background Analysis

The Chief characters are Xerxes, Esther, Mordecai, and Haman. Xerxes, the king of Persia, searched for a new queen. Assisted by her cousin Mordecai, the orphaned Jewish maiden Esther was selected to become the new queen. Mordecai won the king's favor by alerting the king to an assassination plot. He warned the king through Esther. The story of Esther in the Bible probably written during the year 480-450 B.C the novel brings out historical account due to the accurate portrayal of Persian court life and knowledge of Persian customs. It is an elaborated story, pure fiction designed to entertain the reader. The novel *Hadassah: One Night with the King* is a Historical novel. The designation of a Queen is identified in the story with a foundation in the historical event.

Hadassah: One Night with the King is a novel that blends Bible history of the Old Testament story of Esther. The fiction's plot starts with a young woman named Hadassah in modern-days Israel brought into a secret room near the Dead Sea Scrolls, to read an ancient text kept

within a family-line for thousands of years. The ancient text is written by none other than Queen Esther, her memoir to a young Jewish woman who finds herself as a Queen-candidate, as Esther once had been. She has been brought to the Dead Sea scroll room by her father and her entire family is waiting for this grand occasion. Hadassah starts reading the scroll, detailing Esther's early life, but soon develops some interesting twists and character connections that become important in the story. (amazon.com Tommy-Tenney).

Tenney's *Hadassah: One Night with the King* story fits with the historical settings of Ancient Persia, more detailed account of Esther, Mordecai, King Xerxes and Haman. The Characteristics of historical fiction like plot, setting, theme, dialogue, word building fits the novel well. It has the historical background where Esther is introduced to actual Persian history with an account of the Battle of Salamis (480 BC), a kingdom at its peak that experienced great defeat against the rising Greeks. The historical setting includes the basic life and culture of Ancient Persia, mainly the court life rather than the common life. The capital city Susa is a very impressive place with seemingly endless riches as well as dangers and court intrigue. To prove it is fiction, Tenney has used other fictional characters such as introducing Jesse, a lifelong friend of Hadassah, His mother Rachel and the chief Eunuch, Hegai, who was in charge of the Queen contestants.

The overall story is quite intriguing; it is memorable from the Bible tale. It is totally interesting, with an exciting plot and fascinating outlook at this period of ancient history. *Hadassah: One Night with the King* is a good edition to the genre of Biblical Historical narrative. It follows Biblical perceptive without being preachy, holding close to the basic story of Esther, and giving some wonderful dialogue to follow, liberally laced with Biblical verses. (goodread of Hadassah one night with the King). The tale opens with a present day scene

in which Hadassah Kesselman, a young Jewish woman just after her wedding, is taken to view private ancestral documents stored in The Israel Museum at the Shrine of the Book. These ancient documents include a private journal written by Queen Esther to her descendants, and according to tradition each generation enters their name into the archives and receives a copy prior to their marriage.

Hadassah, the Jewish name of Queen Esther, becomes an orphan when her parents are killed by Amalekite warriors. Her cousin, Mordecai, a scribe in the King's court, becomes her guardian. Because of the hostile feelings towards the Hebrews, Mordecai keeps Hadassah hidden until one day she persuades him to allow her to attend a court celebration dressed as a boy. Hadassah is awed by the splendour of the royal court and watches as King Xerxes orders his Queen to walk before the onlookers. When Queen Vashti refuses, she is banished and later killed. Soon Hadassah is caught in a campaign to round up young virgins for the King. Esther's year long preparation for her one night with the King requires all her courage and wisdom. With the fate of thousands of lives in her hands she steps centre stage in a drama that will change the course of history for her people.

Definitions

"History is the science which first investigates and then records, in their causal relations and development, such past human activities as are (a) definite in time and space, (b) social in nature, (c) socially significant." (Howard and M. David, 1993).

A fabulously rich world of discovery awaits the readers of the OT's historical narratives for e.g. Esther. Readers with historical interests will naturally gravitate to the OT historical narratives for information about life in ancient Israel and the ancient near east. Readers who delight in well-told tales will also enjoy these historical narratives, since they are richly

endowed with complex and appealing literary characteristics.

Historical narrative is a type of literature written in prose, not poetry. Among prose forms the distinctive of historical narrative is that it attempts to give an account of past events. One finds many other literary types embedded in them, such as poems, lists of various kinds genealogies, census lists, materials lists, and so forth proverbs, songs, and many others. Yet the overall structure found in historical books reveals their intent to be historical narratives. The term *history* has at least three general uses in English. First, it can refer to the "facts," i.e., the events, the happenings of history. Second, it can refer to the *record* or *account* of the facts. Third, it can refer to the study of the facts or, more precisely, the study of the accounts of the facts.

Characteristics of Historical Narrative

Historical narratives give an account of past events, and it is selective in doing so. In this sense it tells a story and it is a part of Literature. The characteristics of Historical narratives are as follows Historical, Realistic, Entertaining, Selective, Unified, Romantic and Theological. (Howard, M and David Jr. *An Indroduction to the Old Testament Historical Books.*)

Historical: In novel of Tommy Tenney *Hadassah: One Night with the King* it gives a vast description of history and it is fully supported historical background, character, facts and setting. The historical background revolves around the story, is the Persian Empire and its King Xerxes who ruled over 127 provinces. The archaeological evidence is one of the historical evidence that supports Tenney's *Hadassah: One Night with the King*. The festival of Purim is initiated from the time period of Esther and the Jews celebrate Purim till now in their Jews tradition. Therefore the novel proofs itself to be historical story of the real incident.

Realistic: Realistic narrative can be defined as a story forged but realistic; it could really

have occurred or an illusory story where folks and actions are truthful and could occur in actual life expectancy. The novel tells of the deliverance of the Jews by the action of a woman. The Jews settle in Persia are threatened with extermination by Haman, a hostile and all-powerful vizier, and are saved by Esther, a young Jewess who has become queen, and who acts on the advice of her poppa, Mordecai. There happened a complete reversal of the situation Haman and his 10 sons were hanged at the request of Esther.

Entertaining: It is closely related to the artistic nature of historical narrative is its value as entertainment. In the novel of Tenney the reader is entertained along with the story line. The reader expects from the suspense that what is going to take place in the next movement. When Esther went to see the King after her three days of fast and there she utters a very strong statement that "If I perish I perish." (*Hadassah: One Night with the King* p.304). When she goes to the King the author gives us a pause and lot of entertainment by revealing the suspense to the reader.

Selective: In a historical narrative, like any other literature and historical writing is very selective. The novel's selectivity is relatively spare and in spite of the length of the narratives, these have an economy of expression because the smallest details also become very significant. Esther who is an orphan girl brought up by her poppa Mordecai and nobody would have imagined her to be the queen of Persia since the beginning but she was selected to be the queen of different nation. She even helps her people sacrificing herself by going in front of the King without being called. There were many Jewish people but only Esther's story is narrated and this is the characteristic of selectiveness which we can find in the story.

Unified: Free online Dictionary defines unified in one word as consolidate. Historical narratives are unified as well. It has a unity of purpose and a unity of subject matter. (Free

online Dictionary). There seem at least two primary purposes in the whole story. First it demonstrates God's providential care of His people even when they were outside the Promise Land because of disobedience. This proves that God can use an ordinary individuals to accomplish his saving plan. Second it explains the origin of the feast of Purim with the view to follow the observance of Jews and this story of Purim is retold in every celebration of the Purim.

Romantic: "In Romanticism, the characters go beyond their capacity to help their loved ones. There are mysteries, heroes, villains, surprises, romance and happy endings." (Howard 51). All these above points are very much relevant in the novel. *Hadassah: One Night with the King* is one of the most exciting and romantic story which. The main Character of the novel Esther goes beyond her capacity to save the life of Jews. Since she loved her tribe, she could not give over so easily. Therefore she risked her own life for the life of the Jews. The novel talks about mysteries like the star medallion which carries a message in the Life of Esther because she says to the King "this is my past, my present and my future" (*Hadassah The Girl who became Queen Esther* p.104). which means the medallion has to do something with her life. Esther is the heroin and King Xerxes is the hero of the novel and Haman as villain. The surprise is Haman who built a gallows for Mordecai was finally hanged in the same gallows. For the people of Jews and Esther the story ends up with happy ending. That is from fasting to feasting and celebrating the festival of Purim.

Theological: The study of religious faith, practice and experience of God's relation with the world is termed as theology. C.S. Lewis once said that the Bible is "not merely a sacred book but a book so remorselessly and continuously sacred that it does not invite, it excludes or repels, the merely aesthetic approach. Mordecai expressed his belief by direct statement to

Esther which declares his faith on God. "For if you remain silent at this time, relief and deliverance for the Jews will arise from another place." (*Hadassah The Girl who became Queen Esther* p.135). In the novel it is seen that how God helped finally. The whole story projects the faith of people in God because they fasted and prayed for three days without food or water in the city squares of Susa the end result is very prevalent that how God worked in the minds of people and he changed the situation upside down. In each and every stage of Esther was leaning only on God's protection and provision. She never trusted human beings; by fasting she received great ideas to influence the King in this matter of relieving the Jews from the cunning plans of Haman.

Conclusion

A Historical narrative is a study based on a true event in history. However, a historical narrative is not a retelling of facts like a text, it is an event told in a narrative form like a biography or autobiography. In a historical narrative the historical events are blend together with facts, imagined characters and situations. The novel is the retold version of the story of Esther from the Old Testament Bible. Tommy Tenney points out all the major events from the Bible like Banquet, selection of Queen, Hegai's harem, preparatory stage, the feast of Esther, Mordecai overhearing and disclosing the evil scheme, Greek war, Haman's plot, Mordecai's persuasion of Esther to help, honouring Mordecai, Esther's request for the banquet, Haman's punishment and Celebrating of Purim are narrated in the novel. Thus, the novel

proves to be lofty with the balance of history and narrative.

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A STUDY ON THE ECOLOGICAL ASPECTS OF EARNEST HEMINGWAY'S A CAT IN THE RAIN AND A CANARY FOR ONE

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Abstract

The paper aims in bringing out the bond between human and natural environment and to assess the human quest of emotional identity with animals. This also presents the psychological transformation of characters hoping to attain with the help of nature especially in the setting of the story. The characters express the longingness of love which is finally believed to be attained by animals. Both the story depicts the effects of the nature which includes living and non-living environment.

Keywords: Interdisciplinary, Ecosphere, Ecology,

Introduction

Ecocriticism is considered to be an interdisciplinary in the field of literature. Ecocriticism is defined as the study of the close relationship between literature and nature. While William Rueckert was the first person who introduced the term Ecocriticism in his essay "Literature and Ecology" in 1978. *Cheryll Glotfelty* is the founder of Ecocriticism in the United States of America. This study also comprises the fields of psychology, philosophy, economics, geography, technology etc. The theory came into existence in 1990s with the formation of the Association for the Study of Literature and Environment (ASLE) followed by the flagship journal *ISLE: Interdisciplinary Studies in Literature and Environment*. This field of study brings out the connection between humans and animals in an explicit way. With the great support of ecological aspects the perspectives of the individuals is studied.

Ecosphere

Ajay Kumar Shukla says in his "*The Greening of Literary Landscape: Ecological Consciousness in Literary Studies*" that geographical landscape does play a significant role in an individual life. The life of the two Americans at the Italian hotel happened in one single day is portrayed in *A Cat in the Rain*. The

room, where they stayed was on the second floor facing the sea which exhibits the emotion of loneliness. The American wife observes the nature through the window. There was a public garden which is the evident of the ecology element. As it was a rainy day, psychologically the American wife was embossed into the mood of alienation and loneliness. The story indirectly delivers the note that the couple did not have children for years and that haunts her mind often.

The American wife happens to see a cat crouching under the green table and she wanted badly to rescue the cat. She informed her husband that she is getting down for fetching the kitty. Her husband replied from the bed that he will carry out the job but it was only in words. "*The husband went on reading, lying propped up with the two pillows at the foot of the bed. "Don't get wet," he said.*" This reveals that she has a non-cooperative husband. There was a hotel keeper who was tall and offering a great help to the American wife with much concern. American wife got down the stairs and he was offered help by maid with the advice of hotel keeper. She could find that the cat has gone and the table was washed clean in rain. The American lady expresses her affection towards the cat and says that she wanted a kitty so badly. George, the husband asked the wife

about the cat and she expressed sadly that it has gone somewhere.

Similarly, in *A Canary for One* the ecosphere plays a vital role which reflects the feelings, emotions, sensitive longing of the individual with relation to the description of setting. The story talks about the life of the American lady who was travelling in the train. There were three characters involved in the story, two of them are active they are wife and American lady and one passive character Husband of American wife. *"The train passed very quickly along, red-stone house with a gar-den and four thick palm-trees with tables under them in the shade. On the other side was the sea."* Here the sea emphasises to think about the past life of American lady. Gradually as the train moves the depiction of the change of scenery reveals the mindset of the American lady and the emotion is encountered. It merely reflects the feelings of the lady who is pinning over the depression of her daughter regarding the separation from her lovable Swiss man. And the train slowly moves to the burning house where it can be compared to the personal, emotional loses considering her daughter. The fire in the heart of the American lady regarding her daughter's life resembles the fire in the house.

At the time of departure in the Paris station we could figure out that *"fortifications were levelled but grass had not grown"* which marks the dryness in the life thereby emphasising the chance of growth in life of American lady's daughter.

Concern towards Animals

Nature and Humans are interconnected. It is hard for Human to live without the aid of nature as it is the life giver as well as life saver. The attitudes and the attributes of humans are reflected in the setting and the behaviour of nature and vice versa. So nature is an inseparable element in the lives of Humans and also it plays a crucial role.

In both the stories *A Cat in the Rain* and *A Canary for One* emphasis the dark atmosphere. *"It was quite dark now and still raining in the palm trees."* Darkness here acts as a symbol of pain and loneliness. In *A Canary for One* at the departure *"the train was in the dark of the Gare de Lyons"* which marks the darkness in the future of American lady's daughter.

It is explicitly revealed that humans have concern over animals. There are two perception of comparison. She compares herself with the kitty. The life of American wife is determined to be like the poor kitty which is out in the rain which signifies her life with so much pain that her husband was a non-cooperative person who doesn't show love and care to her.

"It isn't any fun to be a poor kitty out in the rain"

The couple did not have child so she calls the cat as kitty imagining it has her baby. She was so soft in her heart to help the poor kitty in the rain. Finally, she gets the kitty and petted it by pressing it so tight. With great hope that it will comfort her she take the kitty with love. *"Anyway, I want a cat," she said, 'I want a cat. I want a cat now. If I can't have long hair or any fun, I can have a cat."*

Similarly, In *A Canary for One*, the American lady gets a Canary an active bird to give to her daughter. She believes that the Canary will comfort her daughter who is in extreme pain of being departed from her lover, Swiss man. *"Did she get over it?" asked my wife. "I don't think so," said the American lady. "She wouldn't eat anything and she wouldn't sleep at all. I've tried so very hard but she doesn't seem to take an interest in anything. She doesn't care about things"."*

Conclusion

It is revealed that nature and human are inseparable and give aids to each other at the time of need. Leopold says, *"We can be ethical only in relation to something we can see, feel, understand, love or otherwise have faith in"* (pg. 19) So in order to bring a transformation in the lives of the two women in the American society the Animals are used as a catalyst to bring out the

product of relief in the minds of the both. The aid of Nature especially Animals hopes to bring a comfort and necessary transformation to the persons who are in distress.

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