



BODHI

International Journal of Research in Humanities, Arts and Science

An Online, Peer Reviewed, Refereed and Quarterly Journal

Vol : 2

Special Issue : 8

April 2018

E-ISSN : 2456-5571

UGC approved Journal (J. No. 44274)



**CENTRE FOR RESOURCE, RESEARCH &
PUBLICATION SERVICES (CRRPS)**

www.crrps.in | www.bodhijournals.com

BODHI

BODHI International Journal of Research in Humanities, Arts and Science (ISSN: 2456-5571) is online, peer reviewed, Refereed and Quarterly Journal, which is powered & published by **Center for Resource, Research and Publication Services, (CRRPS)** India. It is committed to bring together academicians, research scholars and students from all over the world who work professionally to upgrade status of academic career and society by their ideas and aims to promote interdisciplinary studies in the fields of humanities, arts and science.

The journal welcomes publications of quality papers on research in humanities, arts, science. agriculture, anthropology, education, geography, advertising, botany, business studies, chemistry, commerce, computer science, communication studies, criminology, cross cultural studies, demography, development studies, geography, library science, methodology, management studies, earth sciences, economics, bioscience, entrepreneurship, fisheries, history, information science & technology, law, life sciences, logistics and performing arts (music, theatre & dance), religious studies, visual arts, women studies, physics, fine art, microbiology, physical education, public administration, philosophy, political sciences, psychology, population studies, social science, sociology, social welfare, linguistics, literature and so on.

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

Dr. S. Balakrishnan

Publisher and Editor - in - Chief

bodhijournal@gmail.com

www.bodhijournals.com



BODHI INTERNATIONAL JOURNAL OF RESEARCH IN HUMANITIES, ARTS AND SCIENCE (BIJRHAS)

An Online, Peer reviewed, Refereed and Quarterly Journal

EDITORIAL BOARD MEMBERS

Publisher and Editor-in-Chief

Dr. S. Balakrishnan

Executive Director,
Centre for Resource, Research and Publication Services (CRRPS)
Tamil Nadu, India

Vice Editor-in-Chiefs

Dr. Manimangai Mani

Senior Lecturer, Department of English,
Faculty of Modern Languages and
Communication, Universiti Putra Malaysia,
Selangor, Malaysia

Dr. Mamta Brahmabhatt

Associate Professor of Management,
B.K. School of Business Management,
Gujarat University, Ahmedabad, Gujarat, India

Pradeep D. Waghmare

Assistant Professor of History,
Ramnarain Ruia College,
Mumbai, Maharashtra, India

Dr. B. Jeyanthi

Assistant Professor & HOD of English,
Anna University, Tirunelveli Region,
Tamil Nadu, India

Dr. T. Marx

Senior Lecturer, Department of English,
Faculty of Modern Languages and
Communication, Universiti Putra Malaysia,
Selangor, Malaysia

Mr. B.P. Pereira

Visiting Professor of English in Journalism,
Madurai Kamaraj University,
Madurai, Tamil Nadu, India

Editorial / Review Board

Dr. Sunil S. Narwade

Professor, Dept. of Economics,
Dr. Babasaheb Ambedkar Marathwada
University, Aurnagabad, Maharashtra, India

Dr. V.N. Kendre

Assistant Professor of Sociology,
University of Mumbai, Mumbai,
Maharashtra, India

Dr. Nana Pradhan

Assistant Professor of Physics,
Ramnarain Ruia College, Mumbai,
Maharashtra, India

Dr. Prasenjit Panda

Assistant Professor, Dept. of English & Foreign
Languages, Guru Ghasidas Vishwavidyalaya,
Koni, Chattisgarh, India

Dr. H.S. Rakesh

Assistant Professor of History,
Davangere University, Karnataka, India

Dr. Indira Banerji

Assistant Professor of English, Yogoda Satsanga
Mahavidyalaya, Ranchi University, Ranchi,
Jharkhand, India

Dr. Punam Pandey

Assistant Professor, Dept. of English & Modern
European Languages, JR Handicapped
University, Chitrakoot, UP, India

Dr. Harshad Bhosale

Assistant Professor of Political Science,
Kirti College, Mumbai, Maharashtra, India

Dr. H.M. Kantharaj

Assistant Co-ordinator of Education,
Davangere University, Karnataka, India

Dr. Vipin Kumar Pandey

Associate Professor of English & Other Foreign
Language, DSM National Rehabilitation
University, Lucknow, UP, India

Dr. B.V. Dhananjaya Murthy

Assistant Professor of Political Science,
Davangere University, Karnataka, India

Dr. Vijaykumar Chavan

Assistant Professor of Chemistry,
Ramnarain Ruia College, Mumbai,
Maharashtra, India

Dr. Vijay Shankar Sharma

Assistant Professor of Special Education,
DSM National Rehabilitation University,
Lucknow, UP, India

Dr. Sunil Shankadarwar

Assistant Professor of Botany,
Ramnarain Ruia College, Mumbai,
Maharashtra, India

Mr. Amit Agnihotri

Assistant Professor & Head of Information
Technology, JR Handicapped University,
Chitrakoot, UP, India

Dr. Vaishali Pusate

Assistant Professor of Zoology,
Ramnarain Ruia College, Mumbai,
Maharashtra, India

Dr. P.V. Mahalinge

Assistant Professor of Hindi,
Ramnarain Ruia College, Mumbai,
Maharashtra, India

Dr. Neelkanth Bankar

Associate Professor of Psychology,
University of Mumbai, Maharashtra, India

Dr. Rajeshwar Andhale

Associate Professor of Mathematics,
Ramnarain Ruia College, Mumbai,
Maharashtra, India

Dr. Anupama Mujumdar

Assistant Professor of Philosophy,
Ruparel College, Mumbai, Maharashtra, India

Dr. Parvez Shamim

Assistant Professor of Physical Education &
Sports, Government P.G. College, Noida,
G.B. Nagar, UP, India



Dr. MANIMANGAI MANI

Professor

Faculty of Modern Languages and Communication
Universiti Putra Malaysia
43400 Serdang, Selangor Darul Ehsan, Malaysia

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.

Chief Editors

Dr. D. DAVID WILSON

Associate Professor in English

Karunya Institute of Technology & Sciences

Dr. J. SUNDARSINGH

Professor & Program Coordinator PG- S&H

Karunya Institute of Technology & Sciences

Dr. S. BALA KRISHNAN

Editor & Publisher, Bodhi Int. Journal

Mr. B. P. PEREIRA

Founder Director, Speech Point, Madurai

Editorial Board Members

Dr. S. JEYACHANDRA

Associate Professor in English

Dr. M. POONKODI

Assistant Professor in English

Dr. HELEN UNIUS BACKIAVATHY

Assistant Professor in English

Dr. R. CORNELI AGNES ROSABELLA

Assistant Professor in English

Dr. AMUTHA DHANARAJ

Assistant Professor in English

Dr. D. KAUSALYA

Assistant Professor in English

Mr. C. MASILAMANI

Assistant Professor in English

Karunya Institute of Technology and Sciences

BODHI
INTERNATIONAL JOURNAL OF RESEARCH IN HUMANITIES, ARTS AND SCIENCE
An Online, Peer-Reviewed, Refereed and Quarterly Journal with Impact Factor

Vol: 2

Special Issue 8

April 2018

E-ISSN: 2456-5571

Aim & Objectives

Academic Excellence in research is continued promoting in research support for young Scholars. Multidisciplinary of research is motivating all aspects of encounters across disciplines and research fields in an multidisciplinary views, by assembling research groups and consequently projects, supporting publications with this inclination and organizing programmes. Internationalization of research work is the unit seeks to develop its scholarly profile in research through quality of publications. And visibility of research is creating sustainable platforms for research and publication, such as series of Books; motivating dissemination of research results for people and society.

Disclaimer

Contributors are advised to be strict in academic ethics with respect to acknowledgment of the original ideas borrowed from others. The Publisher & editors will not be held responsible for any such lapse of the contributor regarding plagiarism and unwarranted quotations in their manuscripts. All submissions should be original and must be accompanied by a declaration stating your research paper as an original work and has not been published anywhere else. It will be the sole responsibility of the authors for such lapses, if any on legal bindings and ethical code of publication.

Communication

Papers should be Mailed to
bodhijournal@gmail.com

CONTENTS

S. No	Title	Page No.
1	Panchatantra: Beyond Anthropomorphism K.Maya Devi	1
2	Revelations of Social Evils in the Literary Works of George Orwell Poola Banu	4
3	Exploration of Ecological Imperialism in Amitav Ghosh's <i>River of Smoke</i> P.Saravanan & Dr.S.Alexander	7
4	Tintern Abbey and Evening Landscape by The River: A Comparative Study V.Sabarinathan	10
5	Cultural Identity in Derek Walcott's <i>A Far Cry from Africa</i> Mrs.B.Bharathi	13
6	Lesbianism: A New Tactic of Expressing Feminism in <i>Strange Obsessions</i> of Shobha De Richa & Gulab Singh	15
7	Draupadi the Fourth Dimension Vidya Sivakumar	18
8	Domestic Feminism Dr.S.Diravidamani & J.Rekha Priyadharshini	22
9	Intertwining of History and Divine Love in Kiran Nagarkar's <i>Cuckold</i> P.Sivashankari	25
10	The Conception of Science in <i>The Invisible Man</i> : An Analysis Dr.Anitha J Mattam	30
11	Jaishree Mishra's <i>Ancient Promises</i> : A Wavering Condition of Women R.Brindha	32
12	Struggle for Identity in Shahnaz Bashir's <i>The Half Mother</i> P.Esabella	34

13	The Use of ICT in Teaching English Literature Dr.Jadeeda Saleem	37	28	An Eco-Critical Study and Bioregionalism in Thakazi Sivasankara Pillai's <i>Chemmeen</i> R.Joela Rubini & C.Masilamani	94
14	Felicitation to Friendship in Literature Dr.A.Muthu Meena Losini	40			
15	Victory of Willpower Over Weakness: Anita Nair's <i>The Better Man</i> Dr.J.Reddy Pavani	43			
16	Dalit Literature B.Shiva Kumar	48			
17	Unpalatable Verities: The Quest for Identity in R S Thomas' Works Dr.Mary Paul Chakkachamparambil	50			
18	Innovative Methods of Teaching Literature Dr.Vedha Surendra	55			
19	An Aerial View of Multi-Faceted Function of Characters in Children's Literature Dr.J.Sripadmadevi	59			
20	Apartheid – A Challenge: An Analysis of Nadine Gordimer's <i>Amnesty</i> K.Stephy Jain	62			
21	Feministic Perspectives in Kamala Markandaya's <i>Nectar in a Sieve</i> R.Rekha Rani & Dr.V.B.Chitra	65			
22	The Exhilaration of Love and Death: A Study of D.H. Lawrence's "Coldness in Love" and "The Ship of Death" Lubna Olasseri Palamthodi & Dr.R.Corneli Agnes Rosabella	69			
23	Social Concern towards Marriage as a Dying Institution: A Structural Functionalist Point of View in Ian Mcewan's <i>The Child in Time</i> S.Jothi Lakshmi	72			
24	English Language Learning Problems by Fishermen Community in Kanyakumari District S.Sakthivignesh & Dr.P.Nagaraj	75			
25	Ecocriticism: A Study of Environmental Concerns in English Literature - A Review Mrs.Moni Mehra	78			
26	A Study on the Apocalyptic Elements in <i>The Road</i> by Cormac McCarthy M.Dhivashini & Dr.Amutha Dhanaraj	88			
27	The Impact of Technology and Science in Human Life as Depicted in Isaac Asimov's <i>The Caves of Steel</i> I.Immanuel Richard & Dr.Amutha Dhanaraj	91			

PANCHATANTRA: BEYOND ANTHROPOMORPHISM

K.Maya Devi

Assistant Professor, Department of English (Self-Supporting), Ethiraj College for Women, Egmore, Chennai

Abstract

Animal studies is an emerging field that examines the complex and multidimensional relationships between humans and other animals. This field underlines the interdependency of the humans and the various other creatures, thereby insisting that we take a more holistic view of the world we live in. Though animals are portrayed from an anthropocentric perspective in literature, depending on the culture, nationality, and religion, the treatment toward animals differs. This article analyzes the portrayal of animals in one of the most ancient texts in the world, Panchatantra and shows how the tales go beyond the anthropomorphic representation of animals to establish an all-inclusive holistic society.

Keywords: animal studies, anthropomorphism, deep ecology, forest.

Introduction

Beast, beastie, brute creature—these are the synonyms for animal in Merriam Webster, whereas some of the synonyms for human are guy, individual, man, and person. Similarly, an animal is defined as “a person who behaves in a wild, aggressive or unpleasant way” and “one of the lower animals as distinguished from human beings.” Even a cursory glance at the definitions would show our anthropocentric attitude toward other beings in the universe. Rooted in memory, such biased notions about animals only prove our vicious approach to the animal world. Animals in our perceptions lack identity. But we forget that we assess animals from our own perspectives. Deep ecology, the unique environmental philosophy, which believes in the inherent worth of living beings regardless of their utility to human needs, repeatedly points out to our flawed perception of the universe. Our deep-rooted human centric values only expose our ignorance and partial understanding of the vast universe that has abundant space for all living beings.

Animal studies is a recently recognized field in which animals are studied in a variety of cross-disciplinary ways. It emphasizes co-existence with other species. It questions the use of animals for human benefits, be it the eating of meat or using of animal for scientific research. Animal studies in literature focuses on the role animals play and the relationship between the human and the animals in literary work. In this

respect, it has a distinct connection with deep ecology, an important theory in ecocriticism. Anthropomorphism is a key word in animal studies. It is the attribution of human traits, emotions, or intentions to nonhuman entities. In fact anthropomorphism is the fundamental quality of any literary work related to animals. For we understand animal world only in relation to our own nature and world.

Though perceived as “inferiors,” animals play a key role in both oral and written literature. Both ancient and modern literatures are replete with tales of animals. Animals play a predominant role in ancient texts like *Panchatantra*, *Hitopadesha*, and *Aesop's Fables*. Of these *Panchatantra* is said to have influenced other later tales of animals. *Panchatantra* is basically a *Niti Shastra*, a scientific composition on politics and governance. As in the *Upanishads* and many other Hindu holy scriptures, great wisdom is conveyed through the animals. Hence, categorizing *Panchatantra* as an animal tale itself is wrong as animals are used as a channel through which higher wisdom is imparted. But in doing so Vishnu Sharma, the author of *Panchatantra*, has portrayed the animals in multitudinous ways. Imbued with wisdom and clear perception, animals seem superior to humans in this work.

In *Panchatantra*, animals just like humans are given a standard character. We come across strong but dull lion, shrewd jackal, hypocritical cat, unclean dog and noble elephant. These

animals represent parallel human professions, in keeping with their nature. For example, the dull but strong lion is obviously the king; the crafty jackals, the ministers; the cat, a priest! Similarly, a heron in a story pretends to be an ascetic standing on one leg just to catch the fish. Monkeys are portrayed to be dull. In the story entitled "Unteachable Monkey" a group of monkeys catch a firefly and mistake it for fire. They scratch themselves with it imagining that they were warm!

The author has given names to the characters, both human and animals, suggestive of their nature or appearance. For example, the name of the jeweler is Dantila, which means one who has big and projecting teeth. Chaturuka, the name of the wily jackal, means one who is sly and cunning. The anthropomorphized animals with human virtues and vices create a parallel world to that of the humans. Some animal characters like that of the jackal are very individualistic and have an identity of their own. But as the story develops, identities overlap and the end result is a mind-boggling microcosm of a variety of animals that challenges even the palpable real world that we see around us.

Panchatantra contains complex interwoven stories, or stories within stories. Majority of the characters in the tales are animals. As in *Animal Farm* it is the world of animals. But unlike *Animal Farm*, humans also play a role in the story. Hence it is not just anthropomorphic, but it transcends the human-animal limit and touches a new horizon, where both human and animals exhibit their frailty alike. Animals are not teachers. They are also the masters, servants, and every role that humans play on this planet. Eventually, the distinction between the human and the animals blur and a new world emerges where the beings, having lost their human or animal identity, become symbols of the human world.

Some of these animals like the jackals are portrayed with superior wisdom that a human

cannot think of. Devoid of any sentimentality they pierce through the human delusion, and utter the highest truth in simple language. They exhibit greater understanding of life and the world. The jackal says:

Wisely move one foot; the other
Should its vantage hold;
Till assured of some new dwelling,
Do not leave the old.

(https://archive.org/details/Panchatantra_Arthur_W_Ryder)

According to Patrick Olivelle, the association of a particular species with a set of physical, moral, and intellectual qualities with personality traits is a characteristic of Hindu scriptures like the *Upanishads*. Why superior wisdom is conveyed through improbable mediums like animals and not by sage is a natural question that arises in our mind. Naturally, wisdom or advice from a sage would sound more natural and convincing than when it is spoken by the mute animals. As Olivelle points out it is one of the characteristics of the ancient Sanskrit literature to make unusual characters like non-Brahmins, women and animals speak higher truth. For example, *Vyadha Gita* in the *Mahabharata* consists of the teachings imparted by *vyadha* (butcher) to a Brahmin *sanyasin* (monk). Such instances are common in ancient Sanskrit texts.

From the tales we understand that animals were treated sympathetically by the ancient Indians. In the story, "The Loss of Friends" the merchant, though calculative, was very fond of his bull. When the bull got sick and was about to die, he gave money to his servants to conduct its final rites and set out on his journey. Later when he met his servants he enquired about the condition of the bull. Such customs rarely exist in other traditions. This is one instance to show that animals were treated with dignity.

Though *Panchatantra* is easily dismissed as children's stories, it has profoundly affected the popular opinion about animal characteristics. Thus, even to this day, the lion is treated as a large brute animal interested only in its prey,

and a fox is seen as a crafty and cunning animal. The work's allegorical nature has led to diverse interpretations in the course of cultural and linguistic transmissions. Rich in anthropomorphism, the tales have become a storehouse of practical wisdom. Humans and animals are not the only characters in the work. It is all inclusive in its characterization. There is space for everyone in the anthropomorphic society. Kings, queens, traders, common folk, woman—all have their own *dharma* (justice) to follow. It is a world of humans, animals, even spirits and angels. Even Shiva and Vishnu, the supreme gods in Hinduism, sometimes appear as characters in the tales. Similarly, the stories point out the futility of interclass friendship. When the meat-eater lion befriends the bull, the grass eater, the impending break up in the relationship is suggested by the jackal.

Panchatantra connects the human, animal, and even spirits or angels. All the characters are anthropomorphized. In the story "The Girl Who Married a Snake", a childless Brahmin woman after conducting a ritual gave birth to a snake. She ignored the advice of those who advised her to throw away the snake and pampered him with all fresh milk and butter. Marriages in others' families brought tears to her eyes and she asked her husband to look for a girl for her son, the snake. The husband undertook a long journey to fulfill his wife's desire and finally arrived in a relative's house. Impressed by his pleasant cordial manners the relative asked him the purpose of his visit and blindly granted him his wish. He offered his daughter to the marriage with the snake! The daughter not wanting to disobey her father willingly married the snake. To convince others she declared:

Do once, once only, these three things:
Once spoken, stands the word of kings;
The speech of saints has no miscarriages;
A maid is given once in marriage.

(https://archive.org/details/Panchatantra_Arthur_W_Ryder)

But one day the snake transformed into a handsome young man and lived with the girl

happily ever after. The story and the subplot of the parrot underline the role of destiny. The subplot is about the meeting between Yama, the god of death, and a parrot who was scared of death but eventually died on the sight of Kala or Time. *Panchatantra* unfolds the drama between human, animal, gods, and spirits.

The humanization of animals through social relationships is a dominant element in *Panchatantra*. Forest is an ideal setting in any anthropomorphic work. The *Aranyakas*, the forest text of the Upanishadic period, portray the forest "as a place of transcendence where it is possible to go beyond human limitations and establish a vital connection with the cosmos" (Rangarajan). The lion demanding everyday an animal for its food is clearly a reflection of a human tendency to dominate and exploit the weak in the society. However in the story of the monkey and the crocodile, where the monkey escapes by its wit and understanding, the forest symbolizes the society and the drama that the humanoids play is only an anthropomorphic representation of worldly happenings. The humanoids transcend all national boundaries and creed to stand before us as our mirror image. And we laugh at their follies, unaware of the irony in it.

References

1. Garrard, Greg. "Ferality Tales." *The Oxford Handbook of Ecocriticism*. New Delhi: OUP, 2014.
2. Rangarajan, Swarnalatha. "A Survey of Ecocritical Praxis in India," *The Oxford Handbook of Ecocriticism*. New Delhi: OUP, 2014.
3. http://shodhganga.inflibnet.ac.in/bitstream/10603/101605/9/09_chapter%202.pdf. Accessed 24 Jan. 2018.
4. https://liberalarts.utexas.edu/_files/olivell/2013a_Talking_Animals.pdf. Accessed 24 Jan, 2018.
5. https://archive.org/details/Panchatantra_Arthur_W_Ryder. Accessed 24 Jan. 2018.

REVELATIONS OF SOCIAL EVILS IN THE LITERARY WORKS OF GEORGE ORWELL

Poola Banu

*Assistant Professor of English , Humanities & Sciences, Sreyas Institute of Engineering & Technology
Nagole, Hyderabad*

Abstract

Literature is the prime art form. Literature bestows a sketch of human civilization and gives an insight into all the world societies. Literature has been used from tyrants to liberators and rebellions to express views and give visuals to advocate their philosophies'. Works of literature evidently portray the social, political, cultural, religious, economical scenarios of a particular point of time.

As rightly remarked by the English novelist- "What is wonderful about great literature is that it transforms the man who reads it towards the condition of the man who wrote." – E.M. Forster

One such writer whose works mirror the parameters of such conditions of his existing society was George Orwell. Orwell used his writings mainly to propagate the negative effects of social and political systems could have on people - harsh forms of control, manipulation, expensive private education, woman as a catalyst, representation of stereotyped woman, totalitarianism, supernatural beliefs, underemployment, financial crisis, poverty, repression and so on..

Orwell in his essay "Why I Write"(1946) clearly states that his political views expressed are- "Every line of serious work that I have written since 1936 has been written, directly or indirectly against Totalitarianism and for Democratic Socialism. Thus, his literary works like - "Homage to Catalonia", "Animal Farm", "Nineteen Eighty Four", "The Road to Wigan Pier", "Down and Out in London and Paris, revealed the social evils prevailing at that point of time.

Keywords: *Literature, Social & Political Systems, Portray & Propagate, Social Evils.*

Introduction

Literature when meant to propagate social ideas its aim is for social purpose. It is understood that the purpose is to reform the society. Literature gives us panoramic view of human experiences with the society. The literature of an age reflects the prevailing social, political, religious, educational, economical conditions. The greatest possibility of the literature is to portray the positive as well as the negative shades in full capacity. The writer who showcases the realities in the form of literary work should be the genuine eye, ear and mouth of the prevailing conditions. Most of the writers who have outspoken their times were critics of the state of affairs. One such writer of social criticism is Eric Arthur Blair (25 June 1903 - 21 January 1950), better known by his pen name George Orwell, was an English novelist, essayist, journalist, and a social critic.

George Orwell Literary Criticism

George Orwell expressed the social structure which had malicious conditions, he

used his writings mainly to propagate the negative effects of which could have on people, the strong literary and political legacy represented - harsh forms of control, manipulation, expensive private education, woman as a catalyst, representation of stereotyped woman, totalitarianism, supernatural beliefs, underemployment, financial crisis, poverty, repression and so on..

He advocated literary criticism which documented his political satires in his popular literary works - "Homage to Catalonia", "Animal Farm", "Nineteen Eighty Four", "The Road to Wigan Pier", "Down and Out in London and Paris.

As he wrote in "Politics and the English Language": "In our age there is no such thing as 'keeping out of politics.' All issues are political issues, and politics itself is a mass of lies, evasions, folly, hatred and schizophrenia."

Revelations of Social Evils in the Literary Works of George Orwell

When the revelations come out from the first person himself then there lies credibility. In

the words of George Orwell himself- "Every line of serious work that I have written since 1936 has been written, directly or indirectly, against totalitarianism and for democratic socialism, as I understand it." This states that he projected his views openly. The strong literary and political legacy represented in his works showcased - harsh forms of control, manipulation, expensive private education, woman as a catalyst, representation of stereotyped woman, totalitarianism, supernatural beliefs, underemployment, financial crisis, poverty, repression and so on..

Imperialism: In the essay "Shooting an Elephant", the narrator, possibly George Orwell does not want to shoot the elephant, but feels compelled to do by a crowd of natives, before whom he does not wish to appear indecisive or cowardly, kills the elephant.

The maddened elephant which he states is the symbol of the British Empire. As the powerful animal, is the Empire too. When the elephant ransacked the marketplace, it symbolizes the British Empire looting the economy of Burma. When he kills one of the locals, it symbolizes the British oppressing the natives. He used the elephant as a symbol of imperialism representing authority as a wild animal that has control over the village.

Manipulation: [Authority, Media, Truth, Lives etc.] In "1984" novel George Orwell, manipulation and absolute control are the main concerns of the political party. In his work it is evident that "Laws" & 'Rules" lose their meaning, as stated in 1984. In "1984," Orwell described a place of a dystopia named Oceania, where the government insists on defining its own reality and where propaganda permeates the lives of people. 1984 eerily depicts where the world is going, where the truth is shunted and lies are promoted by media.

Woman - A Weaker Sex: Orwell portrays woman has an amusement and that of having children which was the social platform a woman was offered witnessed in his times. The

narrator of "Keep the Aspidistra Flying" opens chapter six in the following way: "This woman business! What a bore it is! What a pity we can't cut it right out, or at least be like the animals - minutes of ferocious lust and months of icy chastity. Take a cock pheasant, for example.-He jumps up on the hens' backs without so much as a with your leave or by your leave. And no sooner is it over than the whole subject is out of his mind." He was no exception in representing stereotyped women in his works. He portrays woman has a pleasure and that of having children which was the social role of a woman.

Gender Equality: From *George Orwell: Diaries (public library)* comes an entry dated March 5, 1936, in which the celebrated writer recounts an incident while visiting the Searles - a poor family with whom he lodged during his quest to learn empathy by immersing himself in poverty and of whom he noted that he had "seldom met people with more natural decency." He writes: "We had an argument one evening in the Searles' house because I helped Mrs. Searles. with the washing-up. Both of the men disapproved of this, of course. Mrs. Searles. seemed doubtful. She said that in the North working-class men never offered any courtesies to women (women are allowed to do all the housework unaided, even when the man is unemployed, and it is always the man who sits in the comfortable chair), and she took this state of things for granted.

Man, Science and Machine: *Orwell* strongly felt that machine was empowering the man and one fine day man would be controlled by machine. He saw dangers in machines even beyond the possibilities of war. Therefore he said "We should accept the machine but grudgingly and suspiciously as one accepts a drug." *Orwell* believed that scientific education should not focus on particular disciplines such as physics, chemistry, and biology-not, in other words, on facts. Instead it should focus on implanting "a rational, skeptical, and experimental habit of mind." purely scientific

ways of thinking left human beings vulnerable to deception and manipulation, sowing seeds of totalitarianism.

Private Education Flaws: In his work "Such Were The Joys" he sarcastically pens down the power of rich class students over the weaker ones and the strict life in an expensive private school, where he was admitted on scholarship basis-That was the patter of school life-continuous triumph of the strong over the weak. Virtue consisted in winning: it consisted in being bigger, stronger, handsom, richer, more popular, more elegant, more unscrupulous than other people-in dominating them, bullying them, making them suffer pain, making them look foolish, getting the better of them in every way. Life was hierarchical and whatever happened was right. There were the strong, who deserved to win and always did win, and there were the weak, which deserved to lose and always did lose.

He writes "An expensive and snobbish school which was in process of becoming more snobbish, and, I imagine, more expensive". It's horrible headmaster Mr. Wilkes and his still more horrible wife-they were nicknamed "Sambo" and "Flip" - presided over the school like cruel gods, fawning over the richer children and constantly reminding Orwell (a scholarship boy) of his second-class standing and the relative poverty of his parents. Orwell describes, or simply in the childhood sense of being powerless in an alien institution. And, certainly, it is almost a truism that the sort of school, of which Orwell's St Cyprian's was an example - and the public schools which they fed - were and are instruments of social indoctrination. He reflected the might of wealthy on the weaker, in terms of education too.

Against Irrational Fanatism: Orwell's main argument against religion was that it turned individuals into pawns, hampered progress towards socialism, and opened the way to dictatorship. 'As long as supernatural beliefs persist, men can be exploited by cunning priests and oligarchs, and the technical progress which is the prerequisite of a just society cannot be achieved.' Orwell was little unfair in his beliefs about religion.

Freedom of the Press: According to George Orwell, "Freedom of the Press, if it means anything at all, means the freedom, to criticize and oppose".

In his works "1984", he indirectly reveals the absolute control of Press in England. In the dystopia state, he projects a government which speaks the press. He then expounds that, Obviously it is not desirable that a government department should have any power of censorship (except security censorship, which no one objects to in war time) over books which are not officially sponsored. According to Orwell's indignant essay, the liberal press only defends freedom of expression when it doesn't contradict their views.

Conclusion: George Orwell in his essay "Politics and the English Language" (1946), wrote about the importance of precise and clear language, arguing that vague writing can be used as a powerful tool of political manipulation because it shapes the way we think. Throughout his life Orwell continually supported himself as a book reviewer, writing works so long and sophisticated they have had an influence on literary criticism. During his lifetime, his works of literature and political thought never gained that much credit, but later are sources of research.

EXPLORATION OF ECOLOGICAL IMPERIALISM IN AMITAV GHOSH'S *RIVER OF SMOKE*

P.Saravanan

Ph.D. Research Scholar, Department of English, Government Arts College (A), Karur

Dr.S.Alexander

Associate Professor & Head, Department of English, Government Arts College (A), Karur

Abstract

Ecocriticism is the novel critical approach which probes literature on ecological theory. The theory, Ecological Imperialism insinuates that colonization was not only a custom of cultural and political subjugation or tyranny, but was also a kind of environmental coercion and intimidation. This article insinuates an ecocritical vista and ecological facets on the nineteenth century human annihilations of nature in Ghosh's River of Smoke. It also outlines how those who ruled, the imperial powers and the dominant human races, exploited fellow humans and nature, the novel also exhibits the nature is the voiceless and powerless entity that is exploited even by the most powerless humans. The humiliation of nature is legitimated by imperialists in the name of free trade and ascendance or dominance is beautifully depicted by Ghosh in this novel.

Keywords: Ecocriticism, Ecological Imperialism, Opium trade, Imbalance Ecology and Ecocentric approach.

Introduction

Ecocriticism is the budding academic movement that entails greater attention and significance in the twenty first century. Ecocriticism is the novel critical approach which probes literature on ecological theory. Glen A Love in his work *Practical Ecocriticism* outlines ecocriticism as a literary examination that "encompasses nonhuman as well as human contexts and considerations" (Love 1) Greg Garrard further delineates it as "the study of relationship of the human and the non-human, throughout human cultural history and entailing critical analysis of the term 'human' itself" (Garrard 5) The term Ecology is demarcated by Haeckel as the scientific study of the relationship between the organisms and the environment. Ecology adopts a philosophical and metaphysical approach in the study of these relations.

Ecological Imperialism was a theory concocted by Alfred Crosby in *Ecological Imperialism: The Biological Expansion of Europe* (1986). This theory insinuates that colonization was not only a custom of cultural and political subjugation or tyranny, but was also a kind of environmental coercion and intimidation. This theory promotes that wherever colonists settled

they carried with them syndromes that ravaged the indigenous populations (of both people and plants and animals) as well as intrusive pests and weeds that infringed on the existing flora and fauna and in due course starved them out of existence.

Ecological imperialism outlined as the deliberate annihilation, through exploitation, eliminate and diffuse of natural resources of the colonized lands in an enthrallment of scientific and economic progress. Ecological cognizance is a key concern of eco-criticism that probes the nexus between literature and environment. It believes that the natural world is a living, sacred thing in which each individual senses keenly attached to a particular place. This article insinuates an ecocritical vista and ecological facets on the nineteenth century human annihilations of nature in Ghosh's *River of Smoke*. It also outlines how those who ruled, the imperial powers and the dominant human races, exploited fellow humans and nature, the novel also exhibits the nature is the voiceless and powerless entity that is exploited even by the most powerless humans.

At the milieu of colonial India, Ghosh in this novel *River of Smoke* tries to narrate the historical events and commercial activities and

how the lands have been used for construction of factories to augment productions of opium and transmit to diverse countries. This novel also imposes to each reader to read in terms of Pre-colonial Eco criticism, how the Britishers benefited natural forests for their own coziness and slew more number of trees for building of bridges, houses and making of trains.

Ghosh's pungentallegation of colonial and indigenous subjugations and questionable epitomes are overt throughout the novel. It has numerous characters like Dheeti, Neel and Paulette etc., expounds the lives of the merchant Bahram Modi, the naturalist Robin Penrose and the artist Robin Chinnery to denote only the persuasion and connection of imperialism, capitalism and humanism. Their stories are entwined by the meta-narrative of the opium trade, its turbulent and the striking skirmish over trading the drug itself.

With a sheer rigour and lingering luridness, the novel discovers the numerous facets of European imperialism in the Asian subcontinent. However on the one hand, Ghosh creates perky the human intricacy and vividness of the Chinese ports and exchanging communities, on the other, he does not afford the callousness and deviousness of the opium traders and the other known a shawker sex exploiting from Western imperialism. This fluctuation is lucidly projected through the character Bahram Modi.

An enormous involvement from the fragment of the birds is their nests, which would cost eight troy pounds of gold in Canton. It has been a resource for the villagers, they utilized them to earn their daily livelihood and income. Serang Ali told that "if we walked in and helped ourselves we would never leave the island alive." (RS 23) It distinctly expresses of the obliteration of the endangered birds and species from the natural environment. For they are merely gatecrashers to obtain as much benefit as possible through evil malicious. It implies that they might make an island as a

dead island or deserted wilderness where human life becomes futile.

China has been extolled with numerous plants and flowers that have fascinated people of diverse regions and countries to gather substantial collection of plants from the secluded corners of the earth and this land is China, with its varieties of botanical riches. Golden Camellia is one among them. Golden Camellia has been hunted by everyone because of its clout. But now this species of the plant has been found nowhere else. By this time we can envisage how the plants are vanishing and the time will prove we can see only pictures and say that once it had existed on the earth. It is really a squalid one to see things happening in our eyes and surroundings, we are eradicating the plants and trees and for our daily use, it is a land carnage that is existing in our day to day life.

Being an opium business man Bahram visited the Pearl River where he used to travel once upon a time. Due to the Creek Factory, the Pearl River was contaminated and the factory situated near the river and tide had been so strong that "it would often deposit the carcasses of dongs and piglets in the refuse-clogged mud and there they would lie, buzzing with flies and creating a vomit-inducing stench until they swelled up and exploded." (RS 318) Every factory becomes of the depositors of putrid and thinned materials which has direct access to river and thus the river is tainted and people around it will have a monstrous effect of their health and sanitations. The emissions of gases will have dangerous effect on the environment too.

Imperialism and colonization were the purveyors of death and annihilation of native flora, fauna, cultures and human beings. Further this novel projects that nature is the voiceless and feeble entity that is devastated even by the most powerless humans. When Paulette observes the island of Kowloon, she envisioned of modern man's senseless eradication of the life sustaining nature, the

vegetation was meager and deficiency in interest and such trees as there had been hacked down by the people who lived in the impoverished little villages.

Due to ecological imperialism and the damaging effects of scientific and technological enhancement and industrialization, the ecological and the environmental problems encountered globally. Intellectuals of all the world and ecologists in specific are currently engaged in charting out solutions to this worsening threat that upset the very existence of living beings on earth. The humiliation of nature is legitimated by imperialists in the name of free trade and ascendance or dominance is beautifully depicted by Ghosh in this novel. Thus Ghosh tried to voice for a paradigm shift

from the anthropocentric to the ecocentric approach through this novel.

References

1. Crosby, A.W. *Ecological Imperialism: The Biological Expansion of Europe*. Cambridge: Cambridge University Press. 1986. Print.
2. Garrard, Greg. *Ecocriticism*. London: Routledge, 2004. Print.
3. Ghosh, Amitav. *River of Smoke*. New Delhi: Penguin Publishers, 2011. Print.
4. Huggan, Graham & Tiffin, Helen. *Postcolonial Ecocriticism: Literature, Animals, Environment*. London: Routledge, 2010. Print.
5. Love, Glen A. *Practical Ecocriticism: Literature, Biology and the Environment*. London: Virginia UP, 2003. Print.

TINTERN ABBEY AND EVENING LANDSCAPE BY THE RIVER: A COMPARATIVE STUDY

V.Sabarinathan

Assistant Professor of English, Mary Matha College of Arts and Science, Periyakulam

Introduction

In this first introduction part of my presentation, I would like to attempt a study on a tiny comparative analysis between Wordsworth's poem *Tintern Abbey* and Jayanta Mahapatra's *Evening Landscape by the River*. Though these writers belong to entirely different territory, but the aspect and approach is what we really look through. As the father of psychoanalysis, Sigmund Freud said that Unconscious imitation. Their mind and the way of approaching the nature is parallel at sometimes. When it has come to romanticism the approach of Wordsworth is something exceptional because he belongs to the age of Romanticism and he is the most important and prolific writer of the age.

Similarly, here in India Jayanta is also not less than Wordsworth; Jayanta is substantial among the Indian poets. He shows as great a command of English language as Nissim Ezekiel, Ramanujan and Keki N. Daruwalla. An interesting thing that I observe between Jayanta and Wordsworth is, Wordsworth fully devoted and concentrates more on the field of writing poetry. Whereas Jayanta is a professor of Physics in Ravenshaw College, Cuttack. Jayanta is still alive and writing great poetry. I think it is something unique for a man to be focusing on the both binary opposite like Science and Literature especially in India. But in western country everyone they will have a deep knowledge on everything for an example:

Scientist and physicist Albert Einstein said that "Knowledge can take you from A to Z but imagination can take you everywhere" and he also had visited India and had a word with

Bengali poet Rabindranath Tagore they were discussed on truth, beauty, etc.

Both *Tintern Abbey* and *Evening Landscape by the River* has its own explicit and describing the beauty of the places.

The Orissa landscape, its cultural history and background, the social life of Orissa and the rites and rituals of the people of Orissa constitute the important and significant theme of his poetry. Jayantadeals with Orissa landscape in his various poems. These poems are *Dawn at Puri*, *Taste for Tomorrow*, *Slum*, *Evening Landscape by the River* and *Events*. Among all these poems *Dawn at Puri* is the most conspicuous, the most realistic and the most interesting poem.

In the *Evening Landscape* poem, Jayanta is talking about the River puri. His powerful imagery and careful use of words creates such an impression on the mind of the readers as if the reader himself has visited Orissa and has observed all scenes, situations and people there. Even the same feeling we can get while reading the poems of Wordsworth *The Road Not Taken*, *The Solitary Reaper*.

One of the best examples of such kind of landscape imagery is Mahapatra's poem *Evening Landscape by the River*. The scene in this poem is adjacent to the river in Puri where cremation of dead takes place. Here one can witness death all around and it highlights the futility of life. Here the general atmosphere is gloomy and may be the poet is visualizing his own death and that is why sadness remains alive in the surroundings. The mood of sadness is evident in the opening lines of the poem:

"This is the kind of sadness which closes the eyes. Here the memory for faces of the dead

never appears" (*Evening Landscape by the River*, OUP22).

In the poem, Tintern Abbey the poet has expressed his tender feeling towards nature. He has specially recollected his poetic idea of Tintern Abbey where he had gone first time in 1793.

However, when he writes the poem Wordsworth has visited again and he observes all. His faith is God in nature. In the palace, there are lofty cliffs, the plots of cottage ground, orchard groves and copses. This lonely place, the banks of the river and rolling waters from the mountain springs present a beautiful panoramic light. The solitary place remands the poet of vagrant dwellers and hermits' cave.

Tintern Abbey: An Overview

The full title of the poem is "*Lines composed a few Miles above Tintern Abbey, on revisiting the banks of the Wye during a Tour. July 13, 1798*" the subject of "Tintern Abbey" is memory-specifically, childhood memories of communion with natural beauty.

It opens with the declaration of the speaker's is he is visiting the location after five years. This rustic scenery is reflecting the definition for poetry given by Wordsworth; "*Poetry is spontaneous overflow of powerful feelings which recollected in tranquillity*" the speaker then describes how his memory of these "beauteous forms" has worked upon him in his absence from them. This is a common feeling for all human being that sometimes we may feel that we miss somebody else at that time when we recollect the cherishing memory which has afflicted by that person his/her image will comes to our mind and heart.

The speaker says whenever he is in the crowd or being alone the sweet smell of the groves and sensations can be feel in his blood. These shows that how much he emotionally closer to nature. He then says that his belief that the memory of the woods has affected him so strongly may be "vain" but if it is, he has still turned to the memory often in times of "fretful

stir". A true obsession can kill our present times. The past memories and experiences of him were floating around in his present condition. In addition, he believes his present experience will provide many happy memories for future years.

When he was as a small boy, his wishes were restricted and bounded but now he was different from then, nature made up his whole world: waterfalls, mountains, and woods gave shape to his passions, his appetites, and his love. It does not matter how old we are nature will provide its grace all time.

Evening Landscape by the River: An Overview

"This is the kind of sadness, which closes the eyes.

Here the memory for faces of the dead never appears.

Fishermen's broken shacks by the river let even starlight slip out from their weak roofs." (*Evening landscape ...*)

Here this poem opens with the gloomy and pessimistic note of the speaker, its conveying the intense sadness that is beyond typical heartbreak. The poet indirectly says that sadness is to go around from a circle of grief. Moreover, the narrator closed his eyes because the reality of the sadness is terribly horrible to digest. It is quite common among people that they will close their eyes and cry whenever they go through some hard incidents.

Through this poem, I find that he is talking about the dead people and his loved one might passed away, because of the loss of that person, he could not tolerate the pain of the person. Every day every time the image of their face will appears in our mind. At that time, we automatically started to cry for no reason because we are missing the person both physically and mentally.

Conclusion

In this conclusion part let, I put together the parallel aspects of their both poems. Jayanta is one of the major indo-Anglican poets.

Moreover, he stands above the shoulders of others as the father of Indian poetry. Who was born in 1928 in Cuttack. Most of his poems were overwhelmed with the spirit of romanticism. E.g.; *Evening Landscape by the River*. His words are very ordinary and the themes that he handled is more significant in his poetry as Wordsworth said poetry should read and enjoyed even by the rustic people.

He dealt with themes like Indian social problems, love, marriage, morality, and human nature. Nature is deterministic medium in Jayanta's poetry. Romanticism is not the lack of reason, but rather it is a way of measuring the emotional and psychological phase of self against reason.

Romanticism is also the psychological impression that the poet forms when in solitary reflection of nature. E.g.; *The Solitary Reaper*, *The Road Not Taken*. We can experience Jayanta's romanticism is through the relationship of poet in his land and village life. Jayanta always used to project the landscape of Odisha. For in Wordsworth as he said in Lyrical Ballads.

Jayanta used landscape as a way of communication. This technique can be seen in Wordsworth's use of dispel suffering. Wordsworth used to talk about the beauty of Westminster Bridge in the poem *Upon a Westminster Bridge*. Including St. Paul Cathedral, London tower. As the same Jayanta is also talks about Odisha in the poems like *Dawn at Puri*, *Taste for Tomorrow*.

Wordsworth begins the poem *Tintern Abbey* by recollecting how time was spent, as he opens with five summers this poem speaks about the return of the poet to the landscape. Moreover, the self-awareness of Wordsworth, by coming back to the Green groves he is able to take part in the larger dimensions of the seasons. He is calling the people of London like;

he's watching the ever wonderful view in London which nobody can see. But here people are sleeping but he's the only person admiring the view. Now as in the consciousness of poet he unites himself with the cycles of an externally present time. In comparison to *Tintern Abbey*, Jayanta's poem *An Evening landscape by the River* has a similar Wordsworthian effect.

In *Tintern Abbey* Wordsworth describes how the memory of landscape is stored in his consciousness. Memory is so powerful that it can be evoked. The evocation becomes a set of images that can be seen in the absences of real landscape. I find the same technique in Jayanta's poem *Evening landscape by the River* he describes the effect of absence is being away from a remembered place. The narrator is remembering the rituals of a death people on the riverbanks.

We can remember things upon memory by consciousness. Recalled impressions can push the mind with intensity. It's a sad poem; the narrator closed his eyes because of torture in the beginning lines. Here we have a spiritual quality of Jayanta. The riverbanks may not recall the invention of the poet's consciousness.

Finally, I would like to conclude with the Wordsworth definition of for poetry which apt with Jayanta's poem *Evening landscape by the River*, *Poetry is spontaneous overflow of powerful feelings which recollected in tranquillity*.

References

1. Dr. G. Raja, Arputhavel., Asia Pacific journal of research, Pub., Oct 2013. Vol II issue: ISSN-2320-5504
2. Dr. Mukhaerjee Jibanandanda An International Refereed e-Journal of Literary Explorations. ISSN 2320 - 6101
3. www.poetryfoundation.org

CULTURAL IDENTITY IN DEREK WALCOTT'S A FAR CRY FROM AFRICA

Mrs.B.Bharathi

Assistant Professor of English, A.V.C. College(Autonomous), Mannampandal, Mayiladuthurai

Abstract

Derek Walcott was born in 1930, in Castries, a city of Saint Lucia, which is a west Indian Island. He served as an art critic for the Trinidad Guardian. Walcott was awarded the Nobel Prize for Literature in 1992. He is a creative writer who has published twelve volumes of poetry. Derek Walcott is "the finest, the most complete of the west Indian poets." He had a thorough knowledge of European history, art and literature. Before he became a poet he was a painter. He has compared life and art through is painting. He has fused the outward scene with the inward experience beautifully. His themes are isolation, racism, hunger etc.

Derek Walcott discusses mainly about the events of the Mau Mau Uprising in Kenya, Africa. This Mau Mau denotes a secret society of the kikuyu. The author uses several animal imageries in the poem. For example, the 'ibises' and the 'beasts'. The poet talks about a natural law wherein the strong, wild animals easily kill the smaller and weaker animals. This means that strong people exploit the weak and weaker animals. This means that strong people exploit the weak people. The poet conveys that the Whites kill the blacks who are their victims.

Keywords: West Indian-European- Racism-Isolation-Ibises-Beasts.

Introduction

Derek Walcott was born in the year 1930 in Castries, a city and part of Saint Lucia, a West Indian island. He took a B.A. in English, French and Latin at the University College of Jamaica. He produced his first volume of poetry '25 poems' in 1948. Walcott was awarded the Nobel Prize for literature in 1992. His poems are The Castaway and other poems (1965) and 'In a Green Night: Poems 1962. He is a prolific writer who has published 12 volumes of poetry including 'sea Grapes, 1976, 'The Star-Apple Kingdom' 1979 and 'Omeros'. "A Far Cry from Africa" was Written in 1962, a year before Kenya gained its independence from British rule. Its speaker is forced to questions his own cultural identity against a background of historical events which all seem to make some claim on him.

The first three lines depict the poem's setting on the African plain or veldt. The nation itself is compared to an animal (perhaps a lion) with a "tawny pelt." Tawny is a color described as light brown to brownish orange that is common color in the African landscape the word "Kikuyu" serves as the name of a native tribe in kenya. What seems an peaceful and pleasant portrayal of the African plain quickly shifts; the Kikuyu are compared to

flies(buzzing around the "animal" of Africa) who are feeding on blood, which is present in large enough amounts to create streams

Walcott shatters the image of a paradise that many associate with Africa by describing a landscape plagued with corpses. He adds a disgusting or horrible detail by referring to a worm, or maggot, that reigns in this setting of decaying human flesh. The worm's caution to "Waste no compassion on these separate dead!" is puzzling in that it implies that the victims somehow got what they deserved.

The mention of the words "justify" and "colonial policy", when taken in context with the preceding six lines, finally clarifies the exact event that Walcott is describing-the Mau Mau Uprising against British colonists in Kenya during the 1950s. Where earlier the speaker seemed to blame the victims, he now blames those who forced the colonial system onto Kenya and polarized the population. They cannot justify their actions, because their reasons will never matter to the "white child " who has been murdered- merely because of his color-in retaliation by Mau Mau fighters or to the "savages," who- in as racist an attitude as was taken by Nazis against Jews-are deemed worthless, or expendable. "savages" is a controversial term that derives from the French

word savage meaning wild, and is now wholly derogatory in English. Walcott's use of "savage," functions to present a British colonialist's racist point of view.

Images of Africa's wildlife, in a reminder that the ibises (long-billed wading birds) and other beasts ruled this land long before African or European civilization existed. The poet also describes a centuries-old hunting custom of natives walking in a line through the long grass and beating it to flush out prey. Such killing for food is set against the senseless and accidental death that native Africans and European settlers commit upon each other.

Animals kill merely for food and survival, but human's having perfected the skill of hunting for food, extend that violent act to other areas, using force to exert control-and prove superiority over-other people; they seek divinity by deciding who lives and who dies. The natural law indicates that the stronger and powerful wild animals kill the weaker and tame animals. This is a fact to accept. But men also do the same which cannot be accepted. They victimize the weaker ever time. The honest man tries to attain divinity by causing pain to others. He seeks joy from the sorrow of others. Man is certainly a sadist.

The tribes are actually mad. As animals are fearful about being hunted, the native people engage themselves in wars. The war dances are performed with the accompaniment of the drum. The tribes pray to their god for courage. They are afraid of the exploitation of the White race who try to influence their fellowmen with education and other developments. Long before the ancestors of these natives had signed a peace treaty with the Whites.

The needs that are cruel and violent wipe its hands in the napkin of a corrupt political issue (problem). The blacks distrust the peace treaty drawn by the Whites. When Columbus discovered the sea route to India, he chanced upon the West Indies. Hence they were colonized by Spain. Spanish made settlements

with the Caribbean. Slaves from Africa suffered a lot. Thus they did not want to waste their sympathy for the Spanish. Hence the natives regarded killing the whites as courage. The Africans try hard to defeat the British who represent progress.

The poet who is a mixture of both blood, the black and white, that is Africa and England, is in a dilemma. He cannot turn away from any side. Hence he asks where he can seek shelter. He had condemned the drunken British officer who lacks humanity. At the same time he cannot tolerate the violence of the tribes. He cannot betray them either. One is Africa which is his mother land, and the other is England from which he has gained education. He can neither support nor betray both the nations. Thus the poet reveals his conflict through the last stanza.

Derek Walcott does not like the situation. He admits that he is caught up between two cultures. That is poisoned with the blood of both. Hence he is in a dilemma. The poet is in love with the English language but does not like drunken British Officer. He can betray neither Africa nor the English tongue. At the same time, he cannot remain cool to the murder and turn his attention away from Africa, for, if he does so, he will be tormented mentally forever in his life. The reason behind this is that Africa is his mother country.

Reference

1. Walcott, Derek. "A Far Cry from Africa." *The Norton Anthology of Poetry*. Ed. Margaret Ferguson, Mary Jo Salter, and Jon Stallworthy. New York: W.W. Norton & Company, 1996. 1820.
2. Walcott, Derek. "Midsummer." *The Norton Anthology of Poetry*. Ed. Margaret Ferguson, Mary Jo Salter, and Jon Stallworthy. New York: W.W. Norton & Company, 1996. 1827.
3. Walcott, Derek. *Collected Poems 1948-1984*. New York: Farrar, Straus and Giroux; London: Faber and Faber, 1986.

LESBIANISM: A NEW TACTIC OF EXPRESSING FEMINISM IN STRANGE OBSESSIONS OF SHOBHA DE

Richa

Lecturer in English, GGSSS Bohar Rohtak

Gulab Singh

Professor, Department of English, Mahrishi Dayanand University Rohtak

Abstract

In some cases, due to strong hatred or rejection of men's domination and superiority in the society or having received no love and understanding in the surroundings in which they live, women by their psychological and biological needs are inclined to take to lesbianism as in De's Strange Obsession, where the entire story revolves around lesbianism with the two leading characters i.e. Amrita and Minx sharing this highly resentful relationship. The present paper explains in depth the reasons for this particular behavior of women and analyses it in light of a new way of expressing feminism i.e. lesbianism.
Keywords: Feminism, Lesbianism, Subalternity.

Introduction

The word lesbianism is derived from the Greek Lesbios, a Greek island in the Aegean Sea which was the native place of Sappho, the 7th Century B.C. lyric poetess who addressed her love poems to women (Pandeya, 201). Lesbianism hence is a universal phenomenon where women find sexual fulfillment among themselves.

In a recent survey a woman gives the following reasons for her lesbian preferences: it is much easier to give in conditionally to a woman, to surrender ego; her skin is soft and smooth, no worry whether my body is "adequate"; no worry about the partner's sexual moral judgment, where I was going to be placed on the spectrum of female frailties (angel or whore). Here surrendering of ego is important, the implication being it is easier to surrender before one's own sex than to the males who already rules, exploits, and dominates the female. And herein comes of another facet of lesbian behaviour-that is realizing independence from the male which is another important principle of feminism or women's struggle against subalternity. It also has political implications. One of the authors Hite writes that lesbianism can be political. Sex with another woman can be a reaction against man and our second class status with them in society" (Hite,

409). One of the subjects in Hite's survey says, "Sex with a man is often the beginning of a political education. Sex with a woman means independence from man" (Hite, 414).

In some cases, due to strong hatred or rejection of men's domination and superiority in the society or having received no love and understanding in the surroundings in which they live, women by their psychological and biological needs are inclined to take to lesbianism as in De's Strange Obsession, where the entire story revolves around lesbianism with the two leading characters i.e. Amrita and Minx sharing this highly resentful relationship.

Discussion

Shobha De is a writer with feminist leanings. And it is interesting and at the same time awesome to see women seeking sexual relationship with women without bothering for any social sanction. Shobha De's women go all out in enjoying the status as new modern woman. They shatter the age-old concept of the traditional Indian woman with their assertive, individualistic, and carefree attitude towards life. In this new image the new women have got extreme independence in almost every field and one of the most striking and freedoms they enjoy is sexual freedom. No longer is the new woman dependent on man for her sexual

fulfillment. De has made a bold and innovative attempt to portray not only heterosexual but also homosexual relationships.

In *Strange Obsession* Minx's transformation into a lesbian is due to an Electra complex. Minx is attracted towards her father when she is hardly thirteen years old. She deludes herself to the belief that it is not she who wants physical relationship but her father. Since sex with her father is incest so she imagines that he rapes her and colludes her to have sex. She rather pities her father for his sexless life and believes it to be her duty to fulfill his needs. This creates a psychological rift and leads to a pathetic condition. She is able to get what she wants but here she fails. She thus becomes a sexual competitor of her own mother. She also experiences a kind of patriarchy and also associates it with her childhood beatings, which she had got from her father. This also makes her counter revolutionary to the existent culture and society. She withdraws from society. In childhood itself she becomes friendless. The isolation makes her psychological sick. She develops hatred for her own father and every man. She becomes a lesbian and forcefully falls on an upcoming model-Amrita. In psycho-analytical framework, Minx of *Strange Obsession* is a fit case to be treated as pervert, obsessed and crazy who manipulates Amrita, a young lady full of love, warmth and innocence. So strong is her obsession and desire for Amrita that she even murders Lola-a model-a competitor of Amrita. "Why what more do I have to do to prove myself? Kill? I'll do that too. Just tell me-who? You want me to kill someone? Anyone? I'll do it. I'll kill for you. I will Amrita...maybe then you'll love me...Will that make you happy? Will that please you? Then I'll do it-just tell me to, and I'll do it. I'll kill myself. I'll give you my life-what more can I give you?" (*Strange Obsession*, 62-63).

Amrita goes close to Minx as the latter fulfills most of her needs-a good house and somebody taking care of her finances. The only

thing she is unable to get from their relationship is a child. Thus the new woman's seeking for fulfillment even within her own sex is seen clearly in the women of De. These new women show a desire to prove that they may not need to depend on man's company.

This is where her future gets inextricably linked with Minx. For Minx, lesbianism was a result of hatred and fear of deception from men. It was a revolt against society and norms laid down to under-rate-women. By belonging to Amrita, protecting and helping her, she posed a great threat to male. Thus, in *Strange Obsession* Shobha De treats the subject of sex elaborately; the sadistic homosexual tendencies of Minx present the height of alternative sexuality.

In lesbian affairs one of the lesbian partners may assume active part, called butch, as Linda and Minx, yet in such relationship there is mutuality not duality as observed by Simone de Beauvoir:

Between women love is contemplative; caresses are intended less to gain possession of the other than gradually to recreate the self through her; separateness is abolished, there is no struggle, no victory, no defeat; in exact reciprocity each is at once subject and object, sovereign and slave; duality becomes mutuality (Beauvoir, 155).

Conclusion

Thus the present paper highlights the lesbianism behavior of amrita and Minx and justifies their demeanor and it is a reaction to subalternity, the wrongs done with them for the ages. But the more important question is why lesbian behavior and this takes us beyond the physicality of it. The message to the male society is clear if woman is not given equal status they will make a society where there is no necessitate of man.

References

1. De, Shobha. *Strange Obsession*. New Delhi: Penguin India, 1992. Print.

2. Pandeya, Prabhat Kumar. "Tender, Beautiful and Erotic: Lesbianism in Starry Nights." *The Fiction of Shobha De*, ed. Jaydipsinh Dodiya, New Delhi: Prestige Books, 2000. 200-209. Print.
3. Hite, Shere. *The Hite Report: A Nationwide Study of Female Sexuality*. New York: Dell, 1987. Print.
4. Beauvoir, Simone de. *The Second Sex* (*Le Deuxieme Sexe* 1949) Paris, Trans, and Ed. H.M.Parshley. London: Picador, 1988. Print.

DRAUPADI THE FOURTH DIMENSION

Vidya Sivakumar

Assistant Professor, Department of English (Self supporting)
Ethiraj College for Women (Autonomous)

Abstract

Vedanta philosophy tells us that it is the cosmic energy that balances the elemental energies. If the Pandavas are considered to be the representation of the five elements, Draupadi is the cosmic energy, the Shakthi, the Prana. The focus of this paper is to explore the *Mahabharatha* and compare the Pandavas to the elemental energies and also to establish the understanding of Draupadi as the cosmic energy. The argument is based on the belief that everything created in the universe is a combination of the five elements (aakash or ether, vayu or air, agni or fire, jal or water and prithvi or earth) in different proportions and balance in the cosmos is maintained by the cosmic energy. The belief that Brahman created the macrocosmic universe by creating the elements in a particular order helps us understand the microcosmic creation of man, thereby also helping us understand the comparison of the Pandavas to the five elements and Draupadi to the cosmic energy.

Keywords: Cosmic energy, Srishti, Pralayam, Shakthi, Five elements, Ayurveda, Yoga, Energy chakras, Kundalini energy, Macrocosm, Microcosm.

Introduction

Cosmic energy or Consciousness or Shakthi, whatever we choose to call it, is that power which restores balance in the universe by controlling the five elements. *Nasadiya Sukthain* the *Rig Veda* tells us that the universe was created by Brahman or the universal consciousness. Srishti or creation happened out of nothingness or perhaps from a dark cosmic ocean. The five elements evolved from the cosmic ocean, the rest emerged as a combination of the five elements in varying degrees. Srishti ceases to be when everything is again withdrawn into the cosmic ocean. This phenomenon is Pralayam, destruction, deluge or catastrophe. This process of Srishti and Pralayam called the Kalpa, comprising of four yugas, is a cyclic one according to Hindu mythology and is one that has a macrocosmic as well as a microcosmic effect. While the macrocosm witnesses Srishti and Pralayam, the microcosm witnesses Day and Night (*Nithya Pralayam*). Each epoch has its own microcosmic cycles of Srishti and Pralayam. The *Rig Veda* tells us that Srishti begins with the emergence of the five elements in a particular order; sky, air, fire, water and earth and in the period between Srishti and Pralayam, balance among the five elements is brought about by the cosmic energy.

Draupadi: The Fourth Dimension

Krishna Dwaipayana's *Mahabharatha*, placed in the *Dwapara yuga*, introduces us to characters that are metaphorical representations of the cosmic energy and the five elements. The five Pandavas represent the five elements. The Vedanta philosophy tells us that every cosmic being is a combination of the five elements in varying degrees. If this is a theory we choose to accept, then the five Pandavas who represent the five elements are in fact a single being and Draupadi, who is married to them, is a personification of the cosmic energy that restores balance. She is, in actuality, the Prana or the life energy of the cosmos, the *Adi sakthi* (energy) from which everything originated. She is the energy that acts and is acted upon. She is not different from Kunti, who like the cosmic water that created the elements, gives birth to the Pandavas.

We have seen Draupadi through three widely accepted perspectives in the telling and the retellings of the *Mahabharatha*. There is a view that Draupadi is the causative agent of the Kurukshetra war. She married the five Pandavas, rejecting Karna. She scorned Duryodhana and hurt his ego. She took a vow to knot up her hair only after smearing it with Dushasana's blood, thereby provoking the

Pandavas to take revenge. There is also another angle to the portrayal of her character. She is seen as just a pawn in the game of life. The sole purpose of her life was to play a vital role in the events that led to the war. Also she was born out of the sacrificial fire when king Drupad indeed wanted only a son to avenge the insult and the injustice meted out to him. The third view is a feminist perspective. She is seen as a victim of the hyper-chauvinistic society that lets women to be pledged in the game of dice, to be disrobed in public, to be married to five men just because the mother had a say in it, to go into exile with her husbands abandoning her children behind and be abandoned by her husbands at the time of her death. On the contrary, she is also seen as a woman with a mind of her own, a woman who loved Arjuna more than her other husbands, a woman who was strong enough to leave behind her children or a woman who perhaps was secretly in love with Karna.

Dharambir Rai Sharma opines that the Pandavas are the five elements (*Purusha* or a single being) and Draupadi, the material world (*Prakrithi*). In his article *Draupadi and Pandavas – An Allegory* he draws a parallel between the successive births of the Pandavas and the birth of any human being; and a parallel between their successive deaths and the death of a human being. An individual abandons the material world first, and then the intellect, body, mind and finally *prana vayu* (life breath). Thus Draupadi who dies first is the material world followed by Sahadeva, Nakula, Arjuna and Bheema. Yudhishtira then is the soul that reaches the abode of the gods along with the dog, a metaphor for his karma.

Draupadi then represents the phenomenal world, i.e. Prakriti. Her yagya related origin itself is suggestive of that. The enjoyer of this phenomenal world is purush, the embodied jivatma or man. Draupadi's enjoyer or husband is one, but he consists of five distinct constituent entities in the form of five Pandavas. (Sharma)

Sharma's argument may have well been shaped by *The Bhagavad Gita and Inner Transformation* written by Naina Lepes in 1994. In her book, there is a subtle comparison between the Pandavas and the five elements. Naina regards Mother Nature as her teacher. Draupadi is Dharma, in Naina's perspective.

The five Pandava princes were fathered by gods and represent different aspects of the five elements..... They each share one wife Draupadi, who is the embodiment of Dharma. (Lepes)

This paper would take the argument further and while retaining the comparison of the Pandava brothers to the five elements, it would focus on Draupadi representing the cosmic energy or Shakthi that restores order with the help of the elements. The actions of the elements are attributed to Shakthi (*kriya shakthi*). Yudhishtira represents the element of space. Space or ether, the first cosmic creation, is eternal. Sired by Yama, the God of death, signifying soul's eternity, Yudhishtira is the only Pandava who enters the abode of the Gods with his physical body, thus highlighting his eternal nature. According to Ayurveda, an ancient medical science, the five sense organs are linked to the five elements. Since sound travels in space, it is an attribute of the ether element and the sense organ ear is associated with it. It expresses action through the organ of speech, which creates meaningful human sound. Yudhishtira's compassionate and dharmic rule is figuratively the ether element. Ether is all encompassing just like Yudhishtira who protects and controls his brothers and the people. *Mahabharata* portrays Draupadi as a woman with expert knowledge in political science. She is said to have counseled Yudhishtira in matters of the state. She was the shakthi, the power that led the actions of Yudhishtira, the king. Bhima is the element of air. He is as naïve and light as air and one who truly loved Draupadi with all his heart. He was the son of Vayu, the God of air. Air was the second creation of the cosmos and

Bhima, the second pandava. Air is associated with the sense of touch, and hence the skin and the hand or the arm that also signifies might and power. Bhima is at once the gentle breeze that soothes and the storm that uproots mighty trees. He is the one who actually avenges Draupadi's insult by killing most of the Kauravas. Again he does it out of his love for her. Bhima's actions are propelled by Draupadi, the power that acts on him. Arjuna the son of Indra, the third born, is the element of fire. There is always a fire within him and that's what makes him the best archer. Fire manifests itself as heat and light, hence associated with the organ of sight, eyes. While Arjuna represents the heat aspect of fire, Karna represents light. By rejecting Karna, Draupadi symbolically embraces darkness. That is the moment that sets the stage for the Kurukshetra war. In a few regional retellings of the *Mahabharatha*, like Devdutt Pattanaik's *Jaya*, Draupadi contemplates that if she had married Karna and not rejected him, she would never have been insulted so. She also assumes that Karna would never have let her be humiliated in public. Though Arjuna is the one that wins Draupadi's hand in the swayamvar she is married to all the five brothers and this irks Arjuna. But he suppresses his emotions and abides by the instructions of his mother. Nakula, the fourth Pandava is the most handsome among the brothers. His physical beauty is like the flowing waters and hence represents the water element. Ayurveda relates water to the organ of taste because without water the tongue cannot taste. Draupadi describes him as the most handsome man. He is one of the sons of the Asvini Kumaras, the other being Sahadeva. Sahadeva represents the earth element. Just like earth that was the last element to have been created from the cosmic waters, Sahadeva was the last Pandava to be born. He is very knowledgeable and can foretell the future. The earth is related to the sense of smell and the sensory organ associated is nose. Sahadeva

smells anything that may happen and knows quite well that the Kurukshetra war is inevitable. The five of them have unique capabilities just like the five elements and the power that holds them together is Draupadi. A few scholars were of the opinion that one of the reasons behind the marriage of the Pandavas to a single woman Draupadi was to ensure unity among the brothers. After the initial shock of marrying five men is overcome, Draupadi handles the situation effectively. She lays down a condition that though the brothers can take other wives, no other wife would enter the royal household, thus securing her role as the queen. She controls them efficiently whenever and wherever needed.

When the cosmic energy ceases to balance the elements, the elements disintegrate and are withdrawn into the cosmic waters. This explains life (creation) and death (destruction). A living being is alive because it is made up of the five elements in a certain combination and is acted upon by the cosmic energy. When it dies, the being becomes one with the universe. The effect of the cosmic energy is no longer felt by it and the elements merge with the universe. So also, in *Mahabharatha*, Draupadi falls to death and then the Pandava brothers follow. The cosmic energy releases its hold over the elements and slowly one by one each of the elements disintegrates. Earth that was created last, disintegrates first. Sahadeva's fall is attributed to his pride of knowledge. Nakula or the water element is next. He falls because he was proud of his physical beauty. Fire, the third element to be created, disintegrates next, followed by air. Thus Arjuna and Bhima fall because they were proud of their expertise in archery and physical strength respectively. Yudhishtira is the element of ether that is present everywhere and is all encompassing. That is why he manages to reach the abode of the gods with his physical body.

Draupadi's five sons are extended metaphors of the five elements. They die during the war restoring Dharma. In other words the

elements are withdrawn into the cosmos thereby restoring cosmic balance.

Narrowing the concept of the five elements and the cosmic energy to the microcosm of the human body, Aravind Venkatachalam who is part of Art of Living, in his article *The Mahabharat within you – Part II*, states that every moment witnesses a Mahabharata within every being. He compares the energy chakras to the Pandavas and the Kundalini energy that unites the chakras to Draupadi. Yoga and yogic practices believe in the capability of controlling the Kundalini energy within each being and by doing so, the being can overcome all physical and mental difficulties. The energy chakras are vital to life on earth and the beyond. The energy is focused in the chakras while the being is alive and disintegrates into the cosmos with its demise. This Kundalini energy that controls the chakras is the life energy of the universe.

The sons of Pandu represent the five elements which in turn represent the five energy chakras in our spinal column.....She (Draupadi) represents the feminine Kundalini energy which travels through the spinal column to all the chakras on her path.....She is the one who connects the individual soul to the universal soul.....Draupadi is thus wedded

to the five elements which makes the MAN. (Venkatachalam)

References

1. Rajagopalachari, C. Mahabharatha. Mumbai: Bhavan, 2015.
2. Pattanaik, Devdutt. Jaya - An Illustrated Retelling of the Mahabharata. New delhi: Penguin books India private limited, 2017.
3. Divakaruni, Chitra Banerjee. "The Palace of Illusions." Picador, 2010.
4. Venkatachalam, Aravind. 14 april 2014. 21 january 2018
<<https://aravindvenkatachalam.net/2014/04/14/the-mahabharat-within-you-part-ii/>>.
5. Krishnananda, Swami. 28 january 2018
<<https://www.swami-krishnananda.org/vishnu/nasadiya.pdf>>.
7. Lepes, Naina. 21 january 2018
<<http://screechingbooks.fdns.uk/4/3128622/1454929905/622-The-Bhagavad-Gita-and-Inner-Transformation.pdf>>.
8. Sharma, Dharambir Rai. 21 january 2018
<<http://www.energyenhancement.org/ayurveda/the%20five%20elements%20and%20man.htm>>.

DOMESTIC FEMINISM

Dr.S.Diravidamani

Assistant Professor English, Periyar University College of Arts, and Science, Mettur Dam, Salem

J.Rekhapsriyadharshini

Research Scholar, Periyar University College of Arts, and Science, Mettur Dam, Salem

Introduction

The ideology of domestic feminism incorporates ideas from social feminism and maternal feminism. Social feminist were more concerned with social reform than with women's rights, but felt that women should be able to play a public role in social reform due to their nature as women.

Feminism: Definition for Feminism

Ehot and Mandell argue that despite definitional difference, feminist theorists generally share four concerns.

- They assert that feminist theorists seek to understand the gendered nature of virtually all social and institutional relations.
- Second gender relations are not viewed as either natural or immutable but as historical and sociocultural productions subject to reconstitution.
- Third: Feminist theorists tend to be explicitly political in their advocacy of social change.
- Finally or so the argument goes, gender relations are constructed as problematic and as related to other inequities and contradictions in social life. Hence, it is worth mentioning that comprehensive feminist theories remain unfinished in spite of the struggles to embrace them.

Integrating Disability, Transforming Feminist Theory

Feminist disability theory argues the terms and confronts the limits of the ways we understand human diversity, the materiality of the body, multiculturalism, and the social formations that interpret bodily differences. The

asserts of the integrating disability as a category of analysis and a system of representation deepens, expands, and challenges feminist theory. To elaborate on these premises we have to discuss few fundamental and interpenetrating domains of feminist theory:

- Representation
- The body
- Identity and
- Activism

Gender and Migration: Abstract

Approximately three decades gender and migration scholarship has moved from a few studies that included women immigrants or included gender as a dichotomous variable to burgeoning literature. In this essay I describe the development of gender and migration research and its theoretical underpinnings. Afterwards the key contributions that feminist migration scholars have made to our knowledge of labour migration, migrant families and social networks, citizenship, sex trafficking and sexuality will be highlighted.

Immigration: A Feminist Issue

Immigration is a feminist issue. Women and their children comprise approximately three-quarters of people migrating to the United States each year seventy percent of immigrant women attain legal status through a family – based visa, but the backlog is so severe that about four million people are currently waiting to be reunited with their families – some have already waited decades. Moreover, lesbian, gay, bisexual and transgender immigrants are not allowed to sponsor their partners or children for residency

despite raising children and owning homes together.

We need an immigration process that treats women fairly and humanely, and recognizes the value of their contributions to the US Economy and society. Until we create a common-sense immigration process, we cannot justify entering the mix of out dated and unworkable laws on our books.

Key Priorities for Immigration Reform that Treats Women Fairly

A clear roadmap to citizenship without disadvantaging those who cannot provide proof of work because their labour has been contingent, informal or unverifiable –keep families together by eliminating the decades – long backlog of family – based visas, and respect the loving committed relationships of LGBT families. Recognize the value of the work women do by including professions where women predominate, and protect women in asserting their labour and civil rights. Protect survivors of violence by providing adequate services for asylum seekers and expanding the number of v-visas for survivors of trafficking and domestic violence.

Gender Bias in the Immigration System

Our immigration system is steeped in gender biases that disproportionately affect women and children. A staggering three-quarters of all immigrants in the US are women and children, and most of these women are marginalized by our immigration system and laws. 70% of all immigrant women arrive with a family visa. This visa program allows legal immigrants to request their family members in their home countries in the hopes of reuniting the family. Other ways in which immigrants arrive in the United States is via employment visas, which are awarded to individuals in highly sought after professions in STEM, or to individuals that are exceptionally skilled in the arts. However, our immigration system is heavily influenced by gender roles that assume

men are the heads of households, while women and children are dependents.

Domestic Work: Low Wages and No Legal Protections

Domestic work is one of the oldest and most important occupations for many women in many countries. It is linked to the global history of slavery, colonialism and other forms of servitude. In its contemporary manifestations, domestic work is a global phenomenon that perpetuates hierarchies based on race, ethnicity, indigenous status, caste and nationality. Domestic work provides an important livelihood source for illiterate women or those with very little education.

Immigrant women are mostly poor and hold jobs as domestic workers, yet these jobs offer the least amount of benefits. The women are also overworked and are not entitled to health benefits paid time off, or sick days. Unsurprisingly 85% of undocumented immigrants who are domestic workers do not complain about their working conditions and low wages for fear that their immigration status would be used against them.

Domestic and Gender- Based Violence

Domestic violence (DV) is a global public health problem of epidemic proportions and has resulted in a call for “urgent action” by the world health organization. The United Nation’s sustainable development goals- a worldwide call to action on various social impact fronts- lists domestic violence as one key target in improving gender equality and safety women are disproportionately affected by the delay in immigration reform. It is especially important to know that undocumented women suffer from a complex intersection of immigration status, violence, sexism and racism. Their abuses manipulate their lives by using their precarious immigration status as a threat for their reason, we fought hard to make sure VAWA had provisions for immigrant women and the work paid off as visas are awarded to victims of

domestic violence, and for victims of persuasion, yet the battle is only half won.

Deportation

Deportation is the expulsion of a person or group of people from a place or country. The term expulsion is often used as a synonym for deportation, through expulsion is more often used in the context of international law, while deportation is more used in national (municipal) law. Deportations have increased, and children suffer the most when parents are deported. And while deportations break families apart, it is hardest on children, especially those born in the United States who regularly stay behind when their parents or guardians are deported. The number of children left without guardians has tripled in the last five years, from 8,041 in 2008 to 24,481 children in 2012, and these numbers may represent only a fraction of the total number. Families not only live in fear for their lives, but that of their lives, but that of their children.

"Family comes first, so that's the way I was raised that before anything else you have to take care of your family..... now that my parents are gone I have to take care of my family become that's the only thing I have left,

"says Brindha a twenty year old young woman whose mother was depressed.

Feminism is about addressing beliefs, policies and laws that disproportionately affect women and their families.

Conclusion

Feminism deals with challenging rather than accommodating to what individuals are told by society is the right or wrong way. Immigration reform cannot be held up any longer, not while children of deported undocumented immigrants are left to fend for themselves and become "Unoccupied minors" and domestic workers continue to be cheated out of a living wage and humane working conditions, and women's work continues to be undervalued. Immigration reform is a human's rights issue, and it needs to happen now.

References

1. Women's roles and statuses the world over by Stephanie Hepburn: Rita J.Simon: Publication Date: 13.04.2006
2. Gender of women's leadership by Karen O'Connor. 18-8-2010
3. A companion to feminist philosophy by Alison M.Jaggar.

INTERTWINING OF HISTORY AND DIVINE LOVE IN KIRAN NAGARKAR'S *CUCKOLD*

P.Sivashankari

Assistant Professor of English, Don Bosco College of Arts & Science, Keela Eral, Tuticorin

Abstract

Literature is the mirror of life. The author portrays the real and unreal world in literature. History is one of the major aspects handled by the post-colonial writers in their writings. They combine history with their aesthetic and creative competency. One among them is Kiran Nagarkar who combines history with his literary creativity in his second novel "Cuckold". History plays a vital role in this novel. It pictures the life and culture of Rajputs. With history, Nagarkar effectively presents the Divine love of Saint Meera Bai towards the Lord Krishna. He skilfully draws the central characters which represents the real life characters such as Bhojraj and Saint Meera Bai in this novel. This paper aims to focus on how Kiran Nagarkar intertwines the history and the divine love in his novel Cuckold.

Keywords: History, Strategies, Divine Love, War and Peace, Bravery, Devotion, Modernization.

Introduction

Kiran Nagarkar is one of the most renowned writers of Indian English Literature. He is a novelist, play wright, dramatist and film, drama and social critic. He is a bilingual writer of English and Marathi. He was born in 1942 in Mumbai, Maharashtra. He belongs to a lower middle class family. His grandfather was an orthodox Chitpavan Brahmin. His mother was a Bengali Brahmin and his father had western influence. He got his primary education in Marathi medium school and then he studied in Convent English School. He was graduated at the Fergusson College in Pune. He graduated in English Literature at St. Xavier College in Mumbai. He obtained his post-graduation in English Literature from the South Indian Education Society (SIES) College in Bombay. He is a brilliant story teller as well as an excellent stylist. He is greatly influenced by great thinkers such as Graham Green, John Steinberg, Earnest Hemingway, and Gabriel Garcia Marquez. Dilip Chitre was a friend of Kiran Nagarkar. Dilip Chitre's father was a Marathi Journalist and editor of a Magazine 'Abiruchi'. Kiran Nagarkar wrote a brief story and submitted to Abiruchi journal which was published.

Saat Sakkam Trechalis (Seven Sixes are Forty-three) was written in Marathi and was translated into English as *Seven Sixes are Forty-*

three in 1974. This novel brought Nagarkar early acclaim and it was a landmark work in Marathi Literature. It is partly autobiographical, even though much of it is also purely invention. He wrote a play *Bedtime Story* which deals with stories from Mahabharata. This play was never performed on stage till 1995. Then he wrote one Marathi play *Kabiraache Kaay Karayache* which after translated in English 'What shall we do about Kabir?' This play is based on his stinging reaction against the 1993 Bombay Riots.

He has written several scripts for cinema such as *The Broken Circle*, *The Widow and her Friends*, a film for children 'The Elephant on the Mouse'. He has started the novel *Raven and Eddie* in Marathi but he quit Marathi and completed it in English. He has been awarded by H.N. Apte award in 1975 for the first Marathi novel *Saat Sakkam Trechalis*. He has got the renowned Sahitya Academy award for the second novel *Cuckold* in 2001. He was awarded latest 'Order of Merit' by German government in 2012. He has awarded Live Achievement award by Tata Literary Festival in 2015 Mumbai. He also won the Dalmia Award for promoting communal harmony through writing in 1996.

Kiran Nagarkar wrote his second novel *Cuckold* in Marathi and then he translated it in English later. It is a historical record of Mewar's Sisodia Rajputs and their bravery and the divine love of Meera Bai and Lord Krishna. This

novel consists of themes such as history, epic form, romance, post-modernity, war and peace, cuckoldry, spirituality and braveness of Rajput clan. Nagarkar reinterpreted the above themes through impressive voice of Maharaj Kumar who was the narrator of this novel. The setting of the novel was Mewar and Chittor which was ruled by Rajputs during sixteenth century. During this time, Mewar was at its peak of its powers. It was occupied by Rana Sangha, a Sisodia Rajput. The kingdom of Mewar had an intricately built relationship with its neighbouring states such as Gujarat ruled by Muzaffar Shah II, Malwa ruled by Mahmud Khalji II and the Sultanate of Delhi ruled by Ibrahim Lodi.

It was the story of Maharaj Kumar who was the heir prince of Mewar, first son of Rana Sangha. He faced many struggles within himself and outside. He married Meera Bai who was referred as either 'Greeneyes' or 'the Little Saint' by her husband Maharaj Kumar, whom she did not allow to bed with her because she was engaged with someone else. She was in love with Lord Krishna and devoted her life to him who was referred as the 'Flautist' and the "Blue God" in this novel. Later he married Sugandha who was the daughter of Medini Rai, the Prime Minister of Malwa. But Sugandha eloped with Maharaj Kumar's half-brother Vikramaditya. Maharaj Kumar's personal life was an utter failure whereas his political life brought much fame to him. He was a modern and revolutionary man. During the invasion of the West, the other Rajput clans bravely fell one by one but Maharaj Kumar started the programme of modernization and reformation in his army. He used many tricks to win the war and did not hesitate to use those strategies. He did not want to lose the lives of many soldiers. As he was the central icon of the novel, he played the role of Prince, husband, commentator, philosopher, meticulous strategist, and obstinate statesman. In the end of the novel, he disappeared suddenly and it spread many rumours about

him. But he followed his wife's spiritual path of life and became one with the rival flautist at the end of this novel. This article aims to throw light on the aspects of historicity and the divine love which is expressed effectively by Kiran Nagarkar.

Cuckold is a historical novel. It presents various dimensions of history such as kings, ideas of kinship, valour, loyalty, battles, codes of chivalry, and honour. The word 'history' is defined as the "branch of knowledge that records and interprets past events." The Oxford Dictionary defines it as a "Conscious record of events; study of past events; total assumption of these." Kiran Nagarkar presents some traces of Indian history and the revolutionary life of Rajputs during 16th Century. Traces of history were presented through the characters of the Crown Prince Maharaj Kumar and the Princess Meera Bai. Both characters were drawn from the Indian historical characters such as Bhojraj and Meera Bai respectively. Nagarkar represents the historical character of Maharaj Kumar with some modernity. Since the Rajputs were famous for their bravery, Rana Sangha, father of Maharaj Kumar, the King of Mewar, continuously conducted war with the neighbourhood states and Kingdoms and brought victory to Mewar. The crown prince Maharaj Kumar shouldered his father during the war. He had signed many peace treaties with the neighbouring kingdom. Though other Rajput kingdoms bravely fell one by one to the invasion of the West, Maharaj Kumar had invented some new strategies to win the war. Maharaj Kumar says:

Ever since the day I could separate my childhood from my youth, the one wish uppermost in my mind was to lead the Mewar armies. I had accompanied Father on five major campaigns, participated in strategy planning and on the last two occasions led the main attack. (161)

Since Maharaj Kumar was a man of modernization, he started a programme of

modernization and reformation. Maharaj Kumar did not want to lose the lives of many soldiers. Instead of losing their lives, he trained the troops in good order. He gives importance to the lives of soldiers than the tradition and culture of Rajputs. So he decided to concentrate on the drainage system which became a top priority for him. He said:

"The health of my people and consequently the drainage system were top priority of me. But the water and sewage schemes were also smokescreen. ... One of Chittor's greatest assets is that its slopes are covered with dense jungle. My plan was this: under the guise of digging sewer systems, engineer a secret but extensive network of broad tunnels deeply concealed and forested points along the base of the hill on which Chittor stood. (163)

During Mewar's war with Gujarat on Idar, Maharaj Kumar did not want to break his head to plan how to lead his men in the battle field. He wanted to study the minds of the ordinary people. He wanted to win the war without losing the lives of many soldiers and things. Deception was one of the strategies used by Maharaj Kumar to win the war. He was not hesitated to use it. During the war, he planned to have peace treaties with Idar. Because of the peace treaties, the Gujarat armies headed by Zahir-ul-Mulk and Malik Ayaz left to Gujarat with their armies. But the troop of Maharaj Kumar headed by Raja Puraji Kika attacked the army headed by Zahir-ul-Mulk following the strategy called guerrilla warfare reinvented by Maharaj Kumar. Finally they killed Zahir-ul-Mulk and captured the Gujarat Camp. Using strategies like this, Maharaj Kumar won many battles but many of the noble men and common folk detested this kind of victory which was a deviation from Rajput's values of Chivalry and courage. Some people started calling him as "slimy rat", "quick sands of shame" and "rancid rat" because of his mean strategies. But he had his own supporters also.

Medini Rai, the Prime Minister of Malwa appreciated the strategies followed by Maharaj Kumar. He decided to join hands with him to win over Mahmud Khalji, the Sultan of Malwa. He said:

I asked for you because they tell me you are an unreasonable man. That if it was possible, you would like to win a war without losing a single one of your soldiers. They say you are a man without scruples, that you have no qualms attacking the enemy from the rear and in the dark. (428)

During the invasion of Babur into India, Maharaj Kumar tried to acquire muskets and cannon for his troops to prepare them to fight with Babur in Khanua. He failed in the war because he could not face the twenty thousands of Babur's men with his one hundred and twenty thousand brave Rajputs and their Muslin allies. At the end Rajput were lost. Maharaj Kumar had built an observation tower for his father Rana Sangha to direct the battle from the top of the tower. Maharaj Kumar marked:

There isn't Sire. Which is why men and I have built a mobile observation tower. It is sturdy and portable since it has wheels and it will always be just beyond the reach of the cannon balls.'... A series of couriers will stand along the main ladder and pass his message swiftly to different parts of our armies and their leaders. (575-76)

But Rana Sanga did not accept the words and strategies of Maharaj Kumar and went for war with his troops and returned seriously wounded.

Rajputs were lost in the war with Babur and finally slaughtered by Mugals. If the Rajputs were suspended their chivalry and modernized their weapons according to the strategies of Maharaj Kumar, they would win the war. Thus, Nagarkar presents the instances of history of Mewar Rajputs and the invasion of Babur through the character of Maharaj Kumar. He combines history with his literary aesthetics and

literary devices to present it effectively to the readers.

Another important theme which is effectively handled by Nagarkar is the portrayal of Divine love between Meera Bai and Lord Krishna in this novel *Cuckold*. Nagarkar presents the real life character of Meera Bai, the medieval poet throughout the novel who is often referred as Greeneyes and the Little Saint by Maharaj Kumar. On the first night of their wedding, the Greeneyes announced, "I am betrothed to someone else," (46) which hurtled the male ego of Maharaj Kumar. After realizing that he had been cuckolded, he doubted that who was that third one? The thought about the Greeneyes' love annoyed him much. So he started to insult and torcher the Greeneyes to know his name. Understanding the tension between Maharaj Kumar and the Greeneyes, Kausalya found the writings of the Greeneyes in her absence, she stole those papers and gave it to Maharaj Kumar. He read the poems and came to know her passionate love through her lyrics. So he got anger and wanted to kill that third one. He wanted to know the true identity of the third one. So he rushed to the Greeneyes and interrogated her:

Is it my younger brother, Rattan? Or my debonair paternal cousin Rajendra? Or is it Vikramaditya who's always hanging around in your vicinity salivating at the sight of your exposed feet with their gold anklets... Is it father? Is that why you fainted when you first saw him?... Or is it that uncle of yours, the one who went back with no Merta, Rao Vikramadev? (89-90)

Unable to bear all the humiliations, the Greeneyes pointed out her finger in the direction of the idol of Shri Krishna. But Maharaj Kumar thought that she was deceiving him. So he took all the poems to his room and read them again. She called her lover with different names such as Giridhar, Shyam, Gopal, and Shri Krishna. He cannot believe her

love with the Blue God. It created more distance between husband and wife.

Finally Maharaj Kumar realized that he had been cuckolded by the Blue God, the Flautist himself. He also worshiped the Blue God. He said that the Blue God grew with him. He reminded of his childhood in which he was also liked the Lord Krishna much. He says:

The god seemed to grow with him. There was not on Shri Krishna but at the very least three or four. He was protean and he changed his role according to the circumstances in which he found himself.... Bal Krishna was everything the Maharaj kumar was not as a child. He was the ultimate brat. Mischievous, obstinate, disarming, cocky, exasperating, lovable and gregarious. (106-07)

He adored Krishna's policies. But now he was turned as a rival because of the Greeneyes. After the Gujarat campaign, the cholera was spread over the state. She helped Maharaj Kumar and provided moral support to the populace. So she was also affected by cholera. The Maharaj Kumar nursed her and saved her life which brought a new dimension in their life. The new dimension also brought much more confusion about their relationship to Maharaj kumar. So he dressed up like a Blue God and visited her room. She adored him and worshiped him. But she realized that it was not the Lord Krishna but her husband Maharaj Kumar. She did not get angry but she sang the bhajans and performed raasleela which brought some kind of solace to him. The reality stroke him hard while making love, she called him as "Krishna Kanhaiyya, Krishna Kanhaiyya" (496). From this he realised that there was no place for him in her heart.

The divine love of the Greeneyes saved her from death when she had been tried to kill by Kausalya for two times. In her first attempt she got help from the enemies of Maharaj Kumar tried to kill the Greeneyes. Instead of killing the Greeneyes they killed the innocent Kumkum Kanwar. Then Kausalya poisoned her food

which was ten times stronger than what was mixed in her food. But the Lord Krishna saved her. The Legend of Little Saint's fame spread all over the world and she became very famous. She left from Mewar to Madhura, the birth place of her beloved at the end. Maharaj Kumar also became one with the Blue God at the end of the novel. After he disappeared from the battlefield, he came to the temple of Lord Krishna. He argued with the God and Lord Krishna embraced him then Maharaj Kumar became invisible. Thus, the divine love of Meera Bai was beautifully expressed through the character of Greeneyes. Nagarkar does not present the whole life of Meera Bai. He focused her life after marriage with Bhojraj.

Thus, this paper brings forth the aspects of history and the divine love which is intertwined

by Kiran Nagarkar in his second famous novel 'Cuckold'.

References

1. Nagarkar, Kira. *Cuckold*. New Delhi: Harper Collins Publishers. 2005. Print.
2. Review of *Cuckold*. By Kiran Nagarkar. *Winnowed*. 6 Sep. 2004. Web. 20 Jan 2018.
3. Jarandikar, Nitin. "Uses of Myths and Legends in Kiran Nagarkar's *Ravan and Eddie* and *Cuckold*". *Academia*. n.d. Web. 20 Jan. 2018.
4. Sahitya Akademi. "Meet the Author: Kiran Nagarkar". 11 June 2003. Web. 20 Jan 2018.
5. Padmanabhan, Manjula. "A Princely Story: A historical tale, recounted with astonishing power and grace". *Outlook*. 5 Mar. 1997. Web. 21 Jan. 2018.

THE CONCEPTION OF SCIENCE IN *THE INVISIBLE MAN*: AN ANALYSIS

Dr.Anitha J Mattam

Guest Lecturer, St.Joseph's College for Women, Alappuzha, Kerala

Introduction

In this new era of Science, when the people became increasingly fascinated with the emerging and expeditious transmuting disciplines of Astronomy, Chemistry, Geography and Geology, an incipient space was opened for literary writers who could interpret these conceptions for a popular audience. Literary writers took the conceptions and anxieties that haunted the mind of their age and gave them symbolic expression by dramatizing scenarios and providing the background for audience to willingly suspend disbelief. Science Fiction focuses on how behavioral patterns of human beings transfers into constructed mechanism and how scientific law of today is transcendent of time and culture. The fictional writers seek out new technological developments in order to prognosticate freely that the social changes will help the readers to develop a sense of cultural propriety and develop their social consciousness. The essence of science fiction and the concept which it revolves has become crucial because it swap ideas of all the time.

Science fiction has an association with the standards of science and the stories include halfway evident, somewhat speculations of science. Totally amazing stories can't be composed, in light of the fact that it at that point wanders into the fantasy world. The science-fiction plot makes circumstances unique in relation to those of both the present day and the known past and it additionally contains a human component, clarifying what impact new disclosures, happenings and logical improvements will have on society later on, in space, on an alternate world, or in a different universe.

Rise and influence of scientific study had the profound effect on the place of literature because poets and novelists integrated new scientific knowledge into their writing. Fictional ideas throw light into scientific field even they do not have a testable aspects. The nineteenth century was a time of numerous advances in the field of science and innovation. Society put a lot of effort for the exact understanding conferred by the utilization of logical philosophy, ,printed articles and treatises on logical and medicinal speculations of the time, in this way bestowing this information to the overall population. Logical learning was spread most viably through the printed word to win the certainty of public, nineteenth century researchers made successive references to the fiction and verse of the day and to that of prior ages. Furthermore, thus, they announced a liking with regarded writers and, certainly, with their readers.

The writing of the time investigated scientific theory and information, some additionally ridiculed nineteenth-century science, most eminently crafted by such writers as Mark Twain, Charles Dickens. Science commentators concentrated on the level headed discussion over the intrinsic prevalence of logical investigation over different types of learning, and knowledge, for example, Huxley known for advancing scientific ideas ended up for the time's humorists. The predominant conviction that the common world could, through exact analyzation, be totally comprehended, and in addition the conviction that logical disclosure was the most astounding conceivable type of scholarly knowledge was both caricatured by numerous writers of the time; this was, indeed, an intermittent subject in the compositions of both Emily Dickens and Percy Bysshe Shelley. Finite and essentially

mechanistic nature of the universe were strongly influential in the literature of the time, leading many contemporary authors to respond to these ideas in their prose and poetry.

Science Fiction *The Invisible Man* gives the picture of the researcher Griffin, whose discovery of invisibility alienates him from society. Taking a room in boarding house, the scientist secluded himself with his apparatus. Situation was not in an order so he forced to leave his room but eventually he takes refuge in the home of an acquaintance, Dr.Kemp.Griffin revealed his plan to Dr.Kemp that he is going to establish a reign of terror on the basis of his discovery of invisibility. Kemp betrayed Griffin by summoning to the police and Griffin is eventually subdued and killed. Science Fiction achieves popularity with the writings of H G Wells who wrote powerful classics like *The War of the Worlds*, *The Invisible Man*, and *The Time Machine*. Voyages into space, Utopias and dystopias, the role of technology, science and time are some of the important theme of his works.It gives a glimpse to real life models and it also explores micro and nano worlds. Well's most memorable character Griffin's theory - the refractive index of the air is equal to human body have not gone from fiction to reality. A scientist at the University of St Andrews recently won funding to develop an invisibility cloak dependent on slights-of-hand and impeccably angled mirrors. Invisibility, the concept of turning an object completely and undetectably transparent, is the stuff of make-believe, typically reserved for authors of medieval fantasy, walls in video games and movies. 'Cloaks of invisibility' have become a topic of serious scientific discussion. Scientists have tested a large; eighty nanometer thick cloaks that uses a thin layer of magnesium fluoride covered in millions of tiny golden

antennae that are approximately 1/1000th the width of a human hair. By deflecting and manipulating light clock worked so that it appears as if the covered object is flat. 'Each antenna is designed to react with the light and scatter it back,'

Science takes different roles in *The Invisible Man*. First, it's what scientists do to work out quandaries they have. For instance discern from the Invisible Man about how he developed his invisibility formula through tribulation and error. Second, science denotes a community of scientists and their particular traditions; like when you discover something awe-inspiring (verbalize, an invisibility formula), you're supposed to tell people about it. Determinately, science can be a mystery to anyone who's not a scientist; this is pellucidly trouble for the already isolated Invisible Man. The novel critically examines the body as a metaphor to address social issues and it also throws light on the point, how individual can create a drastic change within his environment and how he becomes the victim of his own environment in attempting to control it. Science fiction provides an approach to understand the world and individuals by providing the tools, ideas and expressions, and cognitive fabric within which ideas and safely run thought experiments which cannot or ought not to be in real-world experiments can be explored.

References

1. Wells, H.G. *The Invisible Man*. New Delhi: Rupa Publications, 2002. Print.
2. Beresford, J. D. H. G. Wells: A Critical Study. Rockville: Wild side Press LLC, 2005. Print.
3. Mac Adam, Alfred."H. G. Wells, "Introduction", *The Time Machine and the Invisible Man*." New York: Spark Educational Publishing, 2003. Print.

JAISHREE MISHRA'S *ANCIENT PROMISES*: A WAVERING CONDITION OF WOMEN

R.Brindha

Assistant Professor in English, K.R. College of Arts and Science, Kovilpatti

Abstract

*Feminism refers to any ideology that seeks equality in rights for women, usually through improving their status. While feminists around the world have differed in causes, goals and intentions depending on time, culture, and country most feminist writers assert that all movements that work to obtain women's rights should be considered feminist movement. In Indian writing in English many male and female writers through their writings show how women suffer in the dominated society and seek to abolish patriarchy. Jaishree Misra is one among them. Her *Ancient Promises* is the story of an affectionate and dutiful daughter, a compassionate but guilty lover, a restless and miserable wife, a helpless and despairing mother-a woman constantly in search of an identity, a woman pursuing her rightful share of happiness. Through Janu's character the author reveals feministic views and shows how patriarchy changes the mind of women.*

Introduction

Jaishree Misra's *Ancient Promises* narrates the life of the protagonist Janaki. Misra's childhood that was both in Kerala and Delhi and later she was married to a family in Kerala where she remained until she moved to England in 1993. It is mainly her experiences in Kerala during these periods that shape the theme of her autobiographical novel. *Ancient Promises* highlights the constant struggle that goes on between the protagonist Janu and her parents because of her love affair. Janu's first meeting with Arjun happened through Leena her classmate. After a couple of weeks of their encounter, Janu and Arjun started having informal meetings. They shared same interests. Janu was worried, if, she, a sixteen-year-old, was ready to experience that fabulous feeling called love. Soon, Janu was caught red-handed by her parents and she lost the trust and love of her parents, especially her father's. From then on, Janu lost all her freedom. She started spending all her time in her room and kept looking at her text books. After Janu finished her schooling, she preferred to continue her education. But, her parents had given up all hopes in sending their Janu to college. Janu agreed to it, she wished to compensate for upsetting her parents. Meanwhile, Arjun had secured admission at Hull University and had decided to join his mother in England. Janu's

father was totally against the concept of love marriages. The idea of a child taking a decision regarding her future partner was inconceivable to them. They believed in children settling in life with their parents' choicest blessings.

Janu's experiences are typically those of a migrant. Rushdie once wrote: Migration across national frontiers is by no means the only form of the phenomenon. In many ways, given the international and increasingly homogeneous nature of metropolitan culture, the journey from, for example, rural America to New York city is a more extreme act of migration than a move from say, Bombay.

Born and brought up in Delhi, when Janu is married to a Nair family at Valapad and moves over to Kerala, she encounters all the puzzling experiences of a migrant, both on a linguistic and cultural level. Even before her marriage, she had realized her contradictory situation: "That these two places Delhi and Kerala ran together in my blood, their different languages and different customs never quite mixing, never really coming together as one" (18). Her Malayalam simply would not be deemed stylish; her brand of Malayalam always provoked sarcastic laughter. So she was enforced into monosyllabic replies. Her husband's family resents her Delhi surroundings and treats her as an outcast not including her from household activities and

discussions. To compound her agonies, her husband Suresh is also very detached and hardhearted, more concerned about his business.

Her husband, Suresh puts forward three conditions that the girl should be attractive, should talk English and she should be youthful so that she will adjust easily. In the new role of bride, her Delhi background is never considered as a fortunate thing but as a stern handicap, that has cracked her femininity. She hopes that the arrival of a child would change the family's attitude towards her but when she delivers a mentally challenged baby girl Riya, the misery only piles on. She raises Riya without any help and at the same time pursue her education. Her growing frustration in life worsens with her father's death. Deciding to take matters into her hands, she applies to study abroad so that she can take Riya there and treat her. She leaves for Delhi to give a scholarship interview and chances to meet Arjun.

Old passions are aroused and the couple realizes they still feel extremely for each other. Janu promises to file for divorce to end the unhappy marriage, run away with Riya to England and resume a new life with Arjun. But fate has other plans for her as Suresh refuses to part with Riya. Janu is forced to leave for England devoid of her daughter. She arrives in England and spends a year studying and reliving lost moments with Arjun. But Janu is unable to come to grips with the absence of Riya in her life. She leaves England to return to India and fight for custody of her daughter. And as if

by magic, Suresh reconciles himself to a divorce, hands over Riya and all's well that ends well.

Feminism as such has to challenge a new definition of woman's role in the wider social frame. The feminist literary tradition is grown out of the anxieties of woman's life. Misra did not quarrel against marriage but she demands for an equal importance and some freedom in Man-woman relationship. According to Indian society that a woman's departure of home with her boy friend is an offence particularly after marriage. She knows that very well but she crosses the principled rules when she comes to the ending that she may not live happily in this house and also it spoils the life of her child so after some ten years struggle, she decides to leave for England.

Jaishree Misra justifies that life is presented by God and no one has the power to put an end even by her mother. So as a modern writer she steps her foot in front and break the fence surrounded her to start her new journey for a new life.

References

1. Misra, Jaishree. *Ancient Promises*. New Delhi: Penguin Books, 2000. Print.
2. Bhatnagar, M.K. ed., *Feminist English Literature*. New Delhi: Atlantic Publication, 2002. Print.
3. 'Introduction by Salman Rushie' in Gunter Grass, trans. Ralph Manheim, *On Writing an Politics*, 1967-1983. London: Penguin, 1987. Print.

STRUGGLE FOR IDENTITY IN SHAHNAZ BASHIR'S *THE HALF MOTHER*

P.Esabella

Assistant Professor, K.R College of Arts and Science, Kovilpatti

Abstract

Before independence, India was ruled by heartless British rulers and we fought a lot to recoup our own self and identity. But still now the condition continues everywhere; that we can understand clearly by various incidents all over the world. In 1990's Kashmir's long war has began to show its first victims. Through Shahnaz Bashir's novel *The Half Mother*, we can see the same thing by observing Haleema, a Kashmiri woman. Haleema leads an insolvency life with her father after her mother's death. And at her young age, she was married to a Medical Assistant, who soon left her as the result of his love affair with a nurse. And after sometime, she lost her father, Ghulam Rasool Joo, who was killed by the Kashmir army and her son, Imran who was taken by them. And this conflict that torn her life into pieces and results her life a questionable one. Without knowing whether her son will be return to her one day or not, she dies in every moment of her life. *The Half Mother* is not only the story about Haleema's life who struggles for her own identity but also the voice of the whole Kashmiris who struggle for their life and identity.

Keywords: India, British regime, Kashmir army, Struggle.

Introduction

Literature in India is as old as its sculpture, painting or music. Literature is the best medium to communicate the rapid influx of the society. It has the power to make a difference in people's lives and gives strength. Sometimes, literature is born because of suppression, repression and revolt. Indian literature in English has been flourished since independence more successfully than it ever flourished before. It has always been closely connected with the historical fate of the country; it has been nourished and being nourished by the saps of the native soil, and is no way less valuable than other literatures in Indian languages. Indian English literature occupies a significant position among Indian literature.

In literature, 'novel' as a literary phenomenon is new to India. Epics, lyrics, dramas, short stories and fables have their respectable ancestries, going back by several centuries, but it is only during a period of little more than a century that the novel- a long sustained piece of prose-fiction has occurred and taken root in India. The Indian English writers provide in their works of life and manners of their own people, historical background and geography of their regions.

Every movement in the present is connected with the past. Nobody can ignore the memories of the past. Some people say it is nostalgia,

longing for the past or eulogizing the past. The memories or the sufferings are always related with the psyche or soul. The extreme depression of the mind turned out is affliction. Affliction includes dejection, depression or melancholia and psychoses. Literature offers a way to assist to perform through what distress us. It helps to projecting the illness of the soul. So literature is always cathartic.

Life is filled with searching. We cannot live without searches. All living things are in search of something. Plants and animals also are in search. Plants are in search of water; animals are in search of food and shelter. Man, the crown of all creation is in search of food, shelter and a better living. Apart from all these, man is constantly in search of his own identity. Today, prominent aspects of world economic, political and social relations resolve around are issues of inequality.

Shahnaz Bashir, a novelist, was born and brought up in Kashmir. *The Half Mother* is his first book published in the year 2014. At the outset, let us know the actual facts about Kashmir to understand the real situation described by the author Shahnaz Bashir in his *The Half Mother*.

Before the British Regime, India was in the form of many separate parochial feudal provinces ruled by the individual rulers. Kashmir is the northern-most state of India

having Sir Nagar has one of the head quarters, Simla being the other. Jammu and Kashmir, a princely state which governed the region of Kashmir, the territory of which is now defacto divided between China, India and Pakistan. A portion of the territory of that state which is governed as a state by India and which has Sri Nagar as its summer capital and Simla is its winter capital.

Concerning the 'Struggle for Identity' of a Kashmiri woman Haleema in *The Half Mother* the debut novel of Shahnaz Bashir, let us know the impeccable definition for the word 'half mother'. Children born to the single mother but different fathers are known as 'maternal siblings'. Such brothers are called 'uterine half brother' and sisters as 'uterine half sister'. The children born to a single father but different mothers are known as 'agnate siblings' such brothers are 'agnate half brothers' and the sisters as 'agnate half sisters'. In this text we mean, Haleema is a 'half mother' as described by Shahnaz Bashir. By half mother we mean, a woman who gives birth to children to different fathers.

In 1990's Kashmir's long war has began to claim its first victims. Among them are Ghulam Rasool Joo, Haleema's father and her teenage son Imran, who is picked up the authorities only to disappear into the void of Kashmir's missing people.

The Half Mother is the story of Haleema, a mother and a daughter yesterday, a half mother and an orphan today, agonized by not knowing whether Imran is dead or alive, torn apart by her own forlorn existence. While she battles for answer and seeks out torture camps, jails and morgues for any sign of Imran, Kashmir burns in a war that will haunt it for years to come.

Through the novel, *The Half Mother*, Shahnaz Bashir has attempted to address the issue of involuntary disappearances in Kashmir, which has been engulfed by violent conflict since the last 1980's. The novel focuses on the courageous Haleema, a woman full of hope and the energy to fight against her suffering. This

novel unfolds gradually, from this cheerful life of family to the wounds that remain unhealed.

After the childhood of poverty and hardship Haleema quits education and her teachers wish her "a very beautiful life". She grows up and marries a Medical Assistant. However, in just three months, the marriage ends in a snivel when Haleema learns that her husband is having an affair with a nurse. The beauty of life that her teachers wished for her doesn't seem likely to be fulfilled.

From the marriage what remains is her only son, Imran. On his school notebooks, the boy writes that "success doesn't matter; what matter is hard work and being a citizen of the whole earth". After an attack in the neighborhood of Notipora, the army stationed in the region to fight the armed rebels exercises its anger against the local civilians. The boy's grandfather is killed and Imran is whisked away when the army takes Imran, Haleema, while mourning her father's killing, goes out to search for him. From the infamous torture camp Papa 2 to local army camps she visits every place hoping to find him. Every passing day is a struggle for survival and identity.

The authors has dealt with several aspect of life in Kashmir including the policies of the government, the army's callous rule, the torture, the helplessness of people and the media that is dominated by the state. This is a story that Kashmiris know. Every corner of the valley has a story. Bashir has tried to show how it feels for a mother to lose her only son, something she never imagined would happen in her own lifetime.

Returning with no news of Imran, his mother doesn't stop. She walks runs, prays and lives hoping that Imran will be with her again. Then one day, she looks into a mirror she realizes that time has passed and she is getting old: Imran hasn't returned: perhaps, he never will, perhaps life was just a dream.

The Half Mother tells one of the stories from Kashmir, but it is the story of thousands of mothers. This may have been written as a work of fiction but it adds to the narrative that the

people of Kashmir are trying to frame about reality of the region. It gives a voice to those mothers, who, like Haleema, suffer, fight, struggle, and don't give up.

The Half Mother is an addition to Kashmir's literature by Kashmiri telling their own story. Kashmir has been a disputed territory ever since its erstwhile ruler, Raja Hari Singh managed to botch up the issues of its accession to either India or Pakistan during partition.

Haleema was separated from her husband after just a few months of matrimony, live with her aging father Ghulam Rasool Joo, whom she calls as Ab Jaan, and her son Imran. They are simple people, who have nothing to do with the unrest breaking out around them. There are, of course, the boys next-door who have grown up with Imran, who cross the border to join the insurgents.

Soon the military men come to their gates, searching for hidden insurgents; Ab Jaan's becomes the first death in the neighborhood of Notipora, a portent of times to come. One day Imran is picked up by the army on a flimsy excuse and just disappears, beginning nightmare for Haleema, days of searching all avenues for her son dovetailing into each other. Imran is portrayed as one of the many thousand youth who disappeared in the post -1989 chaos and ferment.

The marriage doesn't last long but does bear fruit in the form of Imran's birth that he very soon becomes the apple of his mother's eye and the light of his grandfather's life. As Imran grows up he becomes a helpless witness to the deplorable conversation of the place of his birth into a virtual garrison with myriads of paramilitary bunkers and army camps coming up. In the meantime Haleema's health deteriorates which puts the additional responsibility of looking after household chores on Imran's tender shoulders. Imran's schooling continuous as he sees militants, with their numbers swelling all the time, organizing themselves into a potent force. The fires his imagination, just as it did of an entire generation. The author of the novel describes in

detail the pain as well as tears that that the poor mother sheds while waiting for her son's return. Haleema, not knowing the whereabouts of her son, dies a new death every day.

Today's situation in Kashmir is to be keenly observed. On 18th Sep, 2016, Pakistan extremist attacked Indian Army Camp at Uri and killed 19 Indian soldiers. On retaliation, in the night of 19th Sep Indian soldiers crossed the border and destroyed 7 Camps of the extremes and killed 38 extremes including 2 Pakistani soldiers who were with the extremists' camp at that time. On 20th Sep, 2016, ten Pakistan trained extremist stealthily trespassed the Indian Territory and were shot dead by Indian soldiers. On 25th Sep, 2016, the Air Force station at Pathan Khot of Punjab state, Pakistan army attacked and killed 18 soldiers.

This is the real situation which continues right from our independence. During this entire period every person both men and woman had to struggle hard for their identity. The only compromise to the border dispute on the portions of Jammu and Kashmir between China, India and Pakistan is to abide by the Mc Mahan treaty signed in 1914 and Simla Accord, a treaty signed in 1960.

References

1. Ashcroft, Bill., Griffiths, Gareth and Tiffin, Helen. *Postcolonial Studies*. 3rd ed. Routledge, 2013. Print.
2. Bashir, Shahnaz. *The Half Mother*. Hachette India Local P. 2014. Print.
3. Butler, Judith and Spivak, Chakravorty, Gayatri. *Who Sings The Indian-States?* Oxford, UK, 1998. Print.
4. Leod, Mc, John. *Beginning Post-colonialism*. U of Manchester P, UK, 2000. Print.
5. Morris, Rosalind C. *Can the Subaltern Speak?* U of Columbia P, 1893. Print.
6. Nayar, K., Pramod. *Postcolonial Literature*. Dorling Kindersley, 1987, Print.
7. *Power Post-colonialism and International Relations*. ed. Chowdhry, Geeta and Nair, Sheela. Routledge, 2002. Print.

THE USE OF ICT IN TEACHING ENGLISH LITERATURE

Dr.Jadeeda Saleem

Assistant Professor of English, M.S.S. Wakf Board College, K.K. Nagar, Madurai

Abstract

Integration of ICT in teaching and learning process is a topic of interest to many researchers including education practitioners. Based on the use of ICT, it can be applied in different scopes such as curricular topics and teaching eye. The ICTs have changed the pace of teaching strategies to suit the goals of his materials and the needs of the students. It has a lot to offer to both the teachers and the students for the enhancement of their vocabulary and improvement of English Language skills. Technology has become a necessary resource in teaching and learning literature. It bridges the gap between professors and the students who were born in the digital era. Day by day different technologies permeate the process of teaching learning process and professors are trying to add value to students. Using web 2.0 technologies to support in-class learning may be the best option. Web 2.0 application could help increase responsibilities of students and enable them to learn outside the classroom and share knowledge with their peers. Teachers must combine knowledge of the ICTs with practicing of professional knowledge in order to bring innovations in the teaching and learning strategies to create student centred learning environment instead of teacher centred learning.

Introduction

Sri Satya Sai Baba quotes "Politics without principles, education without character, science without humanity and commerce without morality are not only useless but also positively dangerous." This quote highlights the necessity to develop and raise the standard of a teacher, at least for the students, as the students of today are millennium children. There is an escalation of demands of the students and these demands are unprecedented that there should be a change in the profession of teachers. As Walker McKenzie has pointed out "A new age demands a new age of paradigm" which was met by the use of ICT tools.

The use ICT in education is absolutely required. Integration of ICT in teaching and learning process is a topic of interest to many researchers including education practitioners. Based on the use of ICT, it can be applied in different scopes such as curricular topics and teaching eye. Motivation is the corner stone in the process of acquiring or learning a foreign language. Teachers of English around the world prefer some form of communicative teaching and learning rather than the traditional methods which dominate the teacher centred approach and neglect the students' skills. The ICTs have changed the pace of teaching strategies to suit

the goals of his materials and the needs of the students. ICTs have also given the students many opportunities to practice English in and out of the classroom. It has a lot to offer to both the teachers and the students for the enhancement of their vocabulary and improvement of English Language skills.

Use of ICT tools in teaching English Literature

ICT has been used in almost all fields of life including education. The term ICT encompasses various technologies that are used for facilitating communication such as cellular phones, radio, video, television, computers and satellite systems among others. Blurton opines that ICT is an acronym of the word 'Information Communication Technology.' It is a diverse set of technological tools and resources used to communicate and to create, disseminate, store and manage information. ICT has been publicised as potentially powerful enabling tool for educational change and reform, As Hartoyo stated, a computer is a tool and medium that facilitates people in learning a language although the effectiveness of learning depends totally upon the users. The need of technology innovation has brought the communication revolution and rapid development of technological application in teaching and learning

Nowadays ICT tools and approaches are being used widely due to their convenience, omnipresence, effectiveness and being economic. Some of these facilities are CAL (Computer Assisted Language) CALI (Computer Assisted Language Instruction) MAL (Mobile Assisted Learning) Digital Libraries, MOOCS, Virtual Classrooms, documentaries, digital storytelling, mobile applications and I-pads. ICTs are very stimulating because of the availability of the learning materials whether it is web based or CDs or mobile based. The student can learn at his own pace using VLE (Virtual Learning Environment) which are web based platforms. It allows the teachers and learners to manage and organise their work electronically. It makes it possible even for the parents to access these spaces to assess the progress of their children. Moreover, it reduces the social distance between the participants. A lot of online facilities are available on internet for the development of knowledge in literature of all countries. Some of them are e-guidance, e-tutoring, e-books, e-teaching, e-journals, e-magazine, e-library, online training etc. So it is necessary to use modern approaches and tools of ICT to develop better understanding and acquisition of knowledge in English literature among the students now.

According to Pete Sharma and Barney Barret there are several reasons for using technology in teaching English Literature. In addition to the fact that technology can be motivating it offers the possibility to work autonomously or interact and collaborate with others through synchronic and a synchronic guided activities. It also provides instant feedbacks on various tasks and exercises based on the literature taught. It can also provide fresh authentic and motivating materials directly usable from the internet. As No mass proves ninety-eight percent of the students believe that technology is an effective teaching aid and helps to improve their main skills and subskills.

Technology has become a necessary resource in teaching and learning literature. It bridges the gap between professors and the students who were born in the digital era. Day by day different technologies permeate the process of teaching learning process and professors are trying to add value to students. Using web 2.0 technologies to support in-class learning may be the best option. Web 2.0 application could help increase responsibilities of students and enable them to learn outside the classroom and share knowledge with their peers.

ICT is also helpful in the professional development of the teachers. A teacher can learn various skills with the help of ICT. He can do various certification programmes in English literature provided by famous educational institutions like Cambridge University, British Council and other reputed institutions. These programmes help in enhancing his capacity to teach English Literature and to make his subject content economic, easy and more comprehensible. A teacher can enhance his domain of knowledge in English Literature with the help of e-journals, e-library etc. that can be achieved only through ICT. He can participate in discussions and conferences with the experts so as to improve his knowledge and skills in literature through audio video conferences. It helps to learn innovative methods of teaching and to guide his students. It also helps in framing curriculum of English Literature and can study the curriculum of different countries which in turn helps to study the sociological and psychological issues related. Thus in every aspect of human life, technology plays a vital role and in education too. It has become a tool for making the learners innovative and also becomes a source of motivation to the learners towards learning. Teachers must combine knowledge of the ICTs with practicing of professional knowledge in order to bring innovations in the teaching and learning strategies to create student centred learning

environment instead of teacher centred learning.

Conclusion

ICTs are indispensable tools that facilitate the teaching and learning of English Literature. Because of its interactive and dynamic nature ICT has the stamina to meet the needs of the individual student by providing opportunities to direct his learning and to pursue information. A teacher can increase his domain of knowledge of English Literature with the help of ICTs which will enhance his teaching process. As Hawkins noted, "It is time to collectively change our approach to the learning process and particularly take advantage of the power of technology to improve learning outcomes, enhance economic opportunities, foster greater creativity, and realise the dreams of disadvantaged youth in developing countries." Technology cannot replace the instructor but it can provide innovative methods of teaching and make learning process a more enjoyable experience. The importance and impact of ICT on teaching and learning cannot be overemphasised as it has been acknowledged globally that the integration of ICT in teaching and learning has become indispensable in modern day learning and teaching environment. This is because of the major role it plays in the advancement and development of the frontiers of knowledge. This is more so as

the world is fast becoming a global village now. As Craig. R. Barret has pointed out, "with the help of technology teachers will be leaders in the transformation of Education in and around the world."

References

1. Blurton., C. "New Diversion in Education:" *UNESCO's World Communication* 1992- 2000, Paris: UNESCO 41 - 61
2. Erben, T. Ban. and Castaneda. *Teaching English Language Learners through Technology*. Newyork: Routledge.
3. Hawkins. R.J. *The Lessons for ICT and Education in the Developing World*.2002.
4. Koal, L. *Methodology of Educational Research* .Noida: Vikash Public House. 2009.
5. Nomass, Bassma. "The Impact of Using Technology as a Second Language." *English Language and Literature Studies*.3(1) 111-116.
6. Prensky, Marc. "Digital Natives, Digital Immigrants." *On the Horizon*. Bloomberg: MCB University Press.
7. Shukla, Satish Prakash. *Essentials of Educational Technology, Management and Action Research*. Agra: Agarwal Publications, 2013.
8. Sharma, P. and Barret. B. *Blended Learning Using Technology in and Beyond the Language Classroom*. Macmillan: 2007.

FELICITATION TO FRIENDSHIP IN LITERATURE

Dr.A.Muthu Meena Losini

Assistant Professor in English, Mother Teresa Women's University, Kodaikannal

Abstract

Everyone knows that February is the month of romantic love, rather it is the month of platonic love as well, and February is natural friendship. After basic needs, every human craves to be connected, we want to be seen, recognized, appreciated, encouraged and understood. That is possible only in the relationship: friendship. The roles of men and women have changed both at home and work. But out of all our relationships there is one that has remained constant: friendship. Friendship binds the relationship and it bridges the two entities and it's an eternal and internal bond.

This paper focuses on the theme friendship as the complex and simple, tender and hotter phenomena which has been depicted in the poems. In Poetry, friendship a theme repeatedly occurred throughout the poetic history. The poems explicitly picture the essential ingredients of friendship such as loyalty, generosity, trust and understanding. The fragrance and aroma of the friendship have been perceived through the eyes of literary personae. For the limitation of time and space, three poems have been analyzed. The poets are Shakespeare, Hendry David Thoreau, Robert Frost, William Blake, Gillian Jones and Khalil Gibran respectively. One could see how friendship has been adorned and crowned during their time. They differ in perception but they décor the relationship friendship through their poems.

Keywords: Friendship, Understanding, Sacrifice, Appreciation and Responsibility.

Introduction

Shakespeare has been best known for his plays such as comedies, tragedies, tragic comedies, and dramatic romances and historical. He accomplished greatness as a poet. One of his poems, Sonnet 104 talks about how friendship transcends time. The friendship remains intact despite the process of seasons.

"You'll never be old to me, beautiful
Friend, for as you were when first your
Eye I ey'd Three winters cold. Have
From the forests shook three summer's
pride
Three April perfumes in three hot Junes."
(Sonnet 104)

Shakespeare depicts his friendship for the fair youth in the above stated verse. He'll never be old to me, beautiful friend. The beauty remains in the same as he saw it in first at his lovely eyes. Eventually the nature has stripped off her beauty seasonally. Three cold winters have shed down the leaves off three proud summers; three beautiful springs have turned to three yellow autumns, all in the course of the seasons. Three Aprils, full of perfumed flowers have all burned into the hot Junes. But his young friend looks since the first day he saw him in his freshness and he is still fresh and green. Beauty is like the hand of a clock, creeps

away from the person slowly without notice. Similarly, his sweet beauty seems still but actually changing and Shakespeare's eye maybe deceived. Such greatest example of beauty was already dead that the future generation only could hear about that. However, Shakespeare explicates his experience of friendship, an everlasting and an eternal companionship.

"Friendship" by Henry David Thoreau

"I fain would ask my friend how it can be
But when the time arrives
Then love is more lovely
Than everything to me,
And so I'm dumb"

"When under kindred shape, like loves and
hates

And a kindred nature
Proclaim us to be mates
Exposed to equal fate
Eternally;" (Friendship)

"Friendship" by **Henry David Thoreau** is a rhyming poem. He conveyed his feelings, emotions and sentiments through this poem. He described love and friendship is on the same level and both are synonymous to each other. The poet has analyzed friendship from its roots and found out that they are equal and there is no difference between the two. To maintain a

relationship, love and friendship are equally important.

In 1841 Thoreau moved into Ralph Waldo Emerson's home. On 11 January, 27 year old John Jr. his elder brother by two years and his best friend died of tetanus. Consequently, Thoreau, the transcendentalist considers the essence of friendship that meant to be human and it connected us to our fellow human beings inextricably who are just as worthy of our sympathy and respect as our human friends. The day after his 40th birthday, Thoreau took a resolution for celebrating capital 'F' friendship as a center piece of the good life.

"I sometimes awake in the night and think of friendship and its possibilities of a new life and relation to me."

He reiterates that friendship renders him a new life and new relations. It is the greatest feeling in the world. Love is the base and it fevicals every relationship. It is a superior feeling that being loved and being a friend. Shakespeare states in one of his plays that better to be loved and lost than never to be loved at all. The person with love in his heart can attain anything in his life through sharing his love. The friendship and love be seen in relationship such as, two couples, between parents and their children, bosses and employee. But the love is incomplete without friendship. Certainly, in any relationship there has to be certain percentage of friendship in order to have a successful relationship.

Thoreau reiterates that Friendship is a blessing in disguise. One could have seen father, mother, brother and sister in one relationship, which is friendship. It never requires anything in return. A person is nowhere without friends. You are at ease with the company of friendship in spite of trials and troubles in your life. You can easily share your joy and sorrow or pain with your friends. They are your breath and backbone, and support us physically and mentally. A true friend loves unconditionally, supports and believes in you. Here the poet

correlates love and friendship; love and friendship go hand in hand.

Before a friendship grows, people are strangers. Henry David Thoreau captures how two strangers can become best friends through this poem:

"I knew a man by sight,

A blameless weight,

Who, for a year or more,

Had daily passed my door, yet converse none had had with him

... ..late in the wilderness

I shared his mess, for he had his hardships seen,

And I a wanderer been;

He was my bosom friend, and I was his".(I Knew a Man By Sight)

The poet immersed himself in the ocean of friendship. He explores that the roots of friendships are intertwined, inseparable and undetermined. There are no set rules to have a friendship. But friendship laid on the base of selfishness and lies may lead to the separation of friends. End of friendship means end of love. If there is no love, there is no friendship and vice versa.

William Blake, the historic English poet draws the wonderful imagery to show the importance of being open with our friends in his poem "A Poison Tree"

"I was angry with my friends:

I told my wrath, my wrath did end.

I was angry with my foe; I told it not, my wrath did grow".(The Poison Tree)

Blake's use of the metaphor 'the poison tree' demonstrates the importance of driving away the ill feelings and one could help preserve a friendship in this poem.

Gillian Jones demonstrates that good friends are a priceless gift to one's life. To have good friends we must be good friends. She lists out the qualities of true friend in her poem "A Friend":

"A person who will listen and not condemn

Someone on whom you can depend

They will not flee when bad times are here

Instead they will be there to lend an ear
 They will think of ways to make you smile
 So you can be happy for a while". (A Friend)

American poet Robert Frost expresses the value of his friendship through the short poem "A Time to Walk"

"When a friend calls to me from the road
 ...I thrust my hoe in the mellow ground
 Blade- end up and five feet tall,
 And plod: I go up to the stone wall for a friendly visit."

It details Frost's efforts to prioritise time to walk with friends over his work.

Friendship by Khalil Gibran

"And a youth said 'Speak to us of friendship'

Your friend is your needs answered.

He is your field which you sow with

Love and reap with thanksgiving.

And he is your board and your fireside.

For your come to him with your hunger,
 and seek him for peace." (Friendship)

"When you part from your friend, you grieve not; for that which you love most in him may be clearer in his absence, as the mountain to the climber is clearer from the plain."

"And in the sweetness of friendship let there be laughter and sharing of pleasures,

For in the dew of little things the heart finds its morning and is refreshed." (Friendship)

As a friend in need is a friend in deed, Gibran begins the poem by saying that a friend is a person who stands by your side when you need them. He compares friendship to the field where, when you sow with love and reap with thanksgiving. It means you treat them with love and care, and in return you will gain favor as an expression of thanks. As you sow, you reap, the friend will treat you in the same way you treat them, with love and care.

In friendship, you must respect their opinion and everything is shared among friends particularly any kind of joy and accomplishment invited in friendship.

However, the friend leaves you because of death or moving away to some faraway place, you will not grieve over the loss. Instead, you appreciate their attributes and you may understand them clearly as mountain to the climber is clearer from the plain. You must let your friends know the way you do certain things - which will help to bring both of you closer to each other when you are with your friends, you will seek him for hours to live instead of hours to kill, which reflects that you enjoy the time you spend with your friend.

In fine, these poems altogether reflect that the persona should be filled with happiness and pleasure. Friendship is a sweet thing that can be shared among friends. There little happiness and bliss in life facilitate our life much more interesting and fruitful. The poem tells us the importance of true friendship and their prominent role in everyone's life. Everyone undergoes the real experience of being loved in the relationship of friendship. It implies that everyone needs a friend to share with and to care for them. The persona might have lost a friend to share time with and he reflects that how sweet and fruitful the friendship is in the poem.

Ultimately Friendship and Friends understand each other. Friends are sacrificial. Friends show concern and console us when we are depressed, and we could escape depression. To understand and to be understood are the two qualities of friendship. To conclude, the poems of Shakespeare, Thoreau, William Blake, Gillian Jones, Robert Frost and Khalil Gibran talk about different aspects of friendship and the touching concepts of friendship.

References

1. [https://www. Good reads. com thoreauhendrydavid.pbworks.com](https://www.Goodreads.com/thoreauhendrydavid.pbworks.com)>page
2. Friendship ix by Khalil gibran- the evolution of poems.
3. Hello poem. Blogpet.com>2014/4
4. Jainco ed. Selected Great Poems, Jainco Publishers, Delhi: 2010

VICTORY OF WILLPOWER OVER WEAKNESS: ANITA NAIR'S THE BETTER MAN

Dr.J.Reddy Pavani

Assistant Professor, Department of BS & H, School of Engineering & Technology, Sri Padmavati Mahila University, Tirupati

Abstract

Anita Nair's debut novel The Better Man presents the obstinate relationship between a son and dominant father. It is an introspective story of a long-repressed man who learns, in the course of life, that the respect for others is worth nothing when one doesn't respect one's self.

In this novel one can trace 'repression' one of the elements of psycho analytical theory and how it affects the protagonist Mukundan over the years. Nair uses the character Bhasi who helps Mukundan to come out of his misery and recognizes that his explanations for his fears are indefensible. Yet one can realize that Bhasi merely is a catalyst in the effort. The stimulation of self- understanding is an essential part of Indian philosophical and theological systems. The phenomenological perspective can be observed in the novel through which Nair elucidated the situation of Mukundan. The object of phenomenology, namely intentionality, bears a superficial resemblance to what is sometimes known as 'inner experience'. Self-esteem, as presented in Anita Nair's novels, however, is different from the religious self-realization. Self-discovery here is more a guidance for assertion and realization of one's own interests, certainly not egocentric in the narrow sense. One can see the struggle of the protagonists as heroic attempts that finally bring glory to the individual and add dignity to the spirit of freedom.

Introduction

Mukundan, the protagonist comes back to his town Kaikurussi to settle down after retirement and still feels that his life is still in the grip of his tyrant father, Achuthan Nair, whom he was constantly apprehensive of. Achuthan Nair betrayed his wife Parukutty amma Mukundan's mother for another woman 'Ammini'. Mukundan departed the village at the age of 18 to escape his tyrannical father, Achuthan, and left his docile mother to deal with her violent, adulterous husband. Mukundan is haunted by a sense of failure for having abandoned his mother, for not living up to his still alive and domineering father Achuthan Nair's expectations. He even starts having hallucinations of his mother's apparitions. His mother is said to have tumbled down from the steps and died yet there is an indication that she was murdered, presumably by her own husband. Mukundan starts believing that he's indirectly responsible for his mother's death. In this novel one can trace 'repression' one of the elements of psycho analytical theory. "Repression" in psychoanalysis, the process whereby the conscious defends itself against unwelcome

thoughts, impulses, and ideations rising up from the unconscious. (Ian Buchanan, 406)

Mukundan had several bitter experiences with his overbearing and led an uneventful life during his childhood. Achuthan shatters his child's fantasies and plans, to become a celebrated author. Achuthan commands his son saying "banish that thought from your mind." (9) He is very specific in weakening his son and holds a mirror up to Mukundan what will happen if he keeps on composing. "No son of mine is going to waste his life trying to be a writer. Do you understand?" says Achuthan." (10) Achuthan humiliates his son by "tearing the sheets into several pieces". (16) That experience was so devastating that Mukundan never ever attempted writing anything but letters and official reports. As a result, Mukundan does not want to keep the memories alive, all the time. Achuthan influenced his son's entire life very strongly for instance "when he [Mukundan] began to live alone and no longer had to fear his father's wrath, Mukundan still could not bear to read a book. It caused too many inexplicable emotions to surface." (18) One can understand that his father's prevention of him from becoming a

writer is a horrible trauma experienced by Mukundan since his childhood. Mukundan actually wants his father to feel proud of him which is revealed by Mukundan's dream in which his father asking the rhetorical question: "I'm proud of you, my boy. Who did I say I'm proud of?" (21) though Mukundan has never heard these words from his father. After having dreamt of that, tears welled up in Mukundan's eyes.

The blessing, by Gary Smalley and John Trent, is written from a Christian perspective using biblical illustrations, and deals with seeking parental approval, i.e. blessing, or in the case of abuse, losing out on parental approval by intent or ignorance. "All of us long to be accepted by others. While we may not say out loud 'I don't care what other people think about me', on the inside we all yearn for intimacy and affection. This yearning is especially true in our relationship with our parents". (9)

Despite the continuous rebukes Achuthan attacks him physically, if he doesn't satisfy with his son's answers. "Paru Kutty! he hollered at the top of his voice. 'Look at your wonderful son, sniveling and standing in his own piss. He can't even take a few blows on his skin without piddling in his pants". (71) Consequently he decides to escape from his house by acquiring the job of a clerk in Trichy. When Mukundan gets a job in Trichy the evening before he left his mother pleads him by holding his hand "take me with you, son. I am so unhappy here." (31) Obviously, these words have a long last effect in his mind that affected his mind to a great extent. He does not take his mother with him though she pleads with him to take away and even conveniently forgets his cousin, Meenakshi, who had always entertained a desire of marrying him. All these factors prove that Mukundan is basically an escapist who fails to undertake responsibilities or is afraid of his ruling father whose approval he always expects for his actions. On his return to his ancestral house, he is haunted by his mother's apparition

which he believes wants to kill him for not taking her along. Through constant flashbacks the readers get to know about the past of Mukundan. He is forced to relive the memories of his childhood days which were interspersed by terrifying moments. One can observe the blend of magical realism in this novel and it is a kind of literature that aims "to describe a reality in which the magical is part of everyday life and not an extraordinary dimension". (Ian Buchanan, 303) With this approach reader can delve deep into the psyche of Mukundan and understand how deeply he was affected by the guilt of not saving his mother and it is simply doesn't go beyond the reality.

According to Forward

Whether adult children of toxic parents were beaten when little or left alone too much, sexually abused or treated like fools, over protected or over burdened by guilt, they almost all suffer surprisingly similar symptoms; damaged self-esteem leading to self-destructive behavior. In one way or another they almost all feel worthless, unlovable and inadequate. (Toxic Parents, 6)

It is certain that there are many forms of abuse, some so simple that they are hard to recognize as abuse except in long term repercussions. Yet the loss of self-esteem will affect the abused person for entire life and may even impact society in a dramatic way. One can observe the impact of childhood abuse throughout the life of Mukundan. Achuthan is insensible to his son's needs and feelings. It is always same without a flicker of difference in the course of Mukundan's life which is highlighted by the following quotation: "There had always been a chasm between them. The death of Mukundan's mother had only further deepened this ravine of mistrust. Mukundan couldn't forgive him for abandoning his mother and humiliating her". (84) Yet he is unable to rebel against his father, thus subjected to repression.

Mukundan has spent several uneasy nights haunted by his past after returning to his ancestral house. He imagines the apparition of his mother questioning him whether he was right in his decision of leaving her alone there. Unable to bear these lonely, horrifying nights he eventually accepts the treatment of Bhasi, who knows that more than medicines something else is to be done to cure Mukundan of his fear, to make him discover his potential, to make him a 'better man'. It is then Bhasi takes him to the attic in Mukundan's house and asks Mukundan to get inside an old, huge, jar. Here the jar can be compared to metaphorical womb, within which Mukundan crouches, signifying the prenatal position. Then Bhasi questions Mukundan how long he will run away from himself and says that it is high time he got rid of the ghosts of the past completely from his mind. Thus Mukundan has a new birth when he emerges out of the jar. It is observed the journey of his soul towards self-discovery has been initiated by Bhasi. Nair uses the character Bhasi who helps Mukundan to come out of his misery and recognizes that his explanations for his fears are indefensible. Mukundan has at least partly overcome his fear of his father and starts rebelling against his father. It is evident with the incident when Mukundan was writing a complaint letter to electricity department as usual his father mocks at him by saying him to give a bribe to lineman otherwise he'll be sitting in dark.

Achuthan Nair chortled in malicious glee. What will you be sitting in? 'In Darkness', ... Then his mouth twisted, 'But what's new about that? My life has always been shadowed by your tyranny'. ... Achuthan Nair rose from the chair furiously. ... Mukundan stared back at his father. For the first time in his life, he realized he was at least a head taller than his father. For the first time, he saw his father for who he was. An aged bully. A has-been despot. An old man clinging to the ghost of his past glory. (203)

Mukundan felt a little leap of joy and realized that his father no longer ruled him and he can be anyone he wants to be. The fact is Mukundan has never tried to overcome that trauma and he is almost 60 years old when he eventually takes great pains in the process of getting over his personal conflicts. According to Alice Miller "What is described as depression and experienced as emptiness, futility, fear of impoverishment, and loneliness can often be recognized as the tragedy of the loss of the self, or alienation from the self, from which many suffer in our generation and society." (Prisoners of childhood, 30)

In spite of Bhasi's empathy for him, Mukundan betrays Bhasi when he looks for his negotiation to fight against Power House Ramakrishnan. When Bhasi declines to offer his land, Power House Ramakrishna threatens that he must leave the village, a place where he loves to live his life. Being the richest and powerful man of the village, Power House Ramakrishnan is capable of doing so and it is clear to Bhasi also. So, Bhasi turns to Mukundan to mediate on his behalf. Mukundan embarks to spare Bhasi's land however is totally won over by Power House Ramakrishnan who makes Mukundan a member of community hall and makes him feel important. Mukundan likewise withdraws himself from Anjana, a married teacher, whom he loves and wants to get married.

It is remarkable that even Achuthan has to face insults from Ammini's daughter Shanta who treats him with resentment and anger. Achuthan wonders saying "I gave her everything I could. Love, money, my time and attention. Why then is she so angry all the time". (258) It is clear that he rules Mukundan because of his weakness only. Yet Mukundan takes care of his father by providing things whatever he needed. After long suffering when Achuthan could no longer bear Shanta's behaviour he finally makes up his mind to go to Mukundan. But within a month he reverts into

a confused malevolent child. Mukundan felt sorrow cloud his anger. Now it doesn't matter for Mukundan how his mother had died. "His father was no longer who he was. Every part of him was caught in the machinations of time...A body that bore the stench of rot. A Conscience that tormented every breath he took. Pricking, prodding, reminding, torturing, so that there was no escaping his past". (341)

After his father's death he felt completely lonely. That was the high time he faced the truth about himself. He was to discover that who was he, whether he is better than his father or mere extension of who his father had been? The thought twirled in his mind.

Mukundan walked into the bathroom and examined himself in the mirror. He stared at his reflection, aghast. The nakedness of his self challenged him unabashedly. He saw for himself who he really was. A creature who had hidden his inadequacies by using his father's domineering methods as an excuse to explain his own weakness of character. ... Selfish, insensitive, brutal, incapable of loyalty or love... (344)

As Forward opines, "Understanding is the beginning of change. It opens new options and choices. But seeing things differently is not enough. True freedom can only come from doing things differently." (Toxic Parents, 180) Used to living in his father's shadow, Mukundan is made to realise that his father inspired respect, for at least he had the "courage of his convictions", a recurrent motif in the novel. The revelation comes when his childhood servant Krishnan Nair reproaches him, saying, "When he (Achuthan Nair) believed in something he stood by it no matter what the world thought of him. Do you have that courage ... If you think you are a better man than your father, let us see it. You can't use him as an excuse for your ineptitude any more". (343) He was shocked by the tone of voice which has never used by Krishnan Nair. "He could no longer hind behind the layers of self-

deceit that had been the costume he had worn o fit the role he thought he had been given." (344)

Mukundan's escape from the unpleasant memories of his mother's death and teenage love, inferiority complex and fear towards his father Achuthan Nair, his love to a married school teacher Anjana and bonding with painter Bhasi, are crucial in his growth of becoming a better man. Realization dawns on Mukundan after his father, Achuthan Nair's death that makes him understand how purge his life is and to move on without either Bhasi or Anjana. He is tormented by both remorse and guilt after realizing he was no better than his father whom he had despised all his life, eventually this realization transforms him really a better man. Thus Mukundan decides to make up for what he has done to Bhasi and Anjana. He gives Bhasi his very own bit land and looks for Anjana's absolution. From a particular and dull man lacking in courage to take even the slightest of risks, he becomes a man capable of finding love and bliss. Gradually, Mukundan discovers the differed lively shades of life. Later, at the end of the novel Mukundan reclaims his self-esteem and emerges from the shadow of his father's personality to become a better man.

In the novel one can trace the phenomenological perspective through which Nair elucidated the situation of Mukundan. The object of phenomenology, namely intentionality, bears a superficial resemblance to what is sometimes known as 'inner experience'. This is because it is only available via reflection, i.e. after the fact. (Ian Buchanan, 366) One can see the struggle of the protagonists as heroic attempts that finally bring glory to the individual and add dignity to the spirit of freedom. As Gardner Murphy believes, "Self is a center, an anchorage point, a standard of comparison, an ultimate real. Inevitably, it takes its place as a supreme value." (Personality, 536) The novel is a story of human nature, its self-centeredness, the playoffs that the mind plays

on itself and the redemption that happens when it faces its own failures and overcomes them.

References

1. Buchanan, Ian. *Dictionary of Critical Theory*. New Delhi: Viva Books, 2011. Print.
2. Forward, Susan. *Toxic Parents*. New York: Bantam, 1990. Print.
3. Krishna, Niyathi R. "Land and Legacy as Means of Eco feminist empowerment In Anita Nair's *The Better Man*". New Academia. Vol. III Issue III, July 2014. ISSN 2277-3967.
4. Miller, Alice. *Prisoners of Childhood*. New York: Basic books, 1981. Print.
5. Murphy, Gardner. *Personality*. New York: Harper, 1947. Print.
6. Nair, Anita. *The Better Man*. New Delhi: New Delhi: Penguin Books, 1999. Print.
7. Narsimhan, Raji. *Sensibility under Stress*. New Delhi: Ashajanak Prakashan Publishers, 1976. Print.
8. Smalley, Gary & John Trent. *The blessing*. Nashville Tenn.: Nelson publishers, 1986. Print.
9. Verma, Sunita & Dr. Sarita Rana. "Self-Discovery and Sanguinity in the Novel *The Better Man*" South Asia Journal of Multidisciplinary Studies. Vol. 1, No.-6 July 2015. ISSN: 2395-1079.

DALIT LITERATURE

B.Shiva Kumar

Assistant Professor, Maharani's Science College for Women, Bangalore, Karnataka

Abstract

Today Dalit literature tends to be more realistic as in the expression of the first-hand experiences which the dalit had been confronting in their life. Therefore, it is parallel to life. It opposes exploitation and oppression and craves for social equality and economic justice. It is a movement to bring about social change. Dalit Literature acquaints people with evils of caste system and untouchability in India. It is also related to principles of negativity, rebellious and champions the cause of humanity and equality among men rising voice against evil customs of discrimination prevalent in society. Thus It also tries to undermine caste system in India and is revolutionary in nature. One must admit that it has left an indelible impression on the Indian literature in general. Dalit literature has a great historical significance. The causes and effects leading to age-old existence of oppression and despair of the lives of marginalized class of nations vast population are also observed in many other parts of the world.

Introduction

Dalit literature is a literature written by the Dalits about their lives. Dalit literature forms an important and distinct part of the Indian literature. It is often composed with African-American literature especially in its depiction of issues of racial segregation and injustice as seen in slave narrative. Dalit literature is one which acquaints people with the caste system and untouchability in India. It matures with a social point of view and is related to the principles of negativity, rebellious and loyalty to science, thus finally ending as revolutionary.

One of the first Dalit writers was Madara Chennaiah an 11th century cobbler-saint who lived during the reign of Western Chalukyas and who is also regarded by some scholars as the "father of vachana poetry." Another poet finds mention is Dohara Kakkaiah a Dalit by birth, whose six confessed poems survive. The origin of Dalit writing can also be traced back to Buddhist Literature; Dalit Bhakti poets like Gora, Raides, Chokha mela and Kannamela and the Tamil Siddhas or Chittars (6th to 13th centuries) many of whom must have been Dalits going by hangis graphical accounts like periyaparanam. (12th century) But it was after the democratic and egalitarian thinkers such as Sree Narayan Guru, Jyotiba Phule, B.R Ambedkar, Iyothay Thars, Sahodaran Ayyappan, Ayyankali, Poykayil Appachan and

others congenitally articulated the sources and modes of caste oppression that modern Dalit writing as a distinct genre began to emerge in Indian Languages.

Most of the marginalized groups all over the world have a similar system of suppression but the titles are different as per the class divide. In India it was under the pretext of the caste and in the western world it was under the name of the Race. Inequality was the main source of this marginality which led to insecurity, injustice and exploitation, marginalized sections were always on the periphery and distanced from the power centers. In this research work the main objective is to draw similarities between the politics of caste and race in India.

Dalits were always on the marginalized 'other' side of the Indian Society so when they started voicing after centuries of silence about themselves, we have the literature depicting assertion of human rights self pride, revolt against social injustice, chronicles of personal and collective suffering and hopes and aspirations for a new society devoid of discrimination. Dalit Literature is literature about Dalits that are about Dalits. Dalit (oppressed or broken) is not a new word. It was used in the 1930s as a Hindi and Marathi translation of 'depressed classes' a term the British used for what are now called the

Scheduled Castes. In 1970s the Dalit Panthers exploited politically, economically and in the name of religion. So Dalit is not a Caste. It is a symbol of change and revolution. The primary motive of Dalit literature is the liberation of dalits, the struggle against casteist tradition has a long history. some of the important writers whose writings will find a place are Maharashtra Devi, Namdeo Dhasal, Daya Pawar, Arjun Dangle , Sachi Rantray, Rabi Singh, Basuder Sunami Bama, Abhimani, Poomani, Inyan marku, Mangal Rathod, Neerave Ptel, Perumal Murugan, Palamalia, Sudhakar and others.

Modern Dalit literature is detected in 1969 with the article "Discussion literature of Dalit: Consciousness Direction and inspiration. In Mulkraj Anand Untouchability Dalit is a group of people traditionally regarded as untouchable, dalits are mixed population, consting numerous castes from all over the world. Like the character of Bakha only through the education Dalits can improve their life style or change their awareness about their capacity. Coolie is the story of Munoo a hill by who by a quick of fate is made to leave his idyllic village in Kangra villally. Insearch of a means of livelihood and with a nave dream of seering a better world. When Munoo is knocked down by the car of an anglo-Indian women who takes his to simla as her servant. If the forth world emerges in the world map then its literature would be the Dalit literature which is no structuredor entertaining like the ones conforming to Bhraminical ideological theories. Contemporary main stream literature might not find it suitable but this literature was the realistic reflection of those oppressed classes.

In 1993, "Dalit sahitya (literature) transform into "Ambedkari Sahitya "After the name of its modernage and insipiration Ambedkar. In a

society, the Dalits were demographically sidelined and their writings did not bother on romanticising the issues but resisted it strongly, he observed. The writings may not be imaginative but were able to make the world sit and think.

Dalit literature questioned the main stream literary theories and upper caste ideologies and explored to neglected aspects of life. Dalit literature is experience-based. This anubahava (expensive) precential over anumaria (speculation) Thus to Dalit writers, history is not illusionary or unreal as Hindu mate physical theory is not illusionary or unreal as Hindhu metaphysical theory make one to believe. That is why authenticity and liveness have became hall marks of Dalits literature. Unfortunately dalit have been seen too many expensive total revolutionaries to be happy with such formulations, especially when Dangle adds; "class antagonian of the marxist model does not exit in India But perhaps what was more striking was their indifference towards the whole question.

Conclusion

Dalit Literature is precisely that literature which artistically portrays the sarrows, tribulations, slavery, degradation, redicule and poverty endured by Dalits. This literature is but a lofty image of grief.

References

1. [https://en.wikipedia.org/wiki/Dalit literature.](https://en.wikipedia.org/wiki/Dalit_literature)
2. [www.dalit studies. Org.in//](http://www.dalitstudies.org.in/)
3. Dangle Arjan: ed poised bread: Translations form.
4. Modern Marathi, Dalit Literature

UNPALATABLE VERITIES: THE QUEST FOR IDENTITY IN R S THOMAS' WORKS

Dr.Mary Paul Chakkachamparambil

Associate Professor in English, Prajyoti Niketan College, Pudukad, Thrissur, Kerala

Abstract

The quest for one's identity is a life-long one that has informed the dynamics of human nature since time immemorial. One of the most important poets of the post-war period, R S Thomas, has more than twenty volumes of poetry to his credit. In addition to the body of poetry, Thomas also has prose articles, lectures, interviews and an autobiography. Ordained a priest in 1937, Thomas spent most of his life serving in various parishes, in and around Wales. His themes that span a wide range include the disappearing ways of man; existential questions of identity, pain and meaning; environmental issues; patriotic concerns and man's relationship with God. Vivid insights shine out of Thomas's poems and prose works like stars from an intensely sceptical darkness, as he makes palpable in as concrete a way as possible, the thorniest of abstractions. This paper delineates the co-relation of his traumatic birth and his search for identity, a quest which informs the vast corpus of his works. His keen intellect and sensitive appraisal of conflicting impulses and his relentless and ruthless pursuit of truth, prevents him from being able to do away with them. The study is significant in that it searches the "furious interiors" of a tormented man, who draws his gift from the torment.

Keywords: Trauma, No-one, Some-one, Identity, Wholeness.

Introduction

A poet of the unresolved tensions with which an adult sensibility has to cope, Ronald Stuart Thomas (1913-2000), the Anglo-Welsh poet voices a sensitive, imaginative awareness in lines that often move the readers to tears. The vast corpus of his poetry is a relentless inquiry into unpalatable verities, confronting uncertainties, ambiguities and the equivocal and paradoxical nature of our life experiences. His early poems, which are embedded in regional concerns, serve as a scaffold to the spirit and pave the way for the later poems where he wrestles in existential agony probing the presence of a "hidden God." Brian Morris claims that his poetry "takes its origin from dissatisfactions, it broods and breeds in discontent, it is essentially a poetry of search" ("The Topography" 57). Opposed to the materialistic ethic of the present age, he embraces religion, Welsh nationalism and natural phenomena. Philosophical reflections on the cosmic sweep of time, on human and natural history, contemporary poets and philosophers, the process of poetic composition and the language of poetry rounds up an impressive poetic career that spans a period of more than five decades.

Objective and Methodology

This paper delineates the co-relation of his traumatic birth and his search for identity, the oscillation between being a no-one and a some-one, a quest which informs the vast corpus of his works. An analytical method has been adapted in this paper. The poems and prose pieces of R S Thomas have been the primary source of information. Some poems have been analysed in detail, while others have just been mentioned in support of the argument. This approach is supported by critical commentary and incorporates cross-references to other works that have a significant bearing on the argument.

Birth

Thomas describes his birth in the opening prose passage of *The Echoes Return Slow* in a mechanical and impersonal manner.

Pain's climate. The weather unstable. Blood rather than rain fell. The woman was opened and sewed up, relieved of the trash that had accumulated nine months in the man's absence. Time would have its work cut out in smoothing the birth-marks in the flesh. The marks in the spirit would not heal. The dream would recur,

groping his way up to the light, coming to the crack too narrow to squeeze through. (2)

His complicated birth due to the fact that he was a breach baby crystallizes in "pain's climate." The problem of human pain becomes a lifelong subject to be explored in his poetry, prose and lectures. The wounds inflicted on the sensitive child during childbirth, become the source of poems including "Ap Huw's Testament" (PS), "Welsh" (BT), "The Boy's Tale" (BT), "In Memory" (WI), "Album" (F), "Salt" (LP), "Roles" (EA) and "It Hurts him to Think" (WW). In "Petition" (H'm), he acquiesces to "seeking the poem / In the pain" (7-8).

Influence on his Works

Kierkegaard's description of the poet as "...an unhappy man who hides deep anguish in his heart, but whose lips are so formed that when the sigh and cry pass through them, it sounds like lovely music" (Either/Or 43), can be recalled here. J. P. Ward writes that Thomas's poetry often "indicates a strong character covering a deep hurt" (7). Thomas himself seems to confirm this observation in "To a Young Poet" (BT):

From forty on
You learn from the sharp cuts and jags
Of poems that have come to pieces
In your crude hands how to assemble
With more skill the arbitrary parts
Of ode or sonnet, while time fosters
A new impulse to conceal your wounds
From her and from a bold public,
Given to pry (11-19)

In an autobiographical essay published in 1986, Thomas has also focused on the problem of physical pain encountered both by the mother and child during a difficult delivery. The lack of self-esteem and the unworthiness that was to haunt him for the rest of his life is closely related to his ambivalent attitude to his body, cruelly described as "the trash that had accumulated nine months" (ERS 2). "Age" (PS),

considers a man's failure to realize the possibilities of being. In "A Life" (EA), Thomas again recalls the spiritual wounds that inflicted him: "A Narcissus tortured / by the whispers behind / the mirror" (10-12). This poem gathers together elements of Thomas's persona, that are transformed into poetry:

Lived long: much fear, less
Courage. Bottom in love's school
Of his class; time's reasons
Too far back to be known.
.....
..... Saving his face
in verse from the humiliations prose
inflicted on him. One of life's
conscientious objectors, conceding
nothing to the propaganda of death
but a compulsion to volunteer. (1-4, 16-21)

The harsh criticism, evident throughout Thomas's work, with which he lashes out at himself and others, indicates the sense of inadequacy that haunts him. The lack of identity of the newborn also finds mention in the poem, facing the opening prose passage, in *The Echoes Return Slow* where he describes himself as "time's changeling" (2) who has "no name" (1).

This preoccupation with the feeling of being a "no-one," can be traced elsewhere. As a student at the University of Wales, Bangor, Thomas feels hurt when mocked by classmates: "'Who does he think he is?' was the murmur he would hear from time to time. But he didn't know who he was. He was no-one" (38). After the birth of his son, Thomas asks, "How can no-one be a father to someone?" (56). Thomas's main autobiographical work written in Welsh is titled *Neb*. The Welsh word *neb* is ambiguous. *Neb* in Welsh actually means "someone." It also means "no-one." In connected speech, it means "someone." In colloquial speech - or titles - when the word is cut adrift from syntax, *neb* has the negative overtones of "no-one." This preoccupation with his elusive identity is evident in his poetry.

In the interview conducted with Ned Thomas, Thomas states that people thought that he was joking, or being falsely modest, when he entitled his autobiography *Neb*. He explains his choice of the title and claims: "I don't think that a really creative being should try to wear a persona. . . . A creative person must be so open to experience and impressions, so alert and critical of the ideas coming to him that he is not conscious of his own existence as a person" (29-30). The poetic medium enables Thomas to explore the idea that a person can adopt many different, often antithetical personalities.

In the autobiographical essay published in 1986, he refers to Keats's negative capability. He claims that perhaps it was such a negative capability in himself that made it difficult for him to believe in a separate individual existence. He acknowledges that the realization, at times, that he doesn't really know who he is, can be bewildering (313). Marie-Thérèse Castay describes R. S. Thomas's poetry as sustained by a "tension between the self and . . . the consciousness of being nothing . . ." (147). Thomas's understanding of his self is grounded in partial knowledge. The exterior racial, cultural and geographical factors define limits and set boundaries in attempts for definitiveness. The inner uncertainties of the mind signify the darkness of unknowing. The oscillation between opposite poles within himself is recorded in *The Echoes Return Slow*. Here he speaks of "his quarrel with himself" (ERS 112) which leads to his being "not sure of where / I belonged" (ERS 29) and the dilemma of having "a will of iron, perforated / by indecision" (ERS 59). Thomas refers to his mind as "this dark pool I / lean over" (ERS 71) and writes of probing that dark pool in the disturbing image of

putting my hand
down, groping with bleeding
fingers for truths too
frightening to be brought up. (13-16)

The individual's struggle to realize his full potential in the midst of the tug-of-war between the flesh and the spirit is captured in "The Mountains," in the image of the "rare flowers" that are just beyond reach. However, though hazy and distant as the future seems, the poet can discern a faint outline of the sojourn he had embarked on. In an uncollected poem of 1973, called "Autobiography," Thomas wonders whether he has a destination.

And I am not present
as yet.
Could it be said, then,
I am on my way, a nonentity
With a destination?
What do they do
Waiting for me? They invent
My name. (1-8)

The inkling that there is a destination, though opaque at present, and it will be reached at a certain point in future lurks throughout his journey towards self-discovery. In his autobiography, Thomas explicates his reaction to the sight of his shadow falling on the sixty-million-year-old pre-Cambrian rocks at Braich-y-Pwll. Gazing at his shadow on the pre-Cambrian rocks, while residing at the Llyn peninsula, Thomas is conscious of his insignificance and of the discrepancy between the formidable age of those formations and the fleeting nature of man's existence on earth. Nevertheless, he is also filled with awe that ". . . he had always been there, part of the unbroken chain of being" (78). He describes himself as "a no-one with a crown of light about his head" (78), going on to explain (quoting a verse from Pindar) that man is filled with glory when ennobled by God's grace.

Thomas does not project himself as a "no-one" or a "some-one." He explores the possibility of being both at the same time and believes that both can co-exist simultaneously in the human psyche. Thomas himself claims with respect to the choice of *Neb* as the title of his autobiography, that he would not have been

asked to write an autobiography, if he really had been a “no-one” (qtd. in Davies, *Autobiographies* xiii). Davies reiterates: “Only a writer who knows, at a deep impersonal level, that he is *someone* can afford to call himself ‘no-one’” (xiii).

The outer world that Thomas explores is that of the harsh Welsh countryside, where he ministered to the peasants for many years. Dynamic tensions between belonging and not belonging, between “Welshness” and “Englishness” and between belief and uncertainty can be discerned in his poetry.

Later, observation gives way to introspection as he delves into the inner terrain of the mind, and the search for an elusive God fills out the canvas of life. The search for his identity gradually merges with the search for God. “. . . Thomas’s search for the self becomes grounded in a larger and somewhat mysterious spiritual context almost Whitmanesque in its dimensions. But we can also see developing in Thomas’s search for the self a unification with the more particular search for God” (Morgan 37). The peace that floods his soul, when he is in a state of contemplative silence, leads to a process of healing. In his autobiography, *Neb*, Thomas refers to his identity in the world as being “neither inside nor outside, but on the border between the two, a ready symbol of contemporary man” (78). The painful consciousness of his insubstantiality is counterbalanced by sudden moments of revelation that God has not forsaken him. The fusion of the human and the divine in the divided self, which can lead to a consolidation of the self, is also portrayed in the first poem of *The Echoes Return Slow*. The two wellsprings of his poetry – his wounds and their healing – form a kind of dialectic between reality of the fragmented self and the hope of recovery.

Interpretation and Conclusion

Ambivalence is built into the human psyche, which is forever striving towards

individuation. Individuation refers to the process of becoming an individual. The search for identity in all its deeper, personal, moral and historical significance entails an attempt to harmonise the heterogeneity that recurs in almost every area of human activity. The quest for a deeper sense of identity underlies Thomas’s poetic project. The poet writes to satisfy “my own personal quest for enlightenment. I work out in a poem my way towards the truth” (qtd. in Markham 139). In his autobiography, Thomas has evinced similar sentiments: “. . . a poet is a chameleon. His privilege is to be able to change his mind and his attitude. For an honest person, it isn’t possible to hold always to the same position” (79). The painful issue of identity and belonging that revolve around his traumatic caesarean birth become part of his quest for wholeness; a search to be found at the heart of much of Celtic poetry. A. M. Allchin, in his book *Praise Above All: Discovering the Welsh Tradition*, states that much of Celtic poetry is:

. . . a protest against a whole Christian culture, Latin and to some degree Greek, which rather sharply divides sacred from secular, priestly from poetic, grace from nature and God from humanity, on behalf of a world view which sees these things as very closely interrelated in ways which sometimes fascinate us and sometimes disconcert us. (10)

This bond becomes meaningful when contemplated from a wider point of view, in which the material and the spiritual do not function on contradictory terms, but rather are complementary to each other. Thomas’s poetry seeps from sources where the hidden contraries of life strive to maintain a balance. His stubborn persistence in pursuing this ambiguous reflection on life is mentioned in his letter to D. Z. Phillips, where he claims to be “trying to operate on as many levels as possible . . .” (qtd. in Phillips ix). This perennial thirst for the truth, even if it is unpalatable, has always led to a

deeper perception of the self, how it came into being and how it can evolve further.

References

1. Allchin, A. M. "An Inexplicable Note of Hope." *New Welsh Review* 1993: 10-14.
2. Castay, Marie-Thérèse. "The Self and the Other: The Autobiographical Element in the Poetry of R. S. Thomas." *The Page's Drift: R. S. Thomas at Eighty*. Ed. M. Wynn Thomas. Bridgend: Poetry Wales, 1993. 119-147.
3. Davies, Jason Walford. Introduction. *R. S. Thomas: Autobiographies*. London: J. M. Dent, 1997. ix-xxxiii.
4. Kierkegaard, Søren. *Either/Or: A Fragment of Life*. Vol. 2. Trans. Walter Lowrie. Princeton: Princeton UP, 1944.
5. Markham, Rosemary. "Why the Most Famous Welsh Poet Writes in English." *Contemporary Review* 264.1538 (Mar. 1994): 139-142.
6. Morgan, Christopher. *R. S. Thomas: Identity, Environment, and Deity*. Manchester: Manchester UP, 2003.
7. Morris, Brian. "The Topography of R. S. Thomas." *Miraculous Simplicity: Essays on R. S. Thomas*. Ed. William Davis. Fayetteville: U of Arkansas P, 1993. 47-60.
8. Phillips D. Z. Preface. *R. S. Thomas: Poet of the Hidden God: Meaning and Mediation in the Poetry of R. S. Thomas*. Basingstoke: Macmillan, 1986. ix-x.
9. Thomas, Ned. *'The Welsh Extremist': a Culture in Crisis*. London: Gollancz, 1971.
10. Thomas, R. S. *Autobiographies*. Ed. and trans. Jason Walford Davies. London: J. M. Dent, 1997.
11. ---. "Autobiography." *Wave* 7(1973): 36-37.
12. ---. "Autobiographical essay." *Contemporary Authors Autobiography Series*. Vol. 4. Ed. Adele Sarkissian. Detroit: Gale, 1986.
13. ---. *Between Here and Now*. London: Macmillan, 1981.
14. ---. *Experimenting with an Amen*. London: Macmillan, 1986.
15. ---. *Frequencies*. London: Macmillan, 1978.
16. ---. *H'm*. London: Macmillan, 1972.
17. ---. *Ingrowing Thoughts*. MidGlamorgan: Poetry Wales, 1985.
18. ---. Interview with Ned Thomas and John Barnie. "Probing: an Interview with R. S. Thomas." *Miraculous Simplicity: Essays on R. S. Thomas*. Ed. William V. Davis. Fayetteville: U of Arkansas P, 1993. 21-46.
19. ---. *Laboratories of the Spirit*. London: Macmillan, 1975.
20. ---. *Later Poems: A Selection, 1972-1982*. London: Macmillan, 1983.
21. ---. *Mass for Hard Times*. Newcastle upon Tyne, U. K.: Bloodaxe, 1992.
22. ---. *Neb 'No-one.'* 1985. *R. S. Thomas: Autobiographies*. Ed. and trans. Jason Walford Davies. London: J. M. Dent, 1997. 27-109.
23. ---. *No Truce with the Furies*. Newcastle upon Tyne, U. K.: Bloodaxe, 1995.
24. ---. *Poetry for Supper*. London: Hart-Davis, 1958.
25. ---. *The Bread of Truth*. London: Hart-Davis, 1963.
26. ---. *The Echoes Return Slow*. London: Macmillan, 1988.
27. ---. "The Mountains." 1968. *R. S. Thomas: Selected Prose*. Ed. Sandra Anstey. Bridgend: Poetry Wales, 1983.
28. ---. *The Stones of the Field*. Carmarthen: Druid, 1946.
29. ---. *The Way of It*. Sunderland: Ceolfrith, 1977.
30. ---. *Welsh Airs*. Mid Glamorgan: Poetry Wales, 1987.
31. ---. "Words and the Poet." *W. D. Thomas Memorial Lecture*. University College Swansea. Nov. 1964. *R. S. Thomas: Selected Prose*. Ed. Sandra Anstey. Bridgend: Poetry Wales, 1983.
32. Ward, John Powell. *The Poetry of R. S. Thomas*. Bridgend: Poetry Wales, 2001.

INNOVATIVE METHODS OF TEACHING LITERATURE

Dr.Vedha Surendra

Professor, Department of English, Baldwin Women's Methodist College, Bangalore

Abstract

This paper emphasises mainly on various innovative modes of teaching literature along with the importance of learning Literature and the misconceptions surrounding it. The very word literature incorporates a wide arena of knowledge of varied works of writing. It edifies not only the learner but also the educator. Considering today's blatantly excited and highly edgy generation, it's become rather imperative to adhere to innovative teaching techniques to hold their attention span and to induce interest while teaching literature. Gone are those days of "Guru- Shishya parampara" and "Gurukul system" of Teaching-Learning. These are the times of reigning technology and innovations. Hence an attempt is made in this paper to find various means and approaches pertaining to teaching literature.

Keywords: *microcosm, endows, intonation, aptness, blatant.*

Introduction

Literature is as old as human language, and as new as tomorrow's sunrise. - Carter

Literature is a microcosm of an entire society, a little window that permits us to look into the cultural values, traditions, and lifestyles of people across the Globe. Literature is vital in everyday life because it connects individuals with larger truths and ideas in a society. It creates a way for people to record their thoughts and experiences in a way that is accessible to others, through fictionalized accounts of the experience. First and foremost, literature opens our eyes and makes us see more than just what the words show. It helps us realize the wide world outside and with this, we begin to learn, ask questions, and build our intuitions and instincts. We expand our minds. Many of us learn what critical thinking is in our language arts classes. When we read, we learn to look between the lines. We learn to find symbols, make connections, find themes, learn about characters. Reading expands these skills, and it aids to look at a sentence with a larger sense of detail and depth and realize the importance of hidden meanings to arrive at a conclusion. All literature, be it poems, essays, novels, or short stories, helps us address human nature and conditions which affect all people. These may be the need for growth, doubts and fears of success and failure, the need for friends and family, the goodness of compassion and

empathy, trust, or the realization of imperfection. It portrays that imperfection is not always bad and that normal can be boring. We learn that life must be lived to the fullest. We need literature in order to connect with our own humanity.

Beyond language, literature provides students with important comprehension and analysis

tools. Through literature, students learn to identify and analyse conflicts, themes, issues,

and characters. Good texts, whether classic or modern literature, contain some universal

themes which apply to the students' present and future lives. Literature is also an entryway

into another culture. Moreover, learning literature enables students to understand and

appreciate cultures and ideologies different from their own in time and space, and to come

to perceive traditions of thought, feeling and artistic form within the heritage the literature

of such cultures endows (Carter & Long, 1991, p 2).

The greatest pleasure and satisfaction to be found in literature occurs where it brings back

to the realities of human situations, problems, feelings, and relationships (Moody, 1981).

Literary texts so often touch on common themes and values which range from individual

concerns to social issues such as death, love, pollution, and ethnic conflicts. Even the genres, conventions and devices portrayed are universal. Poetry has rhythm, rhyme and

figurative usage; short stories and novels have plots with crises, conflicts and resolutions.

Literature offers universal themes which are relevant to student's own experience. It, unlike many teaching inputs, is also a mirror that reflects and heightens each learner

perception of the social world. Thus, literary texts are open to multiple interpretation and genuine interaction (Duff & Maley, 1990:6). Students may relate the ideas, events and things found in literary texts to their own lives. It will help "to stimulate the imagination of

our students, to develop their critical abilities, and to increase their emotional awareness" (Lazar, 1993: 19).

Therefore, literature is considered the backbone of any nation. It plays an essential role in creating a new generation capable of changing the life style and develops its culture.

Misconception

It is a truth universally acknowledged that a student studying English Literature as a formal course, isn't really studying. It is presumed that he'll have no jobs and no future. It is in this backdrop that a student of English Literature starts his journey that will last three years. It is taken for granted that he will "read novels and waste time". The first challenge is the transition from the space of the school to the college campus. The campus is a socio-cultural hospice.

It is an amalgam of pop culture and semi-rebellion. There is every kind of individual - the intellectual, the inebriate, the local cosmopolite, the revolutionary. There is no uniform. There is barely any institution-imposed discipline.

The concept of education itself is altered. Knowledge has to be extracted rather than absorbed. The initiative has to be taken by the student who wants to learn. There is a syllabus which has to be taught in inadequate time, and which multiplies into reading beyond the stipulated material.

Literature is a highly interdisciplinary category. One can learn about history, culture, politics, sociology, Marxism, Feminism, Post-colonialism, critical theory, literary theory, Structuralism, Post Structuralism, and several other '-isms'. For a person who genuinely wants to study literature, the field is fatally vast and deep. There is an infinite stream of knowledge to satisfy an unquenchable thirst that yearns to know more, without knowing why it wants to know

more. The biggest challenge which emerges is the problem of 'telos'. 'Telos', which means 'purpose' or 'end', is a Greek term used often in literary discourse. Teleology - work done towards a grand conclusion. The question that begins to haunt one is that of having an objective. What is one to do, and why is one to do it? What is the purpose?

This dilemma arises out of the education one receives when one studies literature. Starting from Dickens, fact and fancy are distinguished. Then one reads the Victorian Realists, who highlight the 'reality' of modern life, followed by the Russian Nationalists who doubt the 'realness' of life. Finally, Modernism and Existentialism question language and doubt meaning. When one is wondering what to do, Beckett delivers the final blow and declares 'Nothing to be done'. The journey through college for a literature student, is an eternal contradiction which must be resolved in under three years. He begins

with uncertainty, and spends most of his time in an environment of uncertainty, but decisions have to be taken and choices have to be made. To choose from a void of infinity, is the irony of student life.

It is therefore the responsibility of the teachers of literature to make the learning of English literature stimulating and also sustain students' motive to seek an appropriate pleasure and knowledge which is usually found in studying literature. Therefore, it is essential to find out some creative techniques to teach English literature to the Indian students.

Problems faced while teaching Literature:

- Disinterest among students
- Large student strength
- Lack of LCD facilities in the classrooms
- Teaching has predominantly become exam oriented
- Traditional teaching has lost its lustre

Hence, it's become imperative to adopt various other techniques other than the chalk - talk method to instil passion among students to study literature. Some of the innovative ways to teach literature are as mentioned below:

- Playing Movies and Short Films pertaining to literature has an immense impact as visual media is more appealing combined with audio than a simple lecture.
- Comparative study must be taught of the literature and the movie played along with. This aids in the aptness of their comparative skills
- Urge students to collect information pertaining to the particular era such as: their culture, dressing, culinary specials, festivals, arts, political scenario, etc. This would obviously create an interest in students as they start sourcing for the details and in the guise, they tend to learn as well
- Train students to make projects or presentations of the same
- Make use of language laboratories to present a world of sounds and styles of

expressions of the particular era to the students

- Use of Internet, E Books, Blogs, E Library which helps the students update their knowledge along with learning
- Creative learning such as mime, picture poetry, story writing, situational poems etc
- Create competitiveness among students by having quiz, roleplays, one-minutetalk, etc with small rewards for the winners
- To bring eminent writers, scholars for motivational talks
- Conduct games on proverbs, anecdotes pertaining to literature
- Make the students read, be it a poem or a piece of prose etc, to create curiosity. This also improves their speaking skills, language and intonation
- Ask the students their opinion of the story or a poem, and if they want to conclude in a different way. If so the reasons for it. This exercise would definitely assist in the students thinking ability
- Orient the students on the various job opportunities awaiting them after learning literature such as journalism, tourism, publications, freelancing, translations, audio books, places of public interests, websites of literature, embassies, cultural centres, content writing etc.
- To bring literature to life, have the students perform the story they are reading. Assign each student a role to play. They must study that character carefully. This activity engages the student in the material, which is essential in holding their interest.
- Have the students create artwork. They can draw maps, paint scenes, make a character collage, build a story website or build a model of a setting in the literature. Again, the key is to have them connect to the material.
- Play games. There are plenty of games one can adopt to the literature text like; Jeopardy, hangman, Wheel of Fortune or

just about any other game show. Another great idea is to have the students themselves create a game that fits the text they are studying.

- Assign the students to be Teacher for the Day. Put the students in groups, and assign each group a section of the literature being studied. The group will be responsible for teaching the class the assigned section.
- Write it out. Assign each student a character from the book and have them write letters to the author, discussing the story. They can ask the author questions and comment on the story. Another way to have them write about the story is to keep an online blog that discusses the literature they study throughout the college year.
- Ask the principal if the students can display their artwork in the hallway or library, or if the students can perform their play during an assembly.

Conclusion

Hence, it's imperative for a tutor of literature to formulate various techniques as discussed above to create interest in the minds of students. In the due process their learning, analysing and assessing skills improve, pronunciation and writing skills are honed, creative side is explored, and the knowledge of world literature is enhanced. It would finally make them "the harbingers of a more humane and peaceful society".

References

1. Carter, R. and Long, M. (1991). Teaching Literature, Longman, Hong Kong.
2. Lazar G. (1993). Literature and Language Teaching. Cambridge: Cambridge University Press
3. Moody, H. (1981). Literary Appreciation: Longman, Singapore.

AN AERIAL VIEW OF MULTI-FACETED FUNCTION OF CHARACTERS IN CHILDREN'S LITERATURE

Dr.J.Sripadmadevi

Assistant Professor, Department of English (SF), Nirmala College for Women, Coimbatore, Tamilnadu

Abstract

The magnetism of fictitious characters in the affluent world of Children's literature persists to engulf the mind of the readers of all ages and predominantly their appeal to children remains perpetual. From fairy tales to latest fantasy series, this realm has given rise to myriad variety of characters ranging from Cinderella, Snow White, Noddy to Harry Potter and they endure to put under its spell a succeeding generation of children. Apart from their alluring charm, they act as a pictogram for inculcating moral values to the young minds. For instance, when the characters in stories prevail over hardships by finding apposite solutions, they often throw light on the paths that are good, trustworthy and compassionate to lead a serene and healthy life. By these insinuations, the twin rationale of Children's literature – to allure and to enlighten – shines boisterously in the rich treasure house of characters. Thus, the present study aims to make an aerial view of this multi-faceted role of characters in the wide gamut of children's literary canon.

Keywords: Children's literature, characters, fantasy, psychological theory on characters.

Introduction

Quite naturally characters in any story are strappingly intertwined with the plot structure and have epitomized the multiple layers of meaning inherent in the progress of story. Flannery O'Connor aptly claims in *Mystery and Manners*, that "any character in a novel is supposed to carry a burden of meaning larger than himself." (167). And characters in Children's literary spectrum are of no exception in this regard. As the intrinsic function of this domain is to illuminate the readers on the principles and values of life, it is the characters who have accomplished this task of elucidating the reading minds. Through them, writers have attempted to modify the postures of everyday existence and often suggest additional insights on how to muddle through with real life confrontations and unfamiliar circumstances. Additionally, authors project their human experiences onto the characters and navigate the young generation to judge the moral codes, since as Nikki Gamble expounds in *Exploring Children's Literature*:

Children do not have perfect judgment; they do not have a vast range of experience to inform those judgments. In this respect literature serves an important role. Stories enhance children's understanding of complex

human behaviour and enable them to experience vicariously a range of characters and relationships. (83)

This perception is true in all genres of this huge arena of Children's literature, which encircles a wide assortment of stories in which the young minds are acquainted with copious characters to arbitrate the standards of life.

However, characters in stories are not only deeply imprint its appeal on empathizing human attributes but also play a vital role in the progress of personal character of the reading young minds. This is quite evident from the theory of eminent psychologists Piaget and Kohlberg, who have made suppositions regarding how kids develop a sense of morality in their character. To comprehend the complexity of ethical enhancement in child's character, they have formulated 'Stage Theory', consisted of two chief phases namely, Heteronomous stage and Autonomous stage. In the former, the child was thought to view rules as irreversible and their survival was based on the obedience of the authority of the parents. This unilateral respect to the authority was claimed to be the guiding principle for moral decision-making of young minds. In the later stage, children had begun to lay much emphasis on the moral principles of fairness, respect, co-

operation and justice to everything. In this phase, intentions and reasoning behind the actions are focussed by the child for making choices. In order to progress from the first stage to the next, they need to experience the emotions like sympathy, compassion and respect to others. In this respect, stories play a significant role to educe such feelings through the characters. And also, when the characters set prominence on positive traits such as perseverance, integrity, kindness and ingenuity, children are encouraged to embrace these qualities. Thus, the characters in stories abet for moral development in a child's personality. Moreover, as Timmerman states in his article "Fantasy Literature":

Fantasy literature as a genre has the capacity to move a reader powerfully. And the motions and emotions involved are not simply visceral as is the case with modern literature – but ... it affects one's beliefs, one's way of viewing life, one's hopes and dreams and faith. (533)

When the constructive moral fibres of characters in stories rekindle the confidence in every child's potential to grow into a person of good character, there exists a strong affinity between the stories and the character formation of an individual, which eventually leads to a prosperous civilization. Accordingly, Lickona asserts the significance of virtuous quality of any individual as, "We need good characters to lead purposeful, productive and fulfilling lives. We need character to have stronger and subtle families. We need character to have safe, caring and effective schools. We need character to build a civil, decent and just society." (xxii). Thus, by elevating the character of children, society can uphold its ethnicity which Ben Franklin has rightly claims, "Nothing is more important for the public weal than to train up youth in wisdom and virtue." (3). Therefore, the massive band of characters in the huge cosmos of Children's fictional realm apparently gratifies

to the psychological and societal demands of an individual.

However, by being an embodiment of author's thought, the characters quench the psychological urge of the creator as well. Since the writers of fantasy are often termed as visionaries of human nature, they incarnate their vision through the characters. Ideally this has been ensued with the interpenetration of the reader and the writer. Regarding this amalgamation, Timmerman in his article "Fantasy Literature" finely articulates as:

The great task of all literary artists is to show others their vision, posing it in such a way that others may say: Yes, this is true, this is a part of my life, this is valid for my life. The lure of great literature has long been precisely this which fantasy holds forth in a new way: the lure of losing self in order to rediscover or recover one's self in a fresher, revitalizing perspective. (533)

Meanwhile, this multi-dimensional function of characters lies at the effective art of characterisation, which proves the writer's magical act of fabrication to create enchanting characters. Being set in an enchanted world, the story bears relevance through the characters. They are mainly congruent with the author's wish to offer an insight on how to live life blissfully by making good choices. Thereby these characters proffer lessons through their experiences and vehemently confirm the twin rationale of this genre. Hence, as Barbara Stoodtrightly expounds in *Children's Literature*:

Good authors have the ability to create believable, memorable characters... (they) must seem real, even though they are imaginary and different from real people, so that readers want to know them very well. Readers care about believable characters with whom they can identify and feel truly involved. (36)

The authors, by their unique insight into human characters, use diverse manoeuvre to give life and breathe to the mind-boggling characters. As the characters, both human and

non-human, are entrenched with human attributes and emotions, dreams, hopes, desires and motivations, the creators distinguish them as memorable individuals rather than as fictional personifications.

The writers, through their rich store house of characters, proved that, as John H.Timmerman in *Other Worlds* states: "... fantasy is not to provide tidy morals, but to provide growth by experience. In fantasy we learn not morals but lessons on life's way. It is necessary, therefore, that the reader clearly recognizes this in the characters of the story." (31). Human struggle of the characters in both the series depends upon the choices between righteousness and wickedness, he/she has made. As Robert Browning appropriately demonstrated in *The Ring and the Book*, it is such a "life's terrible choice". Subsequently Timmerman affirms in *Other Worlds: The Fantasy Genreas*:

... The fantasy hero must choose, but his choices have repercussions beyond himself and he is keenly aware of this before choosing... The fantasy hero is individually free to choose, must choose, but his choices have consequence far beyond the confines of his own life. (73)

Thus, the depiction of choices is a keen awareness of the two sides of life – joy as well as sorrow.

Evidently, many of the stories in this illuminating field of Children's literary spectrum end with happy note; but the bliss is distilled from the experience of agonising choice and also it is an indication of a painful awareness of the errors in chief character's

decision making. Accordingly, with the characters' preferences on choices, children came to know how the predilections of choices of principal characters ultimately lead to their destiny. Hence, they learn to choose the right choice in life and also on the correct standards of the social order. Hence, from the charismatic appearance, the characters in the stories of this alluring field, transform themselves as emissary of moral values.

References

1. Carpenter, Humphrey. *The Oxford Companion to Children's Literature*. Oxford: Oxford University Press, 1999. Print.
2. Gamble, Nikki. *Exploring Children's Literature: Reading with Pleasure and Purpose*. New Delhi: Sage Publication India Private Ltd, 2013. Print.
3. Hunt, Peter. *Children's Literature: An Illustrated History*. Oxford: Oxford University Press, 1995. Print.
4. Lickona, Thomas. *Character Matters: How to Help our Children Develop Good Judgment, Integrity and Other Essential Virtues*. New York: Touchstone, 2004. Print.
5. O'Connor, Flannery. "Any character in a serious novel". *Mystery and Manners*. Ed. Sally Fitzgerald and Robert Fitzgerald. New York: Farrar, Straus and Giroux. 1957. Print.
6. Stoodt, Barbara. *Children's Literature*. New York: Macmillan, 1996. Print.
7. Timmerman, John.H. *Other Worlds: The Fantasy Genre*. Ohio: Bowling Green University Popular Press, 1983. Print.

APARTHEID – A CHALLENGE: AN ANALYSIS OF NADINE GORDIMER'S *AMNESTY*

K.Stephy Jain

Guest Lecturer, Mercy College, Palakkad, Kerala

Abstract

Nadine Gordimer was a South African novelist and short story writer. Amnesty is taken from Gordimer's short story collection Jump and Other Stories. Amnesty the last story in the book, told by a South African woman whose fiancé has been imprisoned for five years because he belonged to the outlawed union. With her mother, daughter and father, who work at backbreaking labour for a Boer farmer, she waits for his return in their mud and tin hut. When he comes at last he has been radicalized into a member of the Movement and now belongs entirely to his comrades and their illegal nationalist activities. When their daughter, knowing him only from the photograph, sees him, she says, 'That's not him'. In this story Gordimer explains the plight of South Africans under apartheid. Amnesty, the very word means an official pardon. The hero an unnamed man was released by this common pardon. But he changed a lot after he returned from the 'island'. The narrator still waits for him after his return. She can't able to accept her would-be husband because his deeds are above her thoughts. Gordimer examines the life of South Africans under apartheid. This story is a struggle of Africans to challenge apartheid. The whole story is narrated by a young black woman, who was a victim of this unjust law.

Keywords: Apartheid, Movement, Island, Amnesty.

Introduction

'Apartheid'- what is apartheid? After the National Party gained power in South Africa in 1948 its all -white government immediately began enforcing existing policies of racial segregation under a system of legislation that is called apartheid. Under apartheid non-white South Africans (a majority of the population) would be forced to live in separate areas from whites and use separate public facilities, and contact between the groups will be limited. Despite strong and consistent opposition to apartheid within and outside of South Africa, its laws remained in effect for the better part of fifty years. This system ended through a series of negotiations between 1990s and 1993 and through unilateral steps by the de Klerk government. These negotiations took place between the governing National Party, the Africans National Congress and a wide variety of other political organizations.

Nadine Gordimer's short story *Amnesty* examines the struggle of black South Africans to challenge apartheid. The unjust laws of apartheid made the white colonizers the supreme authority. On the other hand, the native blacks were marginalized and almost dehumanized due to denial of their independence. *Amnesty* is taken from

Gordimer's short story collection *Jump and Other Stories* (1991). This story takes place in South Africa during the time of apartheid. *Amnesty* describes how one man's life and decisions changes the whole situations of his family and the life of all the others who are dear to. Nadine Gordimer was a South African novelist, short story writer, and an activist. She was the recipient of several prizes and awards including the Nobel Prize for literature in 1991 and the Booker Prize in 1974. She was also honored with the Chevalier de la Legion d'Honneur (the highest French order of merit) in 2007. Gordimer as a white woman novelist occupies a problematic position in cultural background of South Africa. In spite of her colonial inheritance of power and privilege as a member of the white community, her opposition to the system of white oppression and exploitation isolates her from her own community. Being born in a white society, the black society sees her as a symbol of the white oppressors. Writing, hence, offers the exclusive means for her creative imagination to come to terms with the political and the existence tension of her situation. Her primary concern as a radical white liberal has been to explore the possibility of a creative role for the whites in building a new future for integrated South Africa, founded on the mutual

trust between the blacks and the whites. Her fiction is a combination of her commitment to the sense of belonging to her country, and her revolt against the white domination and colonialism.

Godimer's *Amnesty* deals with the problem of colonization along with the importance of socialism. In this story Gordimer explains the plight of a young black woman who waits for her would-be husband. She waits for him and after five years, he has returned, changed both mentally and physically. The story focuses mostly on the imprisonment and eventual release of an African worker who leaves a farm to earn money in the city. The story reflects the life of a young lady, the narrator from her childhood into her motherhood. She was betrothed to her man and she expects once she finishes her primary education, he would have finished paying for her dowry and they can get married. However, the man is apprehended among the other comrades for fighting for what they believe shall result in a better future for their children. However, the pain spoken voice of story's narrator, the woman who would have married the worker, captures another dimension to the struggle. Against the backdrop of the social inequities that Gordimer so gently but clearly presents, we are given the story of a young woman whose humble ambitions are thwarted by those inequities and her lover's innate need to confront them.

The man, never named, had left their village on the grassy plains of South Africa nine years earlier to work as a construction worker among the unfinished tops of skyscrapers in an obscure but not too distant city. The woman had little contact with his urban life but she learned he had joined a union. In the third year she learned that he was in prison. During the trial that followed a baby daughter, which he named Inkululeko, was born. He was sentenced to six on the 'island'. The Island referred to her is the Robben Island, which consists of a prison. The most famous inmate of this notorious prison was Nelson Mandela. Robben Island is never specifically described in the story. The narrator and the worker's parent's travel to Cape Town

but are turned away for not having a permit when attempting to board the ferry to the prison. Instead the island comes to represent the sacrifices made by the worker and felt by the narrator. After five years, he returned home changed totally. He has been radicalized into a member of the Movement and now belongs entirely to his comrades and their illegal nationalist activities. He has become a changed, dedicated person, no longer a family man. His young daughter does not recognize him from the old photo she has grown up with; the narrator finds herself as distanced from this man-maybe less sure of where his thoughts are-as when he was away from her. The man's decision to join the movement after being released from prison was not such a good idea because it put the family of the narrator at more risk especially from the Boers and also it was having negative effects on the daughter and the unborn child. The narrator's husband believes it all for the future of the children, but even his wife was not really sure of the man she believed to be her husband. The narrator still needs her husband. At the end of the story we know that the lady is still waiting for her husband to come home.

The era of change in South Africa really began in 1990s. The release of Nelson Mandela from twenty seven years of imprisonment was met with exuberance by the public. The time was full of hope but also uncertainly as the political rivals between different factions disagreed about the future direction of South Africa. Furthermore, the social problems that the emerging democratic state had to tackle with were enormous: mass unemployment and the flow of people from desperately poor rural areas into the squalid townships around larger cities contributed to horrific levels of violence. The white population was also hit by the changed circumstances as they were no longer secure in the privileges they had previously enjoyed. Colonialism and apartheid had a major impact on Black and coloured women, since they suffered both radical and gender discrimination. Jobs were often hard to find. Many Black and coloured women worked as

agricultural or domestic workers, but wages were extremely low, if existent. Children suffered from diseases caused by malnutrition and sanitation problems, and morality rates were therefore high. The controlled movement of black and coloured workers within the country through the Natives Urban Areas Act of 1923 and the pass laws separated family members from one another, because men could prove their employment in urban centers while most women were merely dependents; consequently, they risked being deported to rural areas.

In this story Gordimer explains the condition of African life in female perspective. She does not know anything about life outside the farm house. Women suffer more than men. In this story we can see, the fiancé of the narrator explains her about the things outside society. The thought of the man imprisoned on the island makes the woman realize how alien the world of her fiancé is to her: "But I have seen the sea expect to colour it in blue at school, and I couldn't imagine a piece of earth surrounded by it". She only knows about life outside the farm through the stories she has heard from him and the little she has learned at school. His parents and the young narrator saved enough money for a trip to Cape Town to visit him. But the visit fails because they have not applied for a visitation permit in advance. The young woman scolds herself for her ignorance of not having known about the permit needed, and she understands the need for change: "[...]we on the farm don't know about these things. It was as he said; our ignorance is the way we are kept down, this ignorance must go." (JO p.251)

The young woman of this story is a representative of African women. She gave birth to her daughter and also carries next child longs for him. He was released but she waits for him to come home. He was radicalized into a member of the Movement. His comrades visit him at the farm. The woman's mother seems to have a special place in the hearts of the men: "They like her beer, they talk about our culture

and there's one of them who makes a point of putting his arm around my mother, calling her mama of all of them, the mama of Africa." (JO p.255). The young woman likes to listen to the men talking about politics although she does not take part in the discussion herself. She is left with a sense of disappointment at his release from prison as he continues to dedicate himself to the political cause instead of his family. The young woman, herself excluded from the world outside her home farm, feels unsure about her place in the world. She is left waiting for the unknown future; she waits for a sense of belonging. "I'm waiting. Waiting for him to come back home." (JO p.257)

Though she faces neglecting, she waits for a better world. She believes that her husband and his comrades change the world. Gordimer portrays the plight of every black woman through this narrator. *Amnesty*, the word actually means the official pardon for people who have been convicted of political offences. Here the man is a victim of amnesty. As we read the story we can see that he was released by this official pardon. The publication of this story collection is during the time of abolition of apartheid. Gordimer pictures several images of victims of apartheid and their wish for a better world.

Gordimer is often praised for her unsentimental portrays of human lives under apartheid. Her post apartheid fiction continues to chronicle how personal lives are impacted by politics in the new South Africa. She has emphasized repeatedly that "the real influence of politics on people." As Gordimer, herself becomes increasingly aware of and indignant about the political apparatus of her country, each character in her writings experiences a transformation that reflects the changes in South Africa.

References

1. Gordimer, Nadine. "Amnesty". *Jump and Other Stories*. New York: Macmillan, 1991.251.
2. *Zeitgeist: Readings on Society and Environment*. University of Calicut, 2017.

FEMINISTIC PERSPECTIVES IN KAMALA MARKANDAYA'S NECTAR IN A SIEVE

R.Rekha Rani

Research Scholar, Department of English, JNTUA, Anantapuramu, Andra Pradesh, India

Dr.V.B.Chitra

Associate Professor, Department of English, JNTUA, Anantapuramu, Andra Pradesh, India

Abstract

Kamala Markandaya is undoubtedly an august novelist on the contemporary common wealth Literary Scene. Women have a significant place in Kamala Markandaya's novels. She writes with true women sensibility and true women experience; in her novels women have a significant place. She expresses certain amount of feminism in her novels. In majority of her works we have woman narrators as protagonists and each story is narrated through Feminine Consciousness. She has delved into the world of women who were the bearers of cultural norms, customs and other social moral standard.

The present paper looks at the character of Rukmani in Nectar in a Sieve (1954) from the feminist angle. The women despite of her traditionality exhibit her womanliness along with streaks of feminist traits. We also notice how she gradually emerges from the domesticated, docile, submissive position to a greater and stronger character by infusing a new meaning to her life.

Keywords: *Epitome, Detestable, Oppression, Adverse, Emaciated.*

Introduction

Kamala Markandaya occupies a prominent place among Indian-English Novelists. She won worldwide recognition with the publication of her first novel "Nectar in a Sieve". In all her novels women have a prominent place, who are from various walks of life and from different social strata. All her novels reveal her deep preoccupation with the changing Indian Social and Political Scene.

'Women' have been the focus of many literary works down the centuries. Kamala Markandaya's Novels direct attention to the awakening of woman's consciousness and her confrontation with a tradition-oriented society. She depicts the change of women from traditional to the liberated woman. Kamala Markandaya's First novel Nectar in a Sieve, is a chronicle of life in a South Indian village, as most of Indian villages, the village (which is nameless) has daily routine of births, deaths, marriages, planting, harvest, and the constant uncertainties of drought and flood.

Feminism in Nectar in a Sieve

In "Nectar in a Sieve" Kamala Markandaya portrays feminism through her female character

'Rukmani'. Rukmani is an epitome of womanhood, depiction of courage & firmness. She suffers all the hurdles calmly and never complains on anything. She faces all problems boldly. She is a traditional woman who is well aware of all her duties towards her husband and children.

"Nectar in a Sieve" begins with the young Rukmani's marriage to Nathan, a tenant farmer, who is far below of her status. She enjoys her marital life with whatever her husband earns. She concedes "This mud hut, nothing but mud & thatch was my home. My knees gave.....and I sank down" (NIS: 6) She moulds herself thoroughly into the frame of traditional figure, who continuously works from dawn to dusk for her family. She is a truly traditional woman who does not call her husband by name. The following lines reveal her tendency:

"It was my husband who woke me- my husband whom I will call him Nathan, for that was his name, although in all the years of our marriage I never called him that, for it is not meet for a woman to address her husband except as 'husband'. (NIS: 6)

Nathan is a seasonal farmer and skilled tiller, but he is helpless if the elements are unkind. Like other Indian peasant families, this family is blessed with a large number of children who need to be fed. The young couple who had a rosy start in life with mindful of dreams, soon encounter harsh realities of life when nature fails them by bringing draught one year and excessive rain the next. Rukmani and Nathan are crushed by two wheels of seasons rain and summer. This is true of Indian farmers, India is a country which has to depend on nature and even the fate of farmer is intermixed with the vagaries of Nature and those are two plights that the Indian farmers are subjected to, one causes flood and another causes starvation.

Her husband Nathan also loves her very much and cares for her. She always feels proud of herself to get such a loving and caring husband. Soon Rukmani becomes the mother of a beautiful daughter- Irawaddy. When the daughter was born not only her husband even she herself regrets a lot over the birth of a female child. She reacts unpleasantly at the birth of Ira and shed "tears of weakness & disappointment; for what woman wants a girl for her first born." (NIS: 16). She wants to give birth to a male child because a son can continue to be helpful to his father on the land. After that she fails to get pregnancy. She is a sentimental woman who blindly believes the words of her mother and carries a small stone lingam, as a symbol of fertility.

She is not orthodoxy totally when her faith fails to achieve the desired results she meets Dr.Kenny for treatment, for her infertility. Within a year she bears a son, and in due course of time she totally gives birth to five sons and one daughter. Her daughter Ira encounters the same problem of Infertility, sterility among woman is unacceptable, a barren woman is like a counterfeit coin, which is returned to the owner or discarded as useless thus Ira returned to her parents by her husband. He says: "I have brought her back to you. She is a barren woman.

I have waited five years; she has not borne in her first blooming, I need sons". (NIS: 52) When Ira's husband abandons her for being barren, Rukmani and her husband Nathan tolerate it with equanimity. Nathan blames his daughter and supports his Son-in-Law even Rukmani does not find fault with her husband's opinions. Ira does not conceive even after five years of her marriage, because of the shame and social stigma attached to bareness, the woman seeks remedies to cure it in a clandestine way. Rukmani acts wisely and takes her to Dr.Kenny for treatment; she behaves in a sensible way by taking her daughter for treatment. This shows that though Rukmani is traditional she can handle the situation based on the need.

Rukmani is a self-controlled woman. This becomes evident when she comes to know of Nathan's illicit relation with Kunthi. She feels cheated but she does not give vent because she herself has practiced concealment & deceit, of course for valid reason, and has not revealed her relationship with Dr.Kenny, though the relationship is pure, and she adores him like a God. Emotional relationship exists between Dr.Kenny & Rukmani. Rukmani possesses an amazing capacity to compromise with the harsh facts of life and she exhibits an unquestioning acceptance of fate.

Rukmani loves her husband very much. She does not want to lose him at any cost. He is her Treasure, She says "I need you, I cried to myself, Nathan my husband, I cannot take the risk because there is risk since she is clever and I am not." ((NIS: 85) this shows that she could not object the male oppression. She never finds fault with him, she submissively shares all misfortunes with Nathan till he dies. She proves herself to be a silent sufferer, who never complains about anything even when her heart is broken with the death of her sons, she never questions.

Rukmani has a spirit of acceptance and endurance. She accepted her poor landless husband in marriage bore the days of hunger

and thirst calmly and lived in the small mud hut Nathan had built with his own hands, she could even bear the pangs of Nathan infidelity- his illicit affair with Kunthi, the loss of her two sons- Raja and Kuti and the return of her married daughter, she could bear them all. She says "We are taught to bear our sorrows in silence and all this so that the soul may be cleansed" (NIS: 114)

She proves herself to be a good daughter to her parents, a good wife to her husband and a good mother to her children who inspires a lot of trust and confidence in the heart of her children. She is an affectionate mother, who cannot bear the separation of her children. Despite adverse sufferings she remained kind to children. She never forces her choice to the children. When her son Selvam says he has no interest in the land & wants to join as assistant to Dr.Kenny, both Rukmani and Nathan accept it.

Though Rukmani is an ordinary woman, yet her endurance, her hopefulness at every difficulty makes her extraordinary. She always believes that we are in the God's hand that is what makes her to endure every suffering with patience believing in betterment of things in the future. 'Hopefulness' is the recurrent motif in the entire Novel. It is this spiritual strength that helps Rukmani endure all her hardships. As A.V. Krishna Rao puts it, "the truth of the novel is the spiritual stamina of Rukamni."

Rukmani never complained of the hardships of her married life. Her good soul speaks of her poor husband, Nathan as one who is poor in everything but abundant in his love and care for her. She led a happy and contented life for she says, "My heart sang and my feet were light as I went about my work." (NIS: 7). Rukmani embodies the mythical figures of Sita and Savitri who silently bear all hardships and similarly she remains devoted to her husband. In her relationship with Nathan she understands the value of love, respect and understanding.

In Nectar in a Sieve the placid life of the villagers gets a jolt when the tannery intrudes upon the quiet life. The quiet agricultural community is invaded by the tannery with its train of hides, vultures and stench, thus polluting the healthy and pure country side. Rukmani is against the tannery; in her view the tannery is a monster, which is eating up the villagers at a great speed. Serene Atmosphere gives into violence, it upsets everything. "Now it is all noise and crowds everywhere" (NIS: 23). The tannery disturbs the ecology and economy of the village in a rude way. Rukmani comments: "Tannery had taken from us the Maidan where our children played, and had made the bazaar prices too high for us". (NIS: 30) It brings death, destruction and disruption to Rukmani's family. Her son Raju dies in the tannery. It drives away Arjun and Thambi to Ceylon to seek their fortunes there. It is responsible for Ira taking prostitution.

Ira, the eldest daughter of Rukmani outwardly appears to be quiet, docile and submissive but she has an inevitable sense of revolt. She can't see her brother starve; in order to feed him she prostitutes her body she makes it as a marketable commodity at the hands of untouchables round about the Tannery. She does so just to feed her little brother who is dying for want of milk. Ira with her inborn gentleness takes care of her family, even under the worst circumstances. She conceives outside wedlock. She shows her will power and mental strength to bring forth the Albino child.

On one side she strongly resents the intrusion of Industrialization in the village. She fears that the village harmony would be disturbed with industrialization. On the other side she also welcomes the change. In the due course of novel Nathan is evicted from the land, which he tilled for thirty years, for the construction of the tannery, this fact indicates what price the poor peasants have to pay for making room for industrialization and urbanization, the two means of progress, which

ultimately creates violence. They were to starve for food; finally they migrated to the sterilized and unsympathetic urban society to live with their son. But through their daughter in law comes to know that their son left her and his whereabouts are not known.

The last hope of theirs is also dashed into pieces and they are left alone in this detestable jungle of a city. They are rescued by 'Puli' a young crippled boy who is witty enough to be able to survive in this chaotic world. Puli help them to find work; they were both driven to the sterile occupation of breaking stones in the quarry.

Both Rukmani and Nathan works in a stone quarry, their long lasting dream is to earn enough money and return to their son Selvam, who was always willing to provide shelter for them, but the old emaciated body of Nathan could not bear the hard work and he gives up takes the ghost. Rukmani is never scared of problems her philosophy of life is to face all the sufferings and try to make her best efforts for living. She shows extraordinary patience & submissiveness. She succeeds her marriage ties through her tolerant nature. She is a true image of tradition bound women with the attributes such as submissiveness, gentleness and docility. After facing the biggest blow of her husband's death she comes back to her village accompanied by the leper boy Puli. Rukmani comes back picking up the fragments of her life; her mind becomes filled up with bliss as she enters her native village. The concluding paragraph of the novel reveals her renewed faith in an adopted son Puli & reconciles to life, which is in store for her. The novel begins where it ends and thus reveals a cyclic structure.

Rukmani symbolizes the mother earth. The earth is the virgin soil, the source, the origin, the well-spring, the life-giver, the supporter, the sustainer, the nourisher and even more, the

consoler, the healer; it is the positive, sustaining force of life. Rukmani in Nectar in a Sieve is the mother-earth. Her integrity is never on the brink of collapse. In the face of all calamities, she unfolds her lap to take in everything and everybody around her.

Conclusion

As a Novelist Kamala Markandaya is a typical representative of the feminine sensibility. She shows a great power and insight in portraying women characters. They are embodiment of love and peace. Her women are clever and practical, they learn from their past, they deal with present and looks for better future. After analyzing Nectar in a Sieve we cannot ignore the fact that Feminism is a prominent theme in the novel of Kamala Markandaya. Nectar in a Sieve portrays its positive women characters and Ideal sufferers and nurturers. The novel is thus a saga of Feminism in India.

References

1. Markandaya, Kamala: *Nectar in a Sieve*. Penguin Books: New Delhi, 2009.
2. Sudhir. K. Arora: *Multi-cultural consciousness in the novels of Kamala Markandaya*. Authors press, 2012.
3. Irshad, Md.: *Cross-Cultural Interaction in the novels of Kamala Markandaya*. Atlantic Publishers: New Delhi, 2013.
4. Angom, Rebecca: *Kamala Markandaya's Novels*. Akansha Publishing House, 2013.
5. Bhatnagar, M.K. *Kamala Markandaya, A Critical Spectrum*. Atlantic Publishers: New Delhi, 2002.
6. Abidi, S.H.Z. "Kamala Markandaya's Nectar in a Sieve: A Critical Study." Bareilly: Prakash Book Depot, 1977.
7. Krishna Rao, A.V.: *Continuity and change in the Novels of Kamala Markandaya*. Vimal Publishers, 1984.

THE EXHILARATION OF LOVE AND DEATH: A STUDY OF D.H. LAWRENCE'S "COLDNESS IN LOVE" AND "THE SHIP OF DEATH"

Lubna Olaseri Palamthodi

Research Scholar, M.Phil. English, Karunya Institute of Technology and Sciences, Coimbatore

Dr.R.Corneli Agnes Rosabella

Assistant Professor of English, Karunya Institute of Technology and Sciences, Coimbatore

Abstract

This paper attempts to explore D.H. Lawrence's exhilaration of love and death in order to overcome his sadness through the poems "Coldness in Love" and "The Ship of Death" in the light of Julia Kristeva's "depressive discourse" in *Black Sun* (55). Lawrence exhibits his exhilaration of love in order to find a relief from the pain towards the loss of his first love with Jessie Chambers. He exhilarates in death in order to overcome the crisis of depression. Lawrence depicts "a biography of emotional and inner life" (qtd. in Ellis 621) in his *Collected Poems*. Julia Kristeva explains in her *Black Sun* that a depressed person cannot communicate through ordinary language. Lawrence attempts to overcome his sadness and depression through the language of poetry. He employs imageries, metaphors, symbols, words, repetitions, and phrases which enhance the sadness. Lawrence's failing health leads him to express his sadness through poetic language. The exhilaration of love and death mirrors the poet's depressive state of mind as well as his attempt to overcome his sadness through the effective use of poetic devices.

Keywords: Love, Death, Exhilaration, Depressive discourse

Introduction

D.H. Lawrence is an English novelist, poet, playwright, essayist, literary critic, and painter and is one of the greatest literary figures in 20th century English Literature. Although he is remembered and celebrated primarily as a novelist and short story writer, Lawrence first saw publication as a poet. He has written poetry throughout most of his life and provided a status to poetic language and vision. The *Complete Poems* of Lawrence have been published posthumously. The first collection in which Lawrence makes extensive use of free verse is *Look! We Have Come Through!* (1917). Lawrence's poetic skill is significant mainly in the collections *Love Poems and Others*, *Birds, Beasts and Flowers* (1923) and *Last Poems* (1932). Lawrence's latter poems are the ones that he wrote in the final months of his life as his bad health forced him to write on his own mortality. D.H. Lawrence's poems exhibit his emotions and feelings with spontaneity. Lawrence's poems are based on his interest towards life. Lawrence's collected poems explore the biography of his emotional and inner life. His poems have been addressed to his lovers and

his wife, elegiac poems mourn over his dead mother and in death poems he seeks his own change through death. Lawrence's poetry gains an enduring position in the history of twentieth-century literature.

Lawrence's *Love Poems and Others* exhibits his exhilaration of love in order to find a relief from pain towards the dead mother and to overcome his sadness from the loss of his first love with Jessie Chambers. Lawrence depicts "a biography of emotional and inner life" (qtd. in Ellis 621) in his *Collected Poems*. His affinity with Jessie Chambers encourages Lawrence to bring out with rich expressions that have enriched the poetic world. His collection, *Love Poems and Others* explores his early experiences, his pre-marital love affairs. Lawrence's poem "Coldness in Love" depicts his search to recover his lost lover and expresses his love towards her. The coldness in the poem shows that how much Lawrence has missed his lover. Lawrence has used the word 'love' to express that his lover has no affection for him: "But still to me all evening long you were cold, And I was numb with a bitter deathly ache" ("Coldness in Love", 16-17). Lawrence draws the things he sees,

hears, touches and smells in order to share his pain and grief. The poet uses the pathetic fallacy to express his mood and feelings. This poem comes from a stream of consciousness and Lawrence recollects and records his thoughts. He tries to communicate through poetry the pain that he has felt when his relationship has severed with his lovers. He expresses his sadness that he has suffered during the relationship with his lover.

D.H. Lawrence's *Last Poems* has been published in 1929 which has been a remarkable and agonizing year for him. He has been very ill and most of the time he is in bed. "The nights are so awful" he expresses to Frieda's daughter Barbara Weakley Barr, "At two in the morning, if I had a pistol I will shoot myself." (qtd. Rita Saldanha 130).

The Ship of Death explores Lawrence's grapples with his dying self before he could prepare for his own death. The poem depicts his own decay relating to that of the autumnal world: "The apples falling like great drops of dew/to bruise themselves an exit from themselves" (The Ship of Death, 3-4). He realizes that this is the right time to "find an exit from the fallen life." (6-7) Lawrence does not want to attempt suicide. Instead he responds "Build then the ship of death, for you must take the longest journey, to oblivion (28-29). Lawrence accepts death as an adventure and prepares for the journey into new life. The poet is trying to conquer the fear of death and eventually he sees the other side, to a rebirth: "Wait, wait! Even so, a flesh of yellow and strangely, O chilled wan soul, a flush of rose" (93-94). Besides wrestling with his death, Lawrence has a religious sense and portrays the moments of his journey into death with a hope of a new life through the lines: "Now launch the small ship, now as the body dies/and life departs launch out, the fragile soul. "We are dying, we are dying, so all we can do /is now to be willing to die, and to build the ship /of death

to carry the soul on the longest journey." (115-117).

Julia Kristeva in her book *Black Sun* enunciates that depressed person cannot communicate through ordinary language. In order to communicate the depressed persons find new means to overcome their depression. Kristeva calls this new poetic language as "depressive discourse" (55). Poetry is depressive discourse, once a person writes his/her sadness; he/she can experience repeal from the depression. Lawrence's "Coldness in Love" mirrors his expression of love towards his lover and also exhilarates in love in order to overcome his grief. Lawrence's "The Ship of Death" delineates his depression deeply affected by his enervating tuberculosis and is an attempt to overcome his grief. Lawrence understands that his illness has aggravated and realizes that he has to face the death.

"Coldness in Love" and "The Ship Death" enunciate the poet's expression of love and death through words, and imageries. Lawrence in his poem "Coldness in Love" expresses his love:

The sea and sky went grey as if there had
sunk
A flocculent dust on the floor of the world:
the festoon
Of the sky sagged dusty a spider cloth,
And coldness clogged the sea, till it ceased
to croon. (2-5)

Here Lawrence's attitude towards love is negative, that is, "the sea and the sky went grey" refers to love abandoning him and expresses the negative attitude towards love, as he says that 'the sky sagged' which expresses his pain on his break up of love. The rhyme on the first, third and fifth lines of each stanza, and the words relates to the pain that Lawrence has been feeling when he has written the poem: "And I slept till dawn at the window blew in like dust, / Like a linty, a raw-cold dust disturbed from the floor/ of the unswept sea: a grey pale light like must (Coldness in Love, 21-

23). Lawrence explores his emotions using images and similes and through vivid language which suck the reader into the poem.

Lawrence in the poem "The Ship of Death" wants his soul to exit from his body and hopes to carry the soul to oblivion. Lawrence exhibits the symbol of ship that he has taken from the paintings on the wall at the Etruscans. It is their tradition of placing the ship of death in their tombs for the soul's journey to the unknown world. The ship stands for the ship of courage and realizes that the ship of death will provide him a safe journey to the oblivion. Oblivion is consolation which will end the pain of the body and allow the soul to reach the everlasting life. It will be a renewal, rebirth for the soul. The symbol "the ship of death" is repeated in the poem and reminds us to build the ship of death: "Oh build the ship of death. Oh build it! / for the voyage of oblivion awaits you" (103-105).

Lawrence's expression of Love and death is different from other poets. The metaphysical poet John Donne often uses physical love to evoke spiritual love. Loving someone is as much a religious experience as physical one, and the best love transcends mere physicality. John Donne in his poem "The sweetest Love, I do not goe" writes about love, it's not just love, but 'sweetest love. Though many poets have dealt with the theme of death, each has a different notion about death. Not all poets and their poems on death present a same picture. John Donne defies death not to be proud, George Herbert attests the loss of death's power over Man after Christ conquered death. Likewise, people have a varied approach towards death. Lawrence's expressions of love

and death are a "depressive discourse" through which he seeks to alleviate his pains and sufferings.

D.H. Lawrence's poems "Coldness in Love" and "The Ship of Death" throw light on the crisis of his depressed mind. These poems depict Lawrence's depressed mind and exhibits his feelings and emotions through the poetic language. Lawrence's poems do not adopt the traditional and conventional form. He shares his depressed feelings and emotions without any mask and is a genius who excels in portraying his everlasting desire towards his life. Lawrence realizes that the failing health will deteriorate, so he may no longer live. This aggravates his fear, sadness and depression in the poems. Through the exhilaration of love and death Lawrence explores his emotions and agony.

References

1. Lawrence, D. H. *The Complete Poems of D.H. Lawrence*. London: Wordsworth Poetry Library, 2002. Print.
2. Azevedo, Niel. *John Donne: Collected poems*. Omaha: William Ralph Press, nd. Web.
3. Fernihough, Anne. ed. *The Cambridge Companion to D.H. Lawrence*. UK: Cambridge UP, 2001. Print.
4. Jain, S. P and Aruna Sitiesh, eds. *D.H. Lawrence: An Anthology of Recent Criticism*. New Delhi: Ace, 1990. Print.
5. Saldanha, Rita. *The World Anew: Themes and Modes in the Poetry of D.H. Lawrence*. New Delhi: Creative, 1994. Print.
6. Kristeva, Julia, trans. *The Black Sun: Depression and Melancholia*. New York: Columbia UP, 1989. Web.

SOCIAL CONCERN TOWARDS MARRIAGE AS A DYING INSTITUTION: A STRUCTURAL FUNCTIONALIST POINT OF VIEW IN IAN MCEWAN'S *THE CHILD IN TIME*

S.Jothi Lakshmi

Assistant Professor of English, Don Bosco College of Arts and Science, Keela Eral, Thoothukudi

Abstract

Structural Functionalism is a sociological theory introduced by Herbert Spencer. The theory studies why society functions the way it does by focusing on the relationships between various social institutions like marriage, family, religion, education, law and etc., that build up society. The novel, The Child in Time with the great social concern brings out the real picture of society concerning Marriage, a great social institution and tries to evoke the readers to get aware of the reality. The paper scrutinises some problematic issues that exist in married life like communication breakdown, complaining, divorce, and love. It finds out a solution given by the novelist to fix up the broken relationship.

Keywords: Structural Functionalism, Marriage, Communication Breakdown, Divorce, and Love.

Introduction

Marriage is a unification of a couple who agree to have commitments to form a little family. They are romantically loving and caring for each other and sharing burdens and benefits of their domestic life. Though family is apparently regarded as a single unit, it constitutes society. From the functionalist point of view, the institution of marriage which forms a family helps to meet the needs of its members and contributes to the stability of the society at large. From the functionalist perspective, trends such as single parent families, families with a female head of household, and the high rate of divorce are hiking in our postmodern society. In the novel *The Child in Time*, Ian McEwan throws lights upon the problems prevail in the life of a married couple and how the problems affect the society. Stephen, the protagonist and his wife Julie is a young couple walking through psychological problems. The problems have their traces in the society almost. The novelist approaches the minute problems intelligently in the novel.

Vulnerability in Stalwart Institution

Marital relationship is particularly prone to have conflict because the married couples develop a great deal of shared intimacy and interdependence. These qualities make the partners more dependent to one another. When

the novel opens Stephen and Julie lead a blissful life. McEwan describes their explicable life as: "They had been married six years, a time of slow, fine adjustments to the jostling principles of physical pleasure, domestic duty and the necessity of solitude"(McEwan 9). They give more importance to bring up their child, Kate. Stephen and Julie with great love take care of Kate. They build their little world happily by spending their valuable time with family though they have commitments with the outside world.

Communication Breakdown

The marital breakdown between the Stephen and Julie occurs when Stephen loses his only three year old daughter, Kate in a supermarket when he is about to pay the money in the counter. He struggles a lot to find her but he cannot. Though they are a loving couple, Julie thinks that it is a fault of Stephen who missed Kate. They stop to talk to each other. They thereafter are not ready to share their emotional imbalance with each other. The couple grieves separated guilty conscience. In the article, "Marital Conflict: Correlates, Structure, and Context", Frank D. Fincham discusses the familiar conflicts occurred between husband and wife globally as:

Marital conflicts can be about virtually anything. Couples complain about sources of

conflict ranging from verbal and physical abusiveness to personal characteristics and behaviors. Greater problem severity increases the likelihood of divorce. (sec. 3)

Relating the article, the problem found between Stephen and Julie is communication breakdown. Jacob Ninon also in the article "Communications breakdown in Marriage" asserts,

Communication is an art that needs to be developed by couples right from the start. This involves active listening that the couples should try to understand what the spouse is saying through words and body language, and responding in a way that encourages further communication instead of cutting it short. But many are unaware of this need, and continue to carry on with their individual styles without trying to understand their partners and learning to tune in to their frequencies. (par. 2).

Stephen and Julie cannot bear the stillness, when they are together. Ninon reports this issue in his article. Their old intimacy, their habitual assumption that they were on the same side, is dead. They remain huddled over their separate losses, and unspoken resentments began to grow. A meaningless gap starts to spread in the life of Stephen and Julie.

Divorce to the Inseparable

Julie needs some aloofness to identify the vacuum in her. Julie is convinced that Kate would not come thereafter. But Stephen believes that Kate exists in somewhere and he is convinced that Kate is kidnapped by a parent who may lose his child to compensate his loss. Julie's desperate attitude irritates him a lot. Stephen calls this attitude of Julie as "feminine self-destructiveness"(20). The psychological state of Julie might be justified with the ideas proposed by Larry O'Connor in an article, "Men's Challenges with Separation and Divorce" that women grieve the loss of a relationship before ending it, men grieve it after it has ended, may say it best. Statistically, sixty

five to seventy percent of divorces are filed by women (ninety percent in college-educated couples). As expected, women initiating divorce ultimately identify their spouse as the true initiator. The irony is that men, despite their own dissatisfaction are more likely to resist divorce. (par.1).

So, in the novel too Julie initiates the separation as in the article. She said: "it was not a divorce, of course, nor a separation, but 'a time apart'" (55). July affirms that it is just a separation but it can be considered as divorce to connect the fictional picture with the real society. Eventually, McEwan affirms, "marriage is a dying institution because more people got divorced than ever before, or it was thriving because more people got married more often than ever before; they had higher expectations, they were trying to get it right"(146).

Amor Vincit Omnia

Finally, the novelist solves the problem in a unique way since the conflict between the couple is unique. Julie phones to Stephen and asks him to meet her. He happily goes and gets surprised that Julie is pregnant again after their meeting before a year ago. McEwan expresses Stephen's feeling as, "He was unable to speak, he was charged with more love than he thought he could bear"(237). Ultimately, Julie is ready to expose her hidden painful feelings to Stephen which brought separation between them for the past three years. She talks about the loss of Kate. When they speak they cannot control their tears. When they open up their heart to one another the problem which seems unfixable fades away from the loving couple. They promise their love to one another again and to the new baby. They place the new baby in the gap made by Kate. McEwan writes the conversation between the reconciled couple which is the crust of the novel as,

They started to talk through their crying as best they could, to promise their love through it, to the baby, to one another, to their parents, to

Thelma. In the wild expansiveness of their sorrow they undertook to heal everyone and everything, the Government, the country, the planet, but they would start with themselves; and while they could never redeem the loss of their daughter, they would love her through their new child, and never close their minds to the possibility of her return. (239)

Thus, the couple rejuvenates their love again and they get a revelation about the married life at last that the couple who understand each other can work for the society, the government and for the planet too. Love brings the couple together at last. The novelist's concern over the society is shown through this final ending. He does not lose hope over the "dying institution" (146) as he called. The hope of the novelist can be correlated with idea of Jesus in the Holy Bible, "Therefore what God has joined together, let not man separate" (New King James Version, Mark 10.9).

Conclusion

The novelist believes that institution of marriage is not apart from society but the one which contributes much to build a strong society as described by Structural

Functionalists. If the marriage institution is damaged by divorce or anything, the society gets damaged eventually. It is not a problem of two people but a problem of whole society. It affects the culture and results in fragile human generations. Therefore, the paper concludes that love is the ultimate solution that should be executed in marriage and the love should be expressed instead of hiding out.

References

Primary Source

1. McEwan, Ian. *The Child in Time*. London: Vintage, 1987. Print.

Secondary Sources

1. Connor, O' Larry. "Men's Challenges with Separation and Divorce." n.d. Web 15 May 2016.
2. Fincham, Frank D. *Marital Conflict: Correlates, Structure, and Context*. New York. n.d. Web 8 May 2016.
3. Ninan, Jacob. "Communications breakdown in marriage." n.d. Web 10 May 2016.
4. *The Holy Bible*, New King James Version. Tennessee: Thomas Nelson Pub, 1982. Print.

ENGLISH LANGUAGE LEARNING PROBLEMS BY FISHERMEN COMMUNITY IN KANYAKUMARI DISTRICT

S.Sakthivignesh

Ph.D. Research Scholar, Department of English and Foreign Languages, Bharathiar University, Coimbatore

Dr.P.Nagaraj

Assistant Professor, Department of English and Foreign Languages, Bharathiar University, Coimbatore

Abstract

The objective of the paper is to bring out the educational status of the students belonging to fishing community with reference to English language proficiency. The study is to highlight the improvements made in the present educational scenario and to bring in a change in the life of fishermen community students. It is to be noted that after agriculture, fishing is an occupation that could be done only by particular community. Education plays a vital role in present situation to lead better life for the people. Moreover, in today's global world, the importance of English cannot be denied and ignored since it is the most common foreign language. This paper focuses on the English language problems and it tries to suggest few remedies and measures to enhance English language competency.

Keywords: *Language Learning Problems, Need of English language.*

Introduction

The objective of this paper is to bring out the educational status of the students belonging to fishing community with reference to English language proficiency. The study is to highlight the improvements made in the present educational scenario to bring a change in the life of these students. It is to be noted that after agriculture, fishing is an occupation that could be done only by particular community. Education plays a vital role in present situation to lead better life for the people. Moreover, in today's global world, the importance of English cannot be denied and ignored since it is the most common foreign language, for instance without bringing out the example of Dr. APJ Abdul Kalam, the educational perspectives of fishermen community cannot be explained. There is always a taboo that financial state plays an important role in the educational milieu. When Dr. Abdul Kalam was able to break the unwritten rules and myth about fishermen why not the students of the present generation do it? All the language obstacles, difficulties in coping up with the transformation etc., were faced by this great scientist. But, he had the will power and determination to break through all the hindrances. During the research journey,

researcher was able to understand that the attitude of a few students of fishermen community has marred their life miserably. They often have a thought that without English language proficiency they will be able to master over their trade. Fact that English language is the life saviour of many is not accepted by these students. This paper focuses on the English language problems and it tries to suggest few remedies and measures to enhance English language competency

Importance of English Language

In today's global world the importance of English cannot be denied and ignored since it is the most common foreign language. English is the dominant business language and it has become almost necessity for a people to speak English and also it is an essential in the field of education. In many countries, children are taught and encouraged to learn English as a second language. Even in countries where it is not an official language, such as the Netherlands or Sweden. In the current scenario companies will take a person who is good in English language, so good communication and understanding in English can make travel any part of the world because it is the international

language for foreigners. English skills help to develop any business in the part of the world.

Fishermen and English Language

The fisherman community follows ancestor heritage and their life style even in the modern world. The people are not ready to break the rules and regulations of culture. It is considered as a sin among fisherman community. They do not think apart from fishing. The present generation learners of fisherman community face lot of obstacles and feel hard to get job which is related to fishing profession. The talents of the people unseen because of less English language proficiency so learning an English language will not only enhance the life of an individual. It will enrich the culture of fisherman community.

Research Problem

Before penning down the linguistic perspectives with respect to English language, it is mandatory to bring out their Tamil language proficiency level. It was difficult for the researcher to understand their Tamil pronunciation. Pace of their speaking ability, changes the meaning of certain word. Many times words uttered by them were misunderstood and misinterpreted by the researcher. Observation made, helped the researcher to analyse their Tamil language proficiency level at the earlier stage of research.

It was also observed that Mother Tongue influence occupies a major share when English is spoken. Words like school, fish, hobby, cricket, ball, ration etc, are uttered with Mother Tongue influence. Often they confuse themselves with basic grammar rules. SVO pattern is followed. Object or verb is given importance than the subject. Sentences are always fragmented. It takes much time for them to frame a complete sentence in English.

Living Milieu and English Language

Though the students of fishermen community pursue Engineering, Medicine and so on, they speak in English pattern and not in

English listening to English give a touch of perfect Tamil and Malayalam feel. Even though educated they are deprived of opportunities. Better plat forms even to speak in English are not availed by them. One cannot deny about the number of CBSE schools mushrooming overnight in KanayaKumari district, but the quality of education is to be rechecked.

Importance of Education

It is very true that if a child is educated properly, it can refine the entire universe. The researcher has analyzed that it is not the education that acts as a hindrance in the life of students belonging to fishermen community but it is the method of education given. Anything and everything is taught in native language. Researcher has also observed that this method of teaching is making the students distance themselves from English language. All such fissures make the students to think English as foreign language. Students and fishermen are not ready to accept that it is difficult to survive in the marketing industry without English. To make them understand the importance and need of English language is a tiring task for the researcher.

Educating the fishermen community in general has multiple benefits and an immediate, positive, and widespread on society. Education teaches self-reliance, helps create the human social capital needed for development, and plays a fundamental role in providing both physical and psychosocial protection for the child and the community.

Social Relevance in the Research

The announcement made by Honourable Chief Minister of the state Selvi. J.Jayalalithaa is welcomed by fishermen community of the state. A bill was passed on August 23rd 2016 according to rule 110. Accordingly, from the news article in The Hindu dated 25 August 2016, titled "*Jayalalithaa announces sailing academy at Marina*" it could be found that "*Chief Minister Jayalalithaa*

on Wednesday announced the setting up of a sailing academy on Marina, the second longest beach in the world, and a centre for excellence in sailing and rowing. Making a *suomotu* statement in the Assembly, she said the AIADMK's election manifesto had promised to create facilities for water sports and her government would spend Rs. 7 crore for establishing the sailing academy and centre for excellence in sailing and rowing. Pointing out that sports played a vital role in shaping the personality of students, the Chief Minister said her government had placed thrust on creating infrastructure to ensure participation of sportspersons from Tamil Nadu in international events."

It is such promises that enhances the educational demands of the community. Fishing academy will be a torch bearer for many young aspirants of the community to learn the nuances and scientific facts and techniques in fishing.

Summing Up

This paper focuses the life of fishermen community students and their perspectives with reference to English language. In the global world significance of English language cannot be and ignored, but the fishermen community still follows the progenitor heritage and

tradition even in the present and the talents of people are not revealed. The people think fishing is their identity so they are not ready to break their culture. The researcher has analyzed awareness and problems of fishermen community students in English language learning.

References

1. Sathiadhas and K.K.P Panikkar in "Socio-economic status of marine fisheries along Madras coast" in 1989. *Print*.
2. Sathiadhas and K.K.P Panikkar 1991 in "Economics of catamaram fishing along Madras coast" in 1991. *Print*.
3. Siva Sankara Pillai Thakazhi "Chemmen" Bombay, Jaico Publication. House in 1956. *Print*.
4. Teresa R. Johnson, university of Maine school of Marine sciences "In their own words fishermen's perspectives of community Resilience" Maine Sea Grant Research-in-Focus Report May 2014. *Print.0*
5. Turvey Ralph and Kirby in "Economics of Fisheries" in 1957. *Print*.

ECOCRITICISM: A STUDY OF ENVIRONMENTAL CONCERNS IN ENGLISH LITERATURE- A REVIEW

Mrs.Moni Mehra

Assistant Professor, Government Degree College Bishnah

Abstract

The end of 20th century started witnessing a never before seen phenomenon. During the last few decades, environment has started posing a great threat not only to the human society but even to the mother earth. The extensive misuse of natural resources has left us at the brink of ditch. The rainforests are being cut down, the fossil fuel is fast depleting, the cycle of season is at disorder, ecological disaster is frequent now round the globe and our environment is at margin. Under these circumstances, there arose a new theory of reading nature writing during the last decade of the previous century called Ecocriticism. It is a worldwide emergent movement which came into existence as a reaction to man's anthropocentric attitude of dominating nature. The present paper seeks to explore the ecocritical perspectives as envisaged in some select world literature as well as Indian writing in English. This environmentally oriented study of literature brings about an ecological literacy among the readers who in the process become ecoconscious, thereby taking good care of Mother Nature. Environmental concern being one of the major concerns of the day, Ecocriticism has undergone rapid development during its short tenure since introduction. It is interpretive tool of analyzing nature writing which is commonly associated with Environmental criticism, Animal studies, Green Cultural Studies, Ecosophy, Deep Ecology, Ecofeminism, Ecospiritualism and the like.

Keywords: Environment, Literature, Nature, Ecosophy, Ecofeminism.

Introduction

Nature and literature have always shared a close relationship as is evidenced in the works of poets and other writers down the ages in almost all cultures of the world. Today the intimate relationship between the natural and social world is being analyzed and emphasized in all departments of knowledge and development. The literary critic tries to study how this close relationship between nature and society has been textualized by the writers in their works. In this context two terms have become very important today - ecology and ecocriticism. India is a country with variety of ecosystems which ranges from Himalayas in the north to plateaus of south and from the dynamic Sunderbans in the east to dry Thar of the West. With time, however, these ecosystems have been adversely affected due to increasing population and avarice of mankind. Literature could not remain unaffected from this depletion and my paper is on that how the concern for nature changes in Indian literature from reverence to destruction.

The two components of nature, organisms and their environment are not only much

complex and dynamic but also interdependent, mutually reactive and interrelated. Ecology relatively a new science, deals with the various principles which govern such relationships between organisms and environment. 1 Today ecology is defined as the way in which plants, animals and people are related to each other and their environment. In this relationship they are so much interdependent on each other that any disturbance in one disturbs the other. History has proved this every now and then that with every change in the civilisation the relationship of animals and human beings have also changed and the effect on civilisation of the changes in environment has been so acute that sometimes it has wiped the whole civilisation from the face of the earth. Therefore, concern for ecology is one of the most discussed issues today. It is the concern of every country to replenish the diminishing factors of ecology which threatens human beings the most. Literature well known for reflecting the contemporary issues could not have remained unaffected from this theme. The world of literature throngs with works dealing with beauty and power of nature. However, the

concern for ecology and the threat that the continuous misuse of our environment poses on humanity has only recently caught the attention of the writers. It is this sense of concern and its reflection in literature that has given rise to a new branch of literary theory, namely Ecocriticism.

Ecocriticism has come to mean not only the application of ecology and ecological principles to the study of literature, but also the theoretical approach to the interrelation web of natural cultural and supernatural phenomena. It began to explore constructions of environment in literary texts and theoretical discourse. Since literature has always conditioned our philosophical understanding of nature, of environment. Even the aesthetic categories by which our feelings for nature are understood the beautiful, the picturesque, the scenic, the sublime, the wild etc. have been defined largely their use in literary and critical contexts. Most ecological work shares a common motivation, that is, the awareness that we have reached the age of environmental limits, a time when the consequences of human actions are damaging the planet's basic life support system. This awareness brings in us a desire to contribute to environmental restoration, not only as a hobby but as a representative of literature. Ecocritics encourage others to think seriously about the aesthetic and ethical dilemmas posed by the environmental crisis and about how language and literature transmit values with profound ecological implications. Arthur Lovejoy's contribution in this field is also very eminent. He observes that one of the strangest, most potent and most persistent factors in the western thought is the use of the term 'nature' to express the standard of human values, the identification of the good with that which is 'natural' or 'according to nature'.⁶

Nature and literature have always shared a close relationship as is evidenced in the works of poets and other writers down the ages in almost all cultures of the world. Today the

intimate relationship between the natural and social world is being analyzed and emphasized in all departments of knowledge and development. The literary critic tries to study how this close relationship between nature and society has been textualized by the writers in their works. In this context two terms have become very important today – ecology and ecocriticism. India is a country with variety of ecosystems which ranges from Himalayas in the north to plateaus of south and from the dynamic Sunderbans in the east to dry Thar of the West. With time, however, these ecosystems have been adversely affected due to increasing population and avarice of mankind. Literature could not remain unaffected from this depletion and my paper is on that how the concern for nature changes in Indian literature from reverence to destruction. The two components of nature, organisms and their environment are not only much complex and dynamic but also interdependent, mutually reactive and interrelated. Ecology relatively a new science, deals with the various principles which govern such relationships between organisms and environment.¹

Ecology has been a very distinctive feature of many an ancient literature also. A remarkable feature of Indian thought about the universe is the belief that all creation is an integral totality. The presence of a universal spirit binding the creatures of this universe is a recurring idea in most of the philosophical treatises of Indian literature.

Today ecology is defined as the way in which plants, animals and people are related to each other and their environment. In this relationship they are so much interdependent on each other that any disturbance in one disturbs the other. History has proved this every now and then that with every change in the civilisation the relationship of animals and human beings have also changed and the effect on civilisation of the changes in environment has been so acute that sometimes it has wiped

the whole civilisation from the face of the earth. Therefore, concern for ecology is one of the most discussed issues today. It is the concern of every country to replenish the diminishing factors of ecology which threatens human beings the most. Literature well known for reflecting the contemporary issues could not have remained unaffected from this theme. The world of literature throngs with works dealing with beauty and power of nature. However, the concern for ecology and the threat that the continuous misuse of our environment poses on humanity has only recently caught the attention of the writers. It is this sense of concern and its reflection in literature that has given rise to a new branch of literary theory, namely Ecocriticism. The word 'ecocriticism' first appeared in William Rueckert's essay "Literature and Ecology: An Experiment in Ecocriticism" in 1978. Yet apparently it remained inactive in critical vocabulary until the 1989 Western Literature Association meeting (in Loeur d' Alene), when Cheryll Glotfelty (at the time a graduate student at Cornell now Assistant Professor of Literature and Environment at the university of Nevada, Reno) not only received the term but worked for its use in the critical field which hereafter had been used as 'the study of nature writing'. Glen Love (Professor of English at the University of Oregon) too seconded the call for 'ecocriticism' at the same WLA meeting. Since that meeting in 1989 the usage of the term 'ecocriticism' has bloomed.² However, in the beginning scholars working in this field of literary theory remained marginal until the early 1990 when the Association for the Study of Literature and Environment (ASLE) was established in 1992 along with the Interdisciplinary Studies in Literature and Environment (ISLE) in 1993. In 1996 it is said to be officially heralded by the publication of two seminal works: *The Ecocriticism Reader*, edited by Cheryll Glotfelty and Harold Fromm and *The Environmental Imagination* by Lawrence Buell.³ Despite

having reached this critical mass, ecocriticism had difficulty in gaining recognition as a legitimate literary theory. The African American writers refused to be a part of this as they considered themselves as a politically, economically and socially marginalised section. There have also been numerous debates on whether to include human culture in the physical world. Despite the broad scope of inquiry all ecological criticism shares the fundamental premise that human culture is connected to the physical world, affecting it and affected by it. As a theoretical discourse it negotiates between the human and the nonhuman. In the past the main stream literary criticism expresses the conceptual gap between nature and culture. An element of artificiality can be recognised in this perceived separation, for nature and culture often overlap as twinned process. Simon Schama, for instance, argues that when we imagine even the most pristine of wilderness, "the landscapes that we suppose to be most free of our culture may turn out to be, on closer inspection, its product."⁴ Dr. Mark's in this context first differentiate between ecology and environment. He says that ecology is mostly used by humanists as a metaphor for describing the natural world. In this sense, ecology is a way of thinking about nature. Environment, on the other hand, he considers as a more inclusive term that describes the natural and human world. He says "I use the term 'environmental writing' more than 'nature writing' because I am interested in writers concerned with natural as well as cultural experience."⁵ The view that culture is produced by human beings and is therefore separate from nature bypasses the fact that all human culture resides in the natural world. We owe our very existence to its processes. Therefore, our every action toward the natural world is eventually an action toward oneself and toward one's culture. At present ecocriticism is in full swing and is a readily accepted theory worldwide. It is said to be the study of the relationship between

literature and the environment. Its practitioners explore human attitudes toward the environment as expressed in nature writing. It is a broad genre that is known by many names like green cultural studies, ecopoetics and environmental literary criticism, which are some popular names for this relatively new branch of literary criticism. Literary criticism in general examines the relations between writers, texts and the "the world". In most literary theory "the world" is synonymous with society-- the social sphere. Ecocriticism expands the notion of "the world" to include the entire ecosphere. Ecocriticism takes an earth centred approach to literary criticism. Ecocritics and theorists are concerned with the questions if the nature is being represented in a piece of literature or if the physical setting has a role in the plot or if the values expressed in the work is consistent with the ecological wisdom or if in addition to race, class and gender place should become a new critical category and in what ways and to what effect the environment crisis is seeping into contemporary literature and popular culture. Literary scholars specialise in questions of value, meaning, tradition, point of view, tradition and language and it is in these areas that we are making a substantial contribution to environmental thinking. Ecocriticism has come to mean not only the application of ecology and ecological principles to the study of literature, but also the theoretical approach to the interrelation web of natural cultural and supernatural phenomena. It began to explore constructions of environment in literary texts and theoretical discourse. Since literature has always conditioned our philosophical understanding of nature, of environment. Even the aesthetic categories by which our feelings for nature are understood the beautiful, the picturesque, the scenic, the sublime, the wild etc. have been defined largely their use in literary and critical contexts. Most ecological work shares a common motivation, that is, the awareness that we have reached the

age of environmental limits, a time when the consequences of human actions are damaging the planet's basic life support system. This awareness brings in us a desire to contribute to environmental restoration, not only as a hobby but as a representative of literature. Ecocritics encourage others to think seriously about the aesthetic and ethical dilemmas posed by the environmental crisis and about how language and literature transmit values with profound ecological implications. Arthur Lovejoy's contribution in this field is also very eminent. He observes that one of the strangest, most potent and most persistent factors in the western thought is the use of the term 'nature' to express the standard of human values, the identification of the good with that which is 'natural' or 'according to nature'.⁶ Although not many, there are a few novels in the history of Indian English literature which can be read through the lens of ecocriticism. It is true that a serious concern with ecology seems to be lacking in the earlier works, yet nature has been used as an important backdrop against which the story develops. The progress at that time was not very significant, and the writers were not scientifically aware to understand and write about something the significance of which the human society had not yet realized. So, it had to be limited to the landscape and the changes that occurred with time at the places described and in nature. When history is examined we find Raja Rao as one of the most prominent writers of Indian English novels. His depiction of the South Indian village culture and environmental setting is a true depiction of relationship between man and nature. In his novel 'Kanthapura' he has shown how rivers and mountains play an important role in people's lives. They have names for them. In this novel they call the mountain as Goddess Kenchamma and they consider it responsible for both - their prosperity and their adversity. Raja Rao writes about Kenchamma in the novel, "Kenchamma is our goddess. Great and bounteous is

she.....never has she failed us in grief. If rains come not, you fall at her feet and say, 'Kenchamma you are not kind to us. Our field is full of younglings.'⁷ These first few pages of 'Kanthapura' reminds us of the age old practices of our ancestors when nature was revered in the true literal sense. Besides these few pages in the beginning we, however, do not find any further discussions on it in the novel. R. K. Narayan wrote in the same decade and has given life to a place, Malgudi, or it can be said that he has developed a place as a character which can be seen in almost all his prose fictions bearing the same features. In other words he used landscape as an important theme and as mentioned in the earlier chapter this is also one of the important considerations under ecocriticism. In 'The Dark Room' the river and the ruined temple leave a benign influence on Savitri. The flowing Sarayu, the ruined temple and the stone slabs influence Raju in 'The Guide', and contribute to his sainthood. It is the spirit of Malgudi that helps him to face the ordeal of fast in the right earnest. It is the retreat across the river that almost transforms Jagan. Thus Malgudi is a character. When it is material, it is a villain like the gutter in 'The English Teacher' and 'The Financial Expert'. Under the salubrious influence of serene nature Krishna becomes so spiritual that he begins to communicate with the soul of Susila. Professor Iyenger rightly advocates the theory that Malgudi is the real 'hero' of ten novels and the many short stories of Narayan and that underneath the seeming change and the human drama there is something the 'soul' of the place that defies or embraces all changes and is triumphantly and unalterably itself.⁸ Malgudi becomes the symbol of the transitional Indian shedding the age old traditions and accepting the modern western civilization. The Malgudi novels and short stories are strongly imbued with what D. H. Lawrence has called 'the spirit of place'.⁹

This subject, whom we now refer to as 'ecology,' has come to play central intellectual role in our present age. Ecology is the study of the interrelationships of living things to one another and their surrounding environment, the topic is wide ranging since it deals with the study of whole groups of living things interacting with one another. Such interacting groups are called ecosystems.

Nature has always proved to be stronger than man. It has often shown its power by controlling manpower through natural calamities like famine, drought, flood, earthquake etc. Man's life and nature are so interlinked that it is not possible for human beings to separate themselves from its influence. Therefore they have no choice but to accept both nature's bounty and adversity. This can be said to be reciprocal as nature too is the recipient of man's action. Our irresponsible actions cause irreparable damages to nature. This is how the chain of ecosystem works in which everything is related to each other and therefore affects each other. The effect of one such natural calamity on the humanity can be seen in Bhabani Bhattacharya's 'So Many Hungers'. In this novel we see the true picture of Bengal famine of 1943 in which at least 3,000,000 Indians died of starvation. The novel is compounded of the ingredients of sighs and tears, misery and squalor, hunger and poverty and heroic suffering and sacrifice. The Bengal famine of 1943 which crushed millions under its devastating truculence forms the major part of the novel's plot. The characters in the novels express the nature of certain animals. The character of Laxmi Kanth is designed to show how a man can combine in himself the qualities of both the jackal and the vulture. This is seen when he tortures those who are already beaten by hunger. He is the prince of black market totally lacking social conscience. Fisher is right when she asserts that "In 'So Many Hungers' (1947) the Bengal famine is more than just a background; it is the very heart of the book".¹⁰

The other writer in whose work also we witness a reference to the Bengal famine is Kamala Markandya in her novel 'Nectar in Sieve'. 'The Flood', which is taken from her novel, Nectar in Sieve', has very well described the control of nature over human beings. She writes "Nature is like a wild animal that you have trained to work for you. So long as you are vigilant and walk warily with thought and care, so long will it give you its aid; but look away for an instant, be heedless and forgetful, and it has you by the throat." 11 Nature is shown as both the destroyer and the preserver in this story. The destructive feature of nature is seen in the pitiful condition of the villagers due to the rain and storm, "the water pitilessly found every hole of the thatched roof to come in.....I saw that our coconut plant had been struck. That, too, the storm had claimed for its own..... they did not show much sign of surviving.12 Yet the writers didn't write with the thought of ecology. It can be said that it was just coincidental. One of the reasons for this can be said that the concern for ecology came to be the centre of discussions only towards the end of the last century when it actually became a threat for human lives and thus became a global concern as the longer neglect in this regard will lead to the doom of the mankind.

Man's superiority arises out of the fact that he is the earth's only literary creature. As Joseph Meeker observes, though man lacks the "plant's" talents for "photosynthesis" and is unable to fly like birds, yet with his superior brain he is able to produce "great epic poems and mediocre office memos." This unique literary talent raises man above all other earthly creatures (3).

There is one writer whose works show ecology not only as an important or dominant theme, but there is also concern for natural depletion that is taking place.. We are talking of Ruskin Bond. The natural scenic hills of Dehradun and Mussoorie almost invariably form the setting of his works and reflect his ardent faith in the healing powers of nature. He

shows his worry for the unthoughtful actions of man towards nature. Through his short stories for children he has tried to convey an important message to everyone, that is, the importance of nature in our life. In his 'An Island of Trees' the grandmother reveals to her granddaughter, Koki, the deep bond that grows between humans and nonhumans if only there is love and compassion. 'No Room for a Leopard' is about deforestation and its accompanying aftermath. It presents the pathetic condition of the animals after deforestation. In 'Copperfield in the Jungle' he shows abhorrence towards hunting for pleasure which can never be justified. 'The Tree Lover', 'The Cherry Tree', 'All Creatures Great and Small' and many others are all about the chain which binds man and nature, as in the chain of ecosystem, showing interdependence. He has always emphasized on the friendly relationship between man and nature and has brought before us our need for each other. That is why we notice his pity for the unsympathetic and cruel actions of human beings towards nature. The other prominent writer of this age in whose work we see the dominance of nature images which act as important part of theme is Anita Desai. Nature which includes animals, plants and birds, has a strong presence in almost all her works. Known in Indian-English fiction for ushering in the psychological novel, Desai uses external landscapes to portray interior states of mind. In 'Cry, the Peacock', the complexities of Maya's inner life is effectively brought out through the landscape as is her resentment against her husband for his inability to communicate with her. Maya compares herself with the peacock in the jungle. The peacocks are said to fight before they mate, living they are aware of death and dying they are in love with life. This is reflected towards the end in the novel when one day during a dust storm both husband and wife go up to the roof of their house, she pushes him off the parapet and he dies. In 'Voices in the City' Monisha is

repeatedly compared to the encaged bird in her house who wants to be free. Her condition reflects the plight of the imprisoned bird whose need is no one's concern and its life is for the pleasure of the others. She finally commits suicide to free herself. Baba' the autistic son in 'Clear Light of Day' is described as a harmless spider. In 'Where shall We Go This Summer' the island people are described as goats as they listen to Moses. Once this branch of criticism, ecocriticism, was established it started giving rise to different opinions regarding what should be its definitions and its limitations. In the beginning it was restricted to the works related to nature or to the works concerned with the relation of man with animals. Later, however, as it gained currency in the literary world and now as it has caught the attention of almost all the critics around the world, its scope too has become large., which has already been discussed in the first chapter. Apart from them Rachel Azima's theory of ecocriticism provides us with a completely new perspective of looking at this theory. Rachel Azima's¹³ theory of ecocriticism might have raised the eyebrows of many writers but it indeed has led to inclusion of many novels under this branch. She has tried to close the gap between postcolonialism and ecocriticism by analyzing the texts that depict a range of engagements with the environment and that complicates and extend the notion of place-connectedness. This analysis extends the postcolonial theory beyond its usual context of cosmopolitanism while also broadening ecocriticism beyond its rather parochial American bent. Rachel Azima has re-theorized root metaphors in relation to literary texts that calls static place-relationships into question in order to define more flexible and inclusive models of place-connectedness that can account for phenomena like displacement, hybridity and transnationalism. What is called 'self-transplantation' represents one such model: through selftransplantation, authors like V. S. Naipaul are able to forge relationships to their

chosen places of residence via interactions with and writing about the environment. Self-transplantation stresses the power of claiming a place to which one can belong, rather than inheriting this place attachment or receiving it through an accident of history. This paper moves from texts that focus directly on plants as objects of scientific investigation to texts that place a greater emphasis on the botanical as a metaphor. This trajectory helps demonstrate how questions of place and belonging are worked out through botanical tropes, even when texts do not overtly address plant-human interactions. The trope of self-transplantation enable authors to tap into evocative power of roots while avoiding exclusive and xenophobic moods of belonging. The 'naturalising' performed by root metaphors reflects a questionable application of non-human biology in a human context. We observe plants behaving in ways we code as 'natural' and we then describe ourselves in these scientific terms in order to achieve the naturalizing effect. The recent fictions, we notice, can be read under this branch from the point of view of the different concepts of ecocriticism as are established by the ecocritical critics. Kiran Desai's 'The Inheritance of Loss' straddles across continents, mapping the contours of the ethno-racial and historical relationship between people from different cultures and backgrounds.

The novel bounces between an insurgency in India and the immigrant experience. It presents the Azima Rachel's concept of selftransplantation. Desai crosses international boundaries (India and USA) and shows her character from cross-cultural eco critical perspective. The story shifts between the landscapes of India and America. Biju, the son of an old cook in India, tries to transplant himself in a foreign land. Once uprooted from the origin, it is not easy to adjust in a new environment and same can be seen in Desai's novel. In order to settle and have a sense of belonging to the foreign land Biju and many

other like him face the similar problems like struggling for green cards, changing of jobs, search for a shelter. This transplantation is not easily established but it is only after a tense period of time that this cross cultural assimilation is finally a success. Another character of the novel, Jemubhai Patel who is the retired judge living in the foothills of the Himalayas, also went through the same experience when he had gone to London, ".....nobody spoke to him at all, his throat jammed with unuttered words.....and elderly ladies, even the hapless- blue-haired, spotted, faces like collapsing pumpkins- moved over when he sat next to them in the bus..... The young and beautiful were no kinder; girls held their noses and giggled, 'Phew, he stinks of curry!'....."14 In addition to this we also see the similar local problem in the form of Nepali insurgencies. The Nepalis living in Kalimpong and other eastern part of India try to snatch the belongingness by fighting for it. In their fight they don't hesitate in killing the innocent animals. The lives seem to be of no importance. And when humans are being killed, death of animals is of no concern to anyone. In the story we are introduced to Jemubhai's dog, Mutt. It is his life and their love and attachment for each other that represents the bond between the two different creations of ecology. A Gorkha couple takes away Jemubhai's dog and it finally dies. The careless attitude of the SDO hurts him a lot when he says, "A dog! Justice just listens to yourself. People are being killed. What can I do?"15 Desai through the judge brings out the inhumanity of the human world whose actions ruin the other creatures of the ecosystem. She writes about the judge's emotion, "He couldn't conceive of punishment great enough for humanity. A man wasn't equal to an animal, not one particle of him. Human life was stinking, corrupt, and meanwhile there were beautiful creatures who lived with delicacy on the earth without doing anyone any harm. 'We should be dying' the judge almost wept. The world had

failed Mutt. It had failed beauty; it had failed grace. But by having forsaken this world, for having held himself apart, Mutt would suffer."16 Desai has also used the landscape in her novel to tell the changing circumstances or to describe the mood. The story in India is set in the foothills of the Himalayas, Kalimpong. Kanchenjunga stands as the ultimate truth and makes its presence felt from time to time in the novel. The story starts and ends with the description of the mountain, Kanchenjunga. When Sai first arrived at Cho Oyu the mountain is described as macabre. It reflects the situation and unhappy mood of the child who has lost her parents in an accident and is sent to this unusual relative of hers whom she has never met. Later in the novel Kanchenjunga is presented as that part of nature which pays for the brutality of humans and whose beauty is destroyed in the war for power. It is said in the novel, "India had swallowed the jewel-coloured kingdom, whose blue hills they could see in the distance."17 Thus we see that Desai's "Inheritance of Loss" covers almost all the different concepts and definitions that have been put forth by various critics of ecocriticism. Her novel is rich with ecocritical references and among the recent fictions it can be most aptly given an ecocritical reading. The novel which has been equally accepted by all the ecocritics, without giving rise to any objection in calling it a fiction with an ecocritical approach, is Amitav Ghosh's 'The Hungry Tide'. It does have the elements of the earlier concept of ecocriticism, that is, the interrelationship between human, nature and animal worlds. In other words it deals with the study of nature writing. The book is about one of the most dynamic ecological systems of the world. It takes us to the Sunderbans and the hundreds of islands found and lost in a short span of time. It is about the hardships of the settlers trying to give a meaning to their lives against all the odds offered by the place. We see nature in both its full beauty and its ugliness. He presents before

us the wrath of nature and fragility of humans at the mercy of the former. This blend of the political and the social truth with its concern for nature has brought this novel of Indian English Literature under the discussion of the seminars based on ecocriticism. The story is of an urban man Kanai and his uncle's account in his notebook through which we are told about most of the strange and hushed political happenings in the name of conservation. Piyali, the ecologist, and Fokir, the native, also make us sense the real terror of nature. The Sunderbans abounds in animals and these animals also influence the lives of the inhabitants. In the novel we see the terror of the tigers, known for killing men and animals, among the people of islands. The main reason for this environmental degradation is the increasing population and the increasing need of this ever rising population. . In one of his stories Nirmal had explained how people went there for the hunger of land; they were even ready to sell themselves for a small piece of island. Amitav Ghosh creates emotional dilemma among us as to whom to support. Intellectually, it seems quite logical to encourage conservation, but on humanitarian ground we cannot stop ourselves from feeling at the helplessness of the people while they were brutally killed and evicted from the island. Ghosh in this novel tries to show the vastness and terror of the nature which is responsible for life on the earth. He brings before us the limitations of human beings. If nature thinks of revenge for our cruelties towards her the whole humanity which boasts so much of their brain will be washed away from the face of the earth. He presents the political sham that is involved in the name of protecting animals and their natural habitat at the cost of innocent lives¹⁸. To sum up, as a distinctive approach to the practice literary criticism, ecocriticism gives increased attention to literary representatives of nature and is sensitive to interdependencies that ground the author, character or work in the natural system.

This approach shifts critical focus from social relations toward natural relationships and views the individual as a member of ecosystem. It values highly the 'literary sense of place' not as setting but as an essential expression of bonding with or alienation from a specific natural context. 19

Conclusion

From the beginning the writers have shown interest towards nature, culture and landscape. For writers like Narayan landscape was the part of the theme or the characters which showed growth with time. Apart from this the natural calamities that the country faced from time to time also served as themes for novels of writers like Bhabani Bhattacharya and Kamla Markandya. In the later phase it gathered speed and more and more works of different writers were published which could be read under this school of criticism. This can also be because the scope of ecocriticism widened because of the inclusion of the different perspective proposed by the critics around the world.

References

1. Buell L. 2005. *The Future of Environmental Criticism*. Oxford: Blackwell. 195 pp.
2. Garrard G. 2004. *Ecocriticism*. London: Routledge. 203 pp.
3. Meeker J. 1972. *The Comedy of Survival: Studies in Literary Ecology*. New York: Scribner's. 133 pp.
4. Ruecker W. 1978. *Literature and ecology: an experiment in ecocriticism*. Iowa Rev. 9.1:71-86
4. Marx L. 1964. *The Machine in the Garden*. New York: Oxford Univ. Press. 392 pp.
5. Williams R. 1973. *The Country and the City*. London: Chatto & Windus. 335 pp.
6. Gifford T. 1999. *Pastoral*. London: Routledge. 186 pp.
7. Buell L. 1995. *The Environmental Imagination*. Cambridge, MA: Harvard Univ. Press. 586 pp.

8. Bate J. 1991. Romantic Ecology: Wordsworth and the Environmental Tradition. London: Routledge. 131 pp.
9. Kroeber K. 1994. Ecological Literary Criticism: Romantic Imagining and the Biology of Mind. New York: Columbia Univ. Press. 185 pp.
10. Oerlemans O. 2002. Romanticism and the Materiality of Nature. Toronto: Toronto: Univ. Toronto Press. 253 pp.
11. Elder J. 1985. Imagining the Earth: Poetry and the Vision of Nature. Athens, GA: Univ. Ga. Press. 246 pp. 2nd ed.
12. Gifford T. 1995. Green Voices: Understanding Contemporary Nature Poetry. Manchester: Manchester Univ. Press. 198 pp.
13. McCusick J. 2000. Green Writing: Romanticism and Ecology. New York: St. Martin's. 261 pp.
14. Fritzell P. 1990. Nature Writing and America: Essays upon a Cultural Type. Ames: Iowa State Univ. Press. 354 pp.
15. Slovic S. 1992. Seeking Awareness in American Nature Writing. Salt Lake City: Univ. Utah Press. 203 pp.
16. Glotfelty C, Fromm H, eds. 1996. The Ecocriticism Reader. Athens, GA: Univ. Ga. Press. 415 pp.
17. Coupe L, ed. 2000. The Green Studies Reader. London: Routledge. 315 pp.
18. Adamson J, Evans MM, Stein R, eds. 2002. The Environmental Justice Reader. Tucson: University Ariz. Press. 395 pp.

A STUDY ON THE APOCALYPTIC ELEMENTS IN THE ROAD BY CORMAC MCCARTHY

M.Dhivashini

*MA. English, Department of Science and Humanities, English Division
Karunya Institute of Technology and Sciences, Coimbatore*

Dr.Amutha Dhanaraj

*Assistant professor, Department of Science and Humanities, English Division
Karunya Institute of Technology and Sciences, Coimbatore*

Abstract

The Road revolves around humanity's struggle to build hope and morality despite of disaster. The father and the son are the two major characters, who migrate towards south for life. The land is devastated and devoid of life. The unknown apocalypse has utterly collapsed the entire civilization. There is always an eternal sense of connection between human and the environment. The novel is represented as a warning about the danger of pollution and climate change. The novel is a prime example of the fact there will be an inevitable end for human beings without plants and animals. The apocalypse helped the characters restore hope in life and they were able to survive amongst it. There is also transformation in the characters which finally helped the boy to become a good guy.

Introduction

There are two major characters employed in the novel a father and the son. The names of the characters are not mentioned in the novel. They pair due to the extreme collapse in civilization move towards south for life. The line "he hadn't kept a calendar for year" (2) explains the lapse in time and life due to the climatic change. The reason behind the catastrophe is not explained in the novel. There is an extreme level of trust established between the father and the son despite the harsh situation. The catastrophe that lead to such disaster is not mentioned in the whole novel. There is a pattern of continuous movements that leads to the concept of redemption

The apocalyptic elements

Escaping the group of murders is the challenging job the pair has to do. There were so many murders on the road to loot their belonging and even for food. The adverse effect of the travel is that they also encounter a group of cannibals who ate people. The destruction made them both strong enough for each other. In the beginning of the novel the man laments over the death over his wife. The same way the son also feels that it's better for him to stay with his mom. There were times the pair face the

brink of their perseverance, nevertheless the convince themselves that they have only both of them left for each other.

Hunger is a prevalent apocalyptic element in the novel that relates to so many incidents in the novel. There is not even trace of life around them. The characters move towards the south to save themselves from the apocalypse that happened. The characters motivate themselves towards the post- apocalyptic world. There were very few supplies left for them to survive. The satisfaction of hunger uncovers the driving force in them to survive and move forward towards south. There is rendering hope in the character through the ultimate search.

The hungry helped the characters to even figure out the morality. The father and the son though they encounter a cannibal group are not carried away. The pair encounters bunkers filled with supplies and expensive stuff even though they were starving the father did not teach the child to be greed. They decide to take the supplies that will be sufficient for few more days and they begin their journey. The father teaches the son to leave the supplies behind and that can be utilized by other travelers who are like them running for life. The father never fails to fulfill his role in teaching the son about the morality which is evidently depicted in the

novel through the conversation between the father and son.

He shook his head.

Look at me, the man said.

He turned and looked. He looked like he'd been crying.

Just tell me.

We wouldn't ever eat anybody, would we?

No. Of course not.

Even if we were starving?

We're starving now.

You said we weren't.

I said we weren't dying. I didn't say we weren't starving.

But we wouldn't.

No. We wouldn't.

No matter what.

No. No matter what.

Because we're the good guys.

Yes.

And we're carrying the fire.

And we're carrying the fire. Yes.

Okay (136).

The father strives to keep in the optimistic front and gives the great insight to the son about restoring humanity even in the brink of death due to starvation. They remain consistent even at hard times. There is an untold faith that held their bond stronger. The hard reality helps to understand their role and helped them to move forward. Transformation into a good guy is one of the prime theme and motive in the novel. The father feeds the essential morality to his son even in the adverse situation. There is always a strong determination within the father that enthralls the boy and acts as a driving force to move further. The boy though due to so many circumstances slips away into depression.

Survival and perseverance are the important apocalyptic elements amongst collapse in the novel. The father in the course of time realizes his death is around the corner and he starts to make his son emotionally and mentally stable to face the world even after his death. The idea is prudently put forth by McCarthy through the lines "What's the bravest thing you ever did? He spat in the road a

bloody phlegm. Getting up this morning, he said." (272). The man's only motive to survive is his son and the basic human instinct to perseure the journey towards south. The journey towards south is the hope and the driving force for the character to find life amidst the destruction. The man shows his height of perseverance by asking his son to move towards south even after his death. McCarthy through the conversation strongly insists the perseverance that both the father and the son had for themselves.

Can I ask you something? he said.

Yes. Of course.

Are we going to die?

Sometime. Not now.

And we're still going south.

Yes.

So we'll be warm.

Yes.

Okay. (9)

Death is the strongest apocalyptic element in the novel. The fear of death gives the willpower for the characters to move further in life. There are only few supplies left and that gives the fear of death to the characters. This fear of death leads the humankind into cannibalism and the great drop in humanity. The fear made humans to forget humanity and eat other human being. Death is presented in another form that helps human being to restore morality and value which concerns the characters like the old man and the little boy. The old man and the little boy who the father and the son encounter have little faith and hope towards humanity. They surpass the fear of death through restoring faith in humanity. McCarthy diligently emphasizes the hope the father has for the son's life is expressed in the conversation.

I want to be with you.

You can't.

Please.

You can't. You have to carry the fire.

I don't know how to.

Yes you do.

Is it real? The fire?

Yes it is.

Where is it? I dont know where it is.
 Yes you do. It's inside you. It was always there. I can see it.
 Just take me with you. Please.
 I cant.
 Please, Papa.
 I cant. I cant hold my son dead in my arms.
 I thought I could but I cant.
 You said you wouldnt ever leave me.(298)

The fire the father mentions is the internal strength and hope the son has to carry forward for the post- apocalyptic life. The fire and the guns act as the significant symbol in the novel. They have fire to save and gun to protect them from the murders. The defense is the only aspect they could have it along it them. The land is covered fully with the ashes and devoid of life. The broken branch of the trees and the fallen leaves indicate the end of mankind. They camp in the places where they can pass their night with ease in spite of all commotion. They light fire in the cold weather to keep them warm and they rarely have blankets to cover themselves. They also fan the fire to live which shows their determination to live. They fire is the only light and hope for them. The father's insight about the fire gives a true courage to the son. He finally determines to become a good guy.

The novel consists of very few characters and each character has significant role to play and leaves impact on the father and the child. The husband and the wife towards the end of the novel come in form of rescue for the young boy. The father dies because of his leg injury and that leads to the end of his life. The man still holds his life to save the son. Eventually at the end of the novel the father dies leaving the son behind. The author meticulously defines courage the boy has to move ahead in his life after the death of his father in the lines following lines

Where's the man you were with?
 He died.
 Was that your father?
 Yes. He was my papa.
 I'm sorry.

I dont know what to do.
 I think you should come with me.
 Are you one of the good guys?
 The man pulled back the hood from his face. His hair was long and matted. He looked at the sky. As if there were anything there to be seen. He looked at the boy.
 Yeah, he said. I'm one of the good guys.(301)

The boy cries for three days after the death of the father. The boy's implicit trust in his father turns into religious faith and transforms within. The boy transforms from the man's pedestal to the protagonist of the novel by the carrier of fire. This helps the novel to have a relatively hopeful end by finding the good guys. Filial love is one the important component that bonds both father and the son in hope and life after destruction.

Conclusion

The apocalyptic elements in the novel direct the character to the survival of the post apocalyptic world. The apocalypse makes the characters more skillful in surviving all the odds against them. The fire is one of the important symbols used by the author to restore hope in the novel. The novel is the prime example of human negligence that leads huge destruction. The novel also gives a deep insight in preserving the environment. Coexisting diligently with nature to restore peace and harmony is prudently depicted in the novel.

References

1. Kunsu, Ashley. "Maps of the World in Its Becoming: Post-Apocalyptic Naming in Cormac
2. McCarthy, Cormac. *The Road*. Great Britain: Picador, 2008. Print.
3. McCarthy's *The Road*. *Journal of Modern Literature* 33.1 (2009): 57-74.
4. Zamora, Lois Parkinson. *Writing the Apocalypse: Historical Vision in Contemporary US and Latin American Fiction*. Cambridge University Press, 1989.

THE IMPACT OF TECHNOLOGY AND SCIENCE IN HUMAN LIFE AS DEPICTED IN ISAAC ASIMOV'S *THE CAVES OF STEEL*

I.Immanuel Richard

MA. English, Department of Science and Humanities, English Division
Karunya Institute of Technology and Sciences, Coimbatore

Dr.Amutha Dhanaraj

Assistant professor, Department of Science and Humanities, English Division
Karunya Institute of Technology and Sciences, Coimbatore

Abstract

This paper explores the vital role science and technology plays in man's day to day life through Isaac Asimov's masterpiece novel The Caves of Steel. Science has become an inevitable aspect in man's life and it has transformed the individual's daily activities and lifestyle. It plays a vital role in the shaping of human society and it has been an affluent source that has contributed a lot towards the evolution of mankind. In this novel, Isaac Asimov has created an imaginary atmosphere or more like a fantasy land where humans have started to live beyond the boundaries of the planet earth. He has employed his fictional creative skills to signify the bond between man and machineries in this novel. The robots are the representatives of the scientific magnificence and they also stand as iconic symbols for the link between man and technology and how humans have adapted to the mysteries of technology. This paper not only provides an insight on the positivity that science has exerted but also scans the negativity that has damaged humanity and nature. The pretentious quality of science that inflicts disturbance on the streamline of nature and its resources are observed.

Keywords (Technology, robots, ambiguity of science, man and machine bond, nature)

Introduction

There are lot of dynamic changes that science and technology has brought in the world we live. Asimov has developed an idea regarding the change and also developed a sense of passion towards the enigmatic property of science. He admits his love for robots in the introductory part of his novel. Every segment in the novel only reiterates the concept of the ambiguity between reality and fiction. The concept of the robots taking over humans and the aftermath is the prime theory discussed in this novel. Asimov's novel might feel like a totally imaginary concept and might also seem like a totally ambivalent subject that shouldn't have any remarkable contact with the things that are happening in our ordinary world. The total staging of the novel seems like his fantasy which he created in a state of oblivion.

Importance of Science and Technology in human life

Human being should realize that it's not preposterous to say that it will happen in our "real" world too. Robots are already the

machines that are in making and soon to be expected to take over the works done by humans. They aren't mere prototypes anymore and they could soon be walking in the world soon just like human being. This generation already witnessed the evolution of science and the impact that it has made in everyone's lifestyle. Every work which is considered as impossible is being executed by machines exactly before our naked eyes. As long as people are going to work towards the progression and evolution of science, it will continue to grow and demonstrate change in our daily life.

The group of Medievalists and the commissioner Julius Enderby accentuate the need for the primitive world in which everything was normal and natural. He is the perfect example for the state of people who would protest the machines invasion and also he doesn't comply with perturbation caused in the world by the advent of science. Asimov utilizes him as the representation of the people who love the world to remain natural.

Impact of Science and Technology

The impact and the aftermath of technology have some satisfied and others to dread it because of the uncertain factors that it emphasizes. The Spacers, the faction of people who have been living in outer space represent the pinnacle of the growth of science as the novel depicts. The spacers are the true evidence of what exaggerated growth of technology could do to humanity. They were focused on colonizing people and promoting the development of science altogether. Asimov vividly captures the ambition that aids people to suppress their fellow humans to promote themselves and detain the dreams and hopes of others.

The significant growth of science never stops because people are always attracted towards innovation and they always improvise to invent new things. This purpose-driven hunger led to the development of robots and each robot showcased in the novel has its own specifications and instructions through which it functions, for example, the robot Daneel Olivaw is fed with high intelligence and it has the potential to sense justice and comprehend justice through artificial intelligence. This is an illustration of how machines would replace humans in many fields and aspects when fed with proper intelligence.

The sequence where police detective Elijah Baley and the robot Daneel Olivaw act together in solving the death of Dr. Sarton justifies the bond between humans and machines which has developed and has been persistent since the inception of technology. They both work together and though it was just a machine it contributed a lot in the investigation and its processing abilities almost resembled human's capability. The theory of nature and its aspects almost stands as a faded off subject in this novel because even death is caused by scientific instruments. Asimov holds the Blaster as a weapon which helped commissioner Enderby to murder Dr. Sarton and he passively attempts to

announce science as a bane to society. He also presents another instance where machines irrespective of their high intelligence will always remain captives of codes and instructions.

The robot Sammie helps the commissioner to sneak the weapon which helps in the execution of the murder. The robot wouldn't have been aware of the consequences and it might have merely obeyed the command of its owner and hence Asimov proves that machine's capacity is always limited and it is insidious to completely rely on it. If machines and robots get to replace humans in all fields, humans will be pushed to the situation where they will lose their job and that means their life-source will be at peril. The boy in the novel is desperate to have a job "He was looking for his job back. Or any job in the department." (2) This line from the novel evidently suggests the boy is desperate to have his job back. This directly implies the threat induced by technology in every human being in the society.

This instance is where Elijah Baley speaks about a boy who loses his job because of robot Sammie's appointment in his place. The boy stands as a representative of all the humans who could face the crisis of unemployment and furthermore if machines takeover. But we cannot also deny the revolutionary step science has taken and we also have to look at the remarkable differences technology has brought about. It has eased the efforts and has simplified many impossible tasks for humans. Science also has improved a lot and it has become a phenomenon that we can trust with our work and all it takes is careful implementation of instructions and commands. "There, under a thin layer of fleshlike material, was the dull blue gray of stainless steel rods, cords, and joints" ... (111)

Baley suspected robot Daneel to be a human, which means he must have been that realistic and capable of carrying out orders like humans. He also complied to tear his skin and

expose his core material and this is something that a human wouldn't do if his position or his identity is in danger. He was also quite reliable in solving the case. In latter phases as the story unraveled robot Daneeleven started to understand human feelings and monitor emotions.

Daneel the robot is an excellent example of how machines influenced by technology can also be of great assistance to humans. Asimov has wonderfully exploited all factors related to science and through creating a fictional scenario that takes place in the future, has edified us. The sequence of investigation, murder, spacer invasion, and the apprehension of culprit all suggest human ambition as the reason for all the mishaps and troubles. The impeccable link that has developed between humans and science is actually indispensable and we only have to adapt to the circumstance and live accordingly. Science is actually not a force to be dreaded and rather it is a boon that can be manipulated by humans.

Conclusion

The verdict is that there might be a day even in reality where we might have to coexist with machines and robots but despite hating and despising it we can have it under our control and use it for our convenience. The impact could either be a bane or a sinister aspect but that depends on the way we execute it. Humans have to eradicate their ambitions and selfishness and they must focus on creating a universe that will be beneficial to all its inhabitants.

References

Primary source

1. Asimov, Issac. *The Caves of Steel*. Newyork: a bantam spectra book, 1954.print.

Secondary source

1. Idier, Dominic. "Science fiction and technology scenarios: comparing Asimov's robots and
2. Gibson's cyberspace." *Technology in Society* 22.2 (2000): 255-272.
3. Gibbons, Michael, and Ron Johnston. "The roles of science in technological innovation."
4. *Research Policy* 3.3 (1974): 220-242.

AN ECO-CRITICAL STUDY AND BIOREGIONALISM IN THAKAZI SIVASANKARA PILLAI'S *CHEMMEEN*

R.Joela Rubini

II MA. English, Karunya Institute of Technology and Sciences (Deemed to be University), Coimbatore

C.Masilamani

Assistant Professor of English, Karunya Institute of Technology and Sciences, (Deemed to be University), Coimbatore

Abstract

Nature always plays a vital role in literature. Human beings are bound to be connected with the ecosystem to save the nature instead of destroying. Humans are co-dependant with nature and it gives them a better understanding. This paper presents a vivid picture of fisherman society in association with their religion worshipping sea as ultimate force in the novel *chemmeen* by Thakazi Sivasankara Pillai. This article highlights their devotion towards the sea in the coastal of Southern India. The novel depicts the strife, grief and aspirations in the lives of the fishermen of Kerala. Nature depicts the character of the provider and destroyer in the lives of fishermen. This paper also points out the continuous struggle of the fishermen for their livelihood and their dependence on the sea for their lifelong survival. It makes glimpses of a clear picture of their lifestyle and their bond with the coastal area. This article emphasises that no man can live alone instead man has to live with nature and by nature.

Keywords: Ecocriticism, Bio-regionalism, Biophilia, Biophobia, Morality and Numinous.

Introduction

T.S Pillai, the father of modern Malayalam novelist who has been instrumental in heralding the renaissance in Malayalam literature. He has been considered as one of the most prominent writers in Malayalam. His writings have won international acclaim and recognition. He has successfully and artistically incorporated his experiences in the lives of the farmers and fisherman community of Kerala. *Chemmeen* has become the first novel in the Malayalam language to win the Sahitya Akademi Award in 1958. It has been translated into more than thirty Indian and foreign languages. The same novel was adapted into a screenplay in 1965 and became the first South Indian film to win the Indian President's Gold Medal for the best film. The same has been screened at various International film festivals and won awards at the Cannes. This paper focuses on Eco-critical study and Bioregionalism in *Chemmeen* with reference to south Indian fishermen. It portrays how humans are closely connected with nature and dependent upon the nature for their survival. It brings out the fact that humans need to be live with nature which also sometimes turns as the destroyer of mankind.

Ecocriticism in *Chemmeen*

Ecocriticism is familiar with our culture and literature. Nature is always connected with the life of Indian tradition. It portrays a strong relationship between the fishermen community and the attachment with the sea. It also deals with their spiritual aspects and the local colour of regions. *Chemmeen* brings out the lives of fishermen who share their entire sea life. Their whole lives embodied bliss and sad moments associated with nature. They have a strong love for and oneness with the sea which they refer as Kadalamma (mother god of the sea). T.S. Pillai portrays a vivid picture of people who are always ready to be ruled by nature. Nature itself can be portrayed as a symbol. The people who dwell close to the shore and belong to the sea find themselves close to nature. The mother sea can be seen as the donor for the fisherman as she gives them abundant wealth. But sometimes, it takes away their lives as they follow certain myth regarding the sea that if they ever utter lies or cheat people, the sea would destroy those people's lives. The sea can be as both destructive and friendly as well. As they are close to the shore, it would take away

their lives at any time. They believe that if the sea is happy, it would give them blessings. Chakki says, "Do you know why the sea cries at times? The sea knows that if the sea mother gets angry, all will be ruined. But if she is pleased, she will give you everything, my child. There is gold in the sea, my daughter, gold!"(9). The fisherman community thinks that each and every one is the son of the mother sea. The fishermen's dialect has become famous and unique. Every element of nature in *chemmeen* is united in harmony. Nature is closely associated with the fisherman community. Almost every activity in the daily endeavour is governed by the customs and traditions of the seafront. Their lives bound by the traditions of the sea. The natural elements are depicted beautifully in *Chemmeen*

Bioregionalism in *Chemmeen*

Bioregionalism is a political, cultural and ecological system or set of views based on naturally defined areas called bioregions. Bioregions are defined through physical and environmental features, including watershed boundaries and soil. Bioregionalism is also a cultural phenomenon which emphasizes local populations, knowledge and solutions. In *Chemmeen* the fishermen's political, social and spiritual aspects are closely associated with nature. They desire to live harmony with nature. Fishermen community is a distinctive group of people geographically located in the coastal areas and has their own occupation. Their culture constantly mingles with nature. The fishing community is deprived of the other societies. They love to live alone by the sea. They always have a close intimacy with the sea and with nature. Fishing communities are not much in population but they have their unique culture. Their customs and traditions are bound by nature. They have like shore Master who gives those people boats and nets for fishing. They have kadalamma as their goddesses and they worship the sea as their ultimate force.

Their lives are closely attached to the sea and nature, unlike the other people.

They face every single day with the sea enjoying the climate. During those days most Indians were fishermen. They lived as one with the sea. The coastal areas in southern India especially occupy with the fishermen. In *Chemmeen*, the fishermen community is dependant entirely upon the sea. As they belong to the coastal area their only world which they revolve around is the sea. Their culture and religions are mingled with nature. Even the dressing sense of fishermen community is not civilized. They wear according to their traditions.

Fishermen society is bound with the sea which is everything to them. They are not too much attached with the society. Fishermen's culture is like the nature of the Mother God whom they worship and follow. Sea covers the wide area in the earth. As these people dwell near the shore their inhabitant is become the coastal area. Their only knowledge is related with sea, fishing and netting other than that they are not aware of anything. They depend only upon the sea for their existence. Fishing, netting and selling boat are their main occupations which they know. T.S.Pillai rightly gives the picture of their sufferings on the account of poverty line by saying that he was hoarding money in the hope of somebody buying a boat and nets(6). Even now fishermen community suffers from poverty as they always depend upon the sea which sometimes devour their lives. In *Chemmeen* fishermen community suffers from poverty even to own a boat is pareekutty's ambition. They struggle for the money. Their job is to sell the fish that they have got from the sea. Owning the boat was chemnankunju's life's purpose and ambition. They lived in poverty as they depend on shore master for boat.

Biophilia and Ecophobia

Biophilia is the relationship between nature and human beings. Man is always connected

with nature. Everything in human life is totally connected with nature. In *chemmeen*, fishermen society is totally connected with the sea and nature. As their occupation belongs to the sea, they have a deep sense of togetherness with nature. It is true that man has to be connected with the nature with or without his knowledge. For every man's purpose and need of he/she has to rely on the nature. From the beginning of the earth, there has been always inter-connection between human and ecosystem. Trees, sky, insects, birds, animals and plants have a non-verbal relationship with mankind. Fishermen's characteristics are like that of the characteristics of mother God *kadamma*. The novelist portrays them as innocent, good moralistic and truthful as they are in their real lives. They could not be without the sea and nature. It mingles in their lives.

Ecophobia means the fear of the natural world. Man is subjected to the nature. Natural disaster brings great loss to the humanity. Those fishermen believe that if their moral behaviour is lost or if they ever cheat people, *kadamma* would punish them. T.S. Pillai believes that in this vast sea, there is much to fear, my daughter, my magale. All of which determines whether a man goes out to sea will return (8). They have rever and fear in the natural elements. As these people dwell close to the shore, anytime the sea may get angry and destroy these people so they have that kind of fear against the sea. Sea is portrayed as giver and taker of lives of fishermen community. The destructive nature of sea is also seen in Earnest Hemingway's *Old Man and the sea* and J.M Synge's *Riders to the Sea* in which sea takes away the lives of people. A human cannot stand against the natural world instead he has to undergo the disasters caused by nature.

Morality in Chemmeen

In *chemmeen* morality plays a vital role in the lives of fishermen. As they are stick close to the tradition of the sea, they believe that women

have to be chaste only then all their men could be safe and healthy. He further suggests that only because a chaste wife had stood on the seaside, praying and waiting for her husband's safe return. And that was the lode of hope the women of the seaside clung to. (8) They give importance to the women of the seashore, that they have to be aware of purity of the body and mind. T.S Pillai avers that a fisherman's Wealth is his fisherwomen's virtue.(9) Fisherfolk follows a morality which they believe to safeguard their lives and gives them wealth and riches. If their women lost the morality, the sea mother would punish them. In India people strongly follows the moral values especially women does the main role in keeping the family safe and happy. Even in *chemmeen* in keeping the morality women plays a firm role.

Numinous Portrayed in Chemmeen

Numinous is spiritual aspects of fishermen community in southern India. They worship the sea as their ultimate force. Kadamma is their God and they believe that they belong to mother God of the sea. They innocently have belief in the sea that if they are the wrong kadamma would punish them.

Conclusion

In *chemmeen*, the dependence upon the sea for their survival is portrayed. A man has to be dependant on the nature. They face hardships and struggle with the sea and nature every time when they go for fishing but the presence of nature make them happy and secure. In *chemmeen* ecocriticism defines the nature and the relationship between human and nature. How those fishermen have their intimacy with the sea and nature is vividly discussed in this paper. Bioregionalism brings about their spiritual, regional and political aspects are clearly portrayed. Biophilia and biophobia bring out the natural calamities faced by those people and deep connection with nature. Numinous brings out the spiritual belief of those people.

Experiential shows their dependence upon the sea for their survival.

References

1. Joe, Diana and Joy, Jacob. "Securing the Marine Wealth through Sanctifying the Sea": A Reading of Thakazhi Sivasankara Pillai's Chemmeen. International Journal of Research Culture Society.1.7(2017):2456-6683. Print
2. Kadam, A B. "Fictionalization of Myth of Chastity in T.S Pillai's chemmeen." Magnus Publishing 2.4 (2015): 463-468. Print
3. Karunya.s. "Worlds of Amitav Gosh and Thakazhi Sivasankara Pillai-Ecological Archetypes in the Selected Novels." International Interdisciplinary Research Journal 5.3(2015): 390-396. Print
4. Pillai, Thakazhi Sivasankara. Chemmeen. New Delhi: Harper Perennial, 2011. Print.