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Mr. N. KUMAR, B.E.,
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MESSAGE

It is my most delightful moment to delineate that Shanmuga Industries Arts & Science College, a booming institution as determined an influential effort by arranging an essential One Day National Seminar on *Literature and Disability Studies*. It is my gratification to give concern through few stimulating words to make this seminar a successful one.

Literary Research usually means finding something new: a substance, a formula, or an invention, within a literary work. Even though no one needs a lab coat with number of test tubes and experimental rats, a new finding in a literary work helps the society to move in a new direction.

I wish that this seminar may create a greater awareness among the participation to move the society in a new path. It is my immense pleasure to express my heartfelt appreciation to all the faculties and students for taking a massive effort to make this seminar into a greater level. I would like to congrats them for their tremendous accomplishment.



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Prof. A.L. UDAYAPPAN, M.Sc., M. Phil., FICS.,
Academic Dean

MESSAGE

It is my privilege to show off that Shanmuga Industries Arts & Science College, which is an influential institution, has a step ahead by formulating a leading One Day National Seminar on *Literature and Disability Studies*. I feel the greatness of expressing my words to aspire the seminar.

The goal of education is not to increase the amount of knowledge but to create the possibilities for a person to invent and discover, to create men who are capable of doing new things. It is the supreme art to awaken joy in creative expression. I trust that the staff and students from this department of English have realized the expense of creating humanity in an unexpected path of reality. I believe that this priceless seminar will expose the unexplored talents and skills to the society. I also desire that this seminar will provide the researchers to establish their view point in the field of humanity.

I urge all the participants to take this opportunity to display their aims regarding the society's future to make an unforgettable impression of their foot print. I would like to manifest my wholehearted appraisal to the organizers for taking such a marvellous effort to make this task a successful one.



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Dr. K. ANANDARAJ, M.Sc., M.Phil., Ph.D.,
Principal

MESSAGE

I optimistically expect the One Day National Seminar on *Literature and Disability Studies* organized by PG & Research Department of English, Shanmuga Industries Arts & Science College on 25th March, 2017, will provide a great belvedere for embellishing the inventive power of humanity. Having enlightened in quality education, our venerated organization is determining to endorse research and development in leading edge areas of humanities. This seminar will be a platform to the authorities to share their expertise and deal with the challenges of the field to discover potential and realistic resolution for the struggles at hand, with the view for enhancement.

I feel immense pleasure to welcome all the research scholars of various colleges and wish them to have outstanding moment. I am sure that the papers presented at the seminar would highlight the future perspectives in the growing areas of humanities and literature. I wish this seminar will boom with triumph.

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RACISM (CASTEISM) IN THE INDIAN SOCIETY

A.Thirunavukkarasan

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Casteism is the synonym for racism in India. Caste is a system of hierarchy by which people are put into rigid social categories. These categories are not based on physical features but in the religious ideologies of Hindutva. Which holds that people are born with qualities and therefore some are born superior and others inferior. Thus it advocates that one's social status is determined by birth and that one cannot simply get out of it. Caste is a culture that ensures power and privileges to the dominant through the exploitation of the lower castes. Community is always conceived as caste community resulting in social distance and the discrimination and subjugations of the lower castes in all spheres of life. The prevalence of the practice of untouchability even today in the Indian villages, despite several laws restricted it makes casteism more dehumanizing than racism.

The Dalits living outside the village, are not allowed into temples, are served food and beverages in separate cups at teashops, still the twin glass method is followed in some villages (a separate glass of tea) for Dalits, and even they have the separate burial grounds, and they are considered as untouchable. This is happening in the Indian society. Racism is also called casteism.

If one can observe the statistics of Dalits it is shocking for us to see their conditions about the millions of Dalits are scavengers, who are employed to clean public latrines and dispose the carcass of animals. 80 percentages of Dalits reside in rural areas and 86 percentage Dalits are landless, 60 percentage Dalits are labourers, 37 percentage Dalits are educated. According to 2001 census Dalit population makes only 16 percentage of total population.

Casteism in India has invited a lot of criticism and is quite appropriate. As we find it today is nothing more than a social evil. Over the years it is one of the most sensitive and a topic of controversy this paper focuses on the social evil. The term caste is intended to the people of South Asia. This term in India has been introduced into world dialogue. The word 'caste' is or at any rate is generally accepted to be of Portuguese.

The word 'caste' is derived from the Portuguese *casta*, which means breed, race or kind. Castes are ranked, named, endogenous groups, and membership in a particular caste comes through birth. According to the

Hindu sacred texts or the Rig Veda, there were 4 main castes and each caste performed a function in sustaining social life. Brahmins were the priests, Kshatriyas were warriors and rulers, *vaisyas* were landowners and merchants, and *sudras* were artisans and servants. According to the code *Manu* marriage between a Brahmin woman and a *sudra* man would result in a 'Candala' who is described as the "the lowest of the men" and shares many of the attributes of the contemporary "Untouchable". Untouchables are generally associated with professions such as shoe making since 1935, untouchables have been called "SC". They are also called Harijans. Now they call themselves Dalits or Hindi word which means exploited or oppressed. Despite some improvement in certain aspects of Dalit life, 90 percentage of them still live in rural areas and more than 80% are landless labourers, in many part of India, India is still held by the upper castes that they use the dogma of the caste system economically exploited low-ranking. In 1936, the Indian government made it even worse by outlining the SC among the untouchables and labeled a list of such classifications. The various castes would be regarded with separate status for assembly and parliament seats along with special benefits for education and employment. This became adopted into the Indian constitutions which has made it a practice that has endured to date, with special laws making the labeling of untouchability as transgression. The untouchability act 1953 provides a list of penalties for any such offense. Now, there are numerous and separate divisions amongst the SC to the point where it will never caste to exist, at least in a general way, especially in the villages, the towns are becoming somewhere more homogenized due to necessity of occupational fulfillment and education as opposed to more growing out of such traditions.

The 1931 census used the term of "SC" as a synonym for identifying the *panchama* class. In 1970, the term Dalit came to be used, which a Marathi word is based on Sanskrit which means "broken" of ground down where connotation is the one who is subjugated. This term is now gained distinction action in India. Indian society has programed in various fields, the idea of labeling a caste or class of activity to someone who born to certain parents

has been the major failure of entity and social progress in contemporary Hindu society.

Casteism leads to disintegrations of Indian society. In fact, you could say that. It has virtually killed vedic society and has brought about the abundant divisions and social disparity that we try to find in India.

Steps to overcome casteism. Laws have been in forced against untouchability and prejudice toward these who belong to lower caste. Article for hiding untouchability Art (17) along with Art (25-26) to open Hindu pious institutions to all sections of Hindu and Article 15 (4) to permit the state to do special provisions for SC, ST and OBC. However this has only made the caste system more deep-seated in society making it more secure Articles in part – III to ensure right to equality, India is a democratic country with freedom for everyone despite race, faith or gender.

Right to education has to be accessed by the under privileged to allow them better equipped to overcome such a menace. Stringent actions should be taken against all those who violate the laws. Spiritual organisations should address the distorted consciousness though spiritual educations and practice, so that people can seriously change their view or their fellow human beings, our beings, our vision should be at a higher plane if we consider ourselves human beings.

Abolition of Bonded Labour

The practice of using poor villagers for cheap labour, often giving them low wages dwellings. Then giving them loans with interest that are supposed to be paid off in exchange for labour. If the loans are not paid off, then his offspring must work for years in order to pay off the loans of their father or grandfathers. Their continuous for generations which are not less than slavery. It is time for the government to get concerned to make sure that this practice comes to an end once and for all, and see to it that all financial obligations are nullified.

The above solutions may not a proof, but it could certainly take things in the right direction and begin to change our society.

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MULTIPLE INTELLECTUAL DISABILITIES IN THE SONG OF GOAT BY J.P. CLARK

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Abstract

In disability perspective physical disability and visual disabilities are not considered as disabilities but the intellectual disabilities like despair, lack of courage, inability reveal their skill, lack of consciousness, unable to find a good decision and senselessness are called disabilities of a human. The intellectual disabilities occurs only the circumstances faced or dared by the human. In this point of view I made a research on The Song of Goat by J. P. Clark. In this presentation through my research on that work I had traced the intellectual disabilities of many characters in this drama and I presented here. The characters included in this play were Zifa, Tonya, Ebieri, The Masseur and Orukorere had the intellectual disabilities according to their circumstances. Their selfishness, lust and many other things considered here as a disabilities.

Key Words: *Impotence, pride, lust, cheating, Guilty, suicide and treachery.*

John Pepper Clark was born on April 06 1935 at Kiagbodo in Nigeria. He was the most lyrical of the Nigerian poets. His poetry celebrates the physical landscape of Africa. He was also a journalist, playwright and scholar critic. He conducted research into traditional Ijo myths and legends and also wrote essays on poetry. Such an excellent writer's first drama was The Song of a Goat, one act play with four scenes. This play contained ritual sacrifice of a Goat at its climax, which echoes the early Old Testament as well as classical Greek Tragedy in that it shared with them blood ritualism. The play akin to a classical tragedy its language is often in parable and riddle form and its character also the common people and depicted with dignity.

In brief the central character of this play was Zifa, the protagonist of the play. He was a fisher man and ship pilot. He was a proud man and unable to accept his impotence. He married Ebieri. She is longing to get motherhood by Zifa. But it did not happen she went to many prayers and treatment. Zifa also met many experts but nothing could happen. Ebieri met the masseur who was the most important person on that community. He advised Ebieri to accept Zifa's younger brother Tonya as a surrogate husband of Ebieri. She also willingly accepted his advice. Tonya also took Zifa's place in fathering a child. As the tradition accepted but Orukorere warned them as all those things would lead ways to tragedy. But no one considered her. Finally Ebieri got pregnant by Tonya not by Zifa. Thus in rage Zifa sacrifice a goat as it foretells Tonya's suicide attempt then the child also got abortion even in her womb. Finally Zifa also dedicated his life to the Sea God.

From this tragedy play I have traced, analyzed and evaluated the disabilities of each and every character in this play. First I would like to portray the disabilities of Zifa, the protagonist of the play. His impotence is the physical disability but his intellectual disability is his sense of pride and proud, because he does not accept his impotence. He always scolds his wife and all others around him. The masseur explained about his impotence and his attempts to convince Zifa that infertility will bring ruin to a family but Zifa does not hear the words of The Masseur due to his sense of pride. Thus his disability of pride and inability of impotence leads the great tragedy of the play once he said as "*Meanwhile I may regain my power.... Is it my fault I cannot lift up my lifeless hand*" (P.28). In reference to Ebieri's womb Zifa declares *I'll not give up my piece of land*" (P.35). Thus I conclude that Zifa who has so much of skill in fishing and ship pilot but he is an impotent though his pride is his great disabilities.

I would eager to portray the next disability character in this play. Tonya is the younger brother of Zifa. His disabilities are lust and despair. He always longing in the thought of lust on all woman in his community. Fortunately he has the chance to have sex his own brother's wife Ebieri. He never shows a piece of refusal for this idea. It may be accepted by the society too. But he accepts and had done only by his disability character of longing for lust. He has disability in despair. He is lack in courage, self confidence and guilty consciousness. At the time of Zifa's sacrifice of a goat in rage, he lost his courage and self consciousness and he plunge into guilty consciousness. Though Tonya is respectable person in the society, he has too intellectual disabilities. Thus he commits suicide. It is

the first death in the play. This only leads to all other's death and tragic flaw of the play *A Song of Goat* by J. P. Clark. Now I conclude these are the intellectual disabilities of Tonya.

Ebiere too has intellectual disabilities in the play. In my point of view if an husband is unable to give a child, she must accept his impotence and consider him as her child. But as a disability character of Ebiere she is longing for a child, even by any other man in that community. That is the disability of Ebiere. Even Zifa loves her affectionately because he doesn't have mistress. Ebiere also proudly says to The Masseur about him as he doesn't have any mistress. But Ebiere is not the same. After she gets pregnant by Tonya, she never accepts her illegal relationship. But finally the child gets abortion in her womb. She confesses the ruin of the child is the punishment for her sin. So I can say these are the intellectual disabilities of Ebiere.

I'm very glad to present my further research on the disabilities of The Masseur. He was the most important person in the community. He is the symbol of strength and stability to the people of the village. He serves as the family doctor, the confessor and the oracle. He acts as the sage. Even though his disability is that he doesn't give a right decision to Ebiere for her infertility. The Masseur suggests Ebiere is the only reason for all the misfortune in

the play. That is also one of the intellectual disabilities of such a noble person. His another disability is that he fails to convince Zifa after the pregnancy of his wife by his brother. I finally consider that these are the disabilities of The Masseur. I conclude this paper presentation only few characters in this one act play but the author J. P. Clark portrayed as much as multiple intellectual disabilities on each and every character.

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EXPATRIATE DISABILITY IN JHUMPA LAHIRI'S *INTERPRETER OF MALADIES*, *UNACCUSTOMED EARTH*, *THE NAMESAKE* AND *THE LOWLAND*

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It is a well accepted fact that the basic theme of all literature is human being, his or her actions, thoughts, feelings, beliefs and faiths. As human being is described as a social animal, it is quite obvious that sociological aspect of human being is reflected in literature. Literature deals with the number of sociological concepts, movements aesthetically. 'Diaspora' is one of the sociological concepts that find its reflection in today's literature. Diaspora literature deals with expatriate sensibility. It focuses on the lives of immigrants and their inner and external conflicts in an alien land. By highlighting issues like cultural dilemma, quest of identity, multiculturalism and universal aspects of human existence, Diasporic Literature occupies an important status in the literary field. The word 'Diaspora' is derived from the Greek word 'Diasperio' which means to distribute, to scatter. The term originally associated with the Jewish historical experience but today the term has acquired a more expanded meaning and it refers to common ancestral homeland, voluntary or involuntary migration and a sense of marginality in the country of residence. This term cuts across various disciplines such as Sociology, Cultural Studies, and Political Science etc. On the background of globalization, the term 'Diaspora' raises the questions of acculturation, assimilation, the loss of identity etc.

In the last century, Indian Diaspora was mainly a personal choice of individuals, particularly for academic pursuit or economic gains either towards the Middle East or to the Western countries, particularly to U.S.A. The native residents in each of these countries reacted differently to the waves of immigrants but in all most all the cases the expatriate did face a clash of opposing cultures, a feeling of alienation which was then followed by the attempts to adjust, to adopt, to accept and finally form a separate identity as a racial group to be assimilated and hence acculturated. All this is reflected in the writing, now generally placed under the umbrella term of Expatriate Writing or Diasporic Literature. These terms have now reached a stage of being used synonymously.

Another important fact about Indian Diaspora is that, in the last two decades an increasing number of third world writers have emigrated to the west. We can observe that some of these writers still feel alienated in their new countries and tend to write about people and events which are typical of their motherland. In fact, this 'uprooted', 'sandwich' or '*trishanku*' mood has been so frequent and dominant that it has acquired a currency in the name of "Expatriate or Diasporic Sensibility". Many Indian writers like Bharati Mukherjee, Salman Rushdie, Vikram Seth, Amitav Ghosh, Rohinton Mistry have dealt with this diasporic sensibility and explores its various aspects through their literature in English. Jhumpa Lahiri is one of the recent and internationally recognized second generation expatriate writers belong to this subset. Born to Bengali parents in 1967 in London and grew up in U.S.A., Lahiri has won many awards and prizes including prestigious Pulitzer Prize 2000 for her short stories collection *Interpreter of Maladies*. Her latest novel *The Lowland* is shortlisted for Man Booker Prize, 2013. Lahiri has won DSC PRIZE for South Asian Literature in recently held Jaipur Litfest 2015. Through her writings, Lahiri interprets the diasporic sensibility of the immigrants. Apart from diasporic sensibility, Lahiri has also dealt with human relationship, victimization of helpless women through her writings. Lahiri has convincingly shown the need to go 'beyond' the manmade boundaries like culture, religion, race, nation and acknowledge the universal aspect of human through her writings.

The concept and theory of diaspora throws light on the origin and different aspects of Diaspora. It has attempted to analyze various features of this term. It has also been highlighted old and new theories of Diasporas. It has attempted to describe how the journey of this expatriate experience of mankind has turned from expatriation theories into diasporic one. In the past, these theories has associated mostly with exile, anguish and suffering. Today it gets linked with pride, glorification and transnational identity in national literatures. Eminent scholars have interpreted multiple strands of diasporic

theories. These theories have been analyzed from different points of view in this age of globalization, dual citizenship and outsourcing. It has also discussed terms like identity, home, nostalgia, sense of loneliness and alienation, belonging, in betweenness cultural assimilation, multiculturalism and their importance in diaspora studies and literature. It has been analyzed structure and phases of Indian Diaspora. Further it explore another, and relatively recent approach to 'diaspora' that puts more emphasis on describing a variety of experiences that stress more on *relocation* than *dislocation*, a state of mind and sense of identity. It has focused the concept of Diaspora consciousness or sensibility as a particular kind of awareness said to be generated among contemporary transnational communities. It is mainly marked by experiences of displacement, in between condition, acculturation which found their reflection in the contemporary literature.

It has also laid down the framework of the undertaken research. As it discusses four elements viz. Sense of Alienation and Displacement, Nostalgia and Cultural Assimilation, Identity crisis and family relations, Intergenerational Gap are the main aspects of Diasporic Sensibility reflected in the literary works of Jhumpa Lahiri. It is under the framework of these elements the literary works of Jhumpa Lahiri has been examined.

It has attempted to examine the features and aspects of Diasporic literature in which Indian Writing in English has not only contributed immensely but also received worldwide recognition and appreciation in the past few years. In today's literary field it is agreed upon by all that diasporic or expatriate writers are those writers who have chosen to settle in countries other than home country, distinguishing them from "Desi" or "rooted" counter parts. It has discussed the nature of diasporic literature. It has briefly traced out the history of Indian diasporic literature. It has also analyzed Indian contribution in diasporic literature in English. Further, It has traced out diasporic as well as recently emerged Bengali subset in Indo – American Writing to which Jhumpa Lahiri belongs as a contemporary writer, having worldwide recognition for her literary genius. In the final part of It Jhumpa Lahiri's literary career and its main focus is discussed. Jhumpa Lahiri is among those writers who are well aware of the relativity of the concept of diaspora, its contradictions, numerous possibilities of alienation and assimilation. Her debut Pulitzer Prize winner short story collection *Interpreter of Maladies* deals not only about the contradictions, complexities and ambivalences of Bengali diaspora in USA but also of diaspora prevalent

within the nation and even in one's own house. It is largely about those who are associated with shifting from one society and adjusting into another. Characters like Shobha, Mr. Pirzada, Mira, Mr Kapasi, Mrs Das, Mrs. Sen, Miranda, Boori Ma, Bibi Halder have experienced displacement and alienation in different contexts. The subtitle of the collection is "Stories of Bengal, Boston and beyond" points to the transnational trajectories of its characters, most of whom are middle class Bengali, immigrate to the United States and settle in the Boston area. However, the use of 'beyond' indicates that their diasporic journey is not necessarily restricted to the physical place. Instead, it can be viewed as an immensely rich, universal experience that unites people across the continents. It has attempted to examine and interpret nine stories of Jhumpa Lahiri's debut short stories collection in the context of four prominent aspects of diasporic sensibility that surfaced through her stories.

Lahiri's second short story collection *Unaccustomed Earth* departs from the earlier one as Lahiri's characters embark on new stages of development. These stories scrutinize the fate of the second and third generation immigrants. As succeeding generations become increasingly assimilated into American culture and are comfortable in constructing perspectives outside of their country of origin, Lahiri's fiction shifts to the needs of the individual. Through the eight stories of this collection Lahiri deftly scrutinizes the minute details of all types of relationship such as father-daughter, brother – sister, husband – wife. She convincingly explores several dimensions and multiple shades of every human relation in a cross-border situation. She studies the various conflicts and acquisitions, demands and dilemmas and the confusions and contradictions of every relation.

It has attempted to investigate diasporic sensibility reflected in the eight stories to find out how on the backdrop of diasporic predicament of characters Jhumpa Lahiri mirrors the problems of familial relationships and interconnectedness between people resulted in the search of identity after going through the phases of alienation, nostalgia and assimilation. It has also highlighted the change and new development in Lahiri's writings from her earlier short stories as she focused on second generation expatriates with more emphasis on relocation instead of dislocation. It also examines intergeneration gap that is dealt with on more subtle and psychological level.

Jhumpa Lahiri faithfully depicted identity crisis of the first and second generation expatriates in her first novel *The Namesake*. This crisis is dealt through immigrant's

families and their internal and socio-cultural relations with the people of the foreign country.

Much of the part of the novel revolves around the metaphor of name which is the most fundamental part of an individual's identity. In fact, Gogol Ganguli's struggle for searching his identity is dual. The name that ultimately defines a person's individuality becomes a trouble for him. It does not give him an identity but puts him in a dilemma, about his original identity. Secondly, as a child of immigrants in America, he continuously has to struggle with conflicts arising due to his Indian roots. Gogol has had to negotiate two very different cultures throughout his life, as well as a third brought about by his name.

Ashima also struggles with her alienation and displacement in her initial days only to find a new identity of transnational woman at the end of the novel. The novel filmitized by Mira Nair also traces out diasporic sensibility of Ashoke, Moushumi, and Sonia as the readers find them in different stages of assimilation.

It attempted to highlight double displacement faced by Gogol as his naming aggravates his identity crisis in alien land. It also traces out a journey of Ashima from nostalgic alien to transnational citizen. It also focuses diasporic sensibilities of Ashok, Sonia and Moushumi as all of them negotiate cultural encounters in different manners. It discusses intergenerational gap as it explores psychology of both first and second generation immigrants. It also deals with film version of the novel.

Lahiri's latest novel *The Lowland* presents a blend of history and family life. It is shortlisted for the Man Booker Prize in 2013. Sketched on a large canvas the novel depicts multigenerational story revolving around the personal choices and destiny. The novel reflects the 21st century globalised, multicultural and transnational 'diasporic' culture. This 'diasporic' culture is, to some extent, different from the traditional practice of culture. This culture is hybrid, heterogeneous and a plural one. It deals with the theme of cultural assimilation 'in-between' spaces. The first generation diaspora in the novel like Subhash Mitra, Gauri Mitra and Narasimhan; the second generation diaspora like Gauri's daughter Bela; and others adapt the United States' cultural traits: liberal dress code, free and unconventional sex-orientation, lack of familial bonds, and other liberal, Independent Life styles.

The novel highlights political history of naxalite movement and its effects on Mitra family on the backdrop of diasporic predicament of characters striving to cope up with problems of familial relationships and

interconnectedness between people. The author focuses emotional tangles of the characters and establishes the need for better emotional connection between them to resolve conflicts and problems of mutual adjustment. Though *The Lowland* cannot be considered as a diasporic literature in its full and usual sense of the term, one can certainly trace out diasporic predicament in which the characters involved in multiple relationships negotiating their personal decisions and destiny.

It has analyzed *The Lowland* in the framework of four aspects of diasporic sensibility. It discussed how the novel is a collage of the experiences of uprooting and resettlement, of the intermingling of personal and social histories, and of many other human dimensions involved in transplanting a culture to a new land. It has dealt with importance and implications along with the findings of the undertaken research. It has also focused its academic relevance. New writers have been contributing their literary genius to highlight this ever-growing Diaspora along with its various aspects through their poems, dramas, short stories and fictions. This resulted in a very fast development of Diasporic literature. Lahiri has given the message of multiplicity of cultures and universality of human predicament through her works. This message is highlighted in the concluding chapter. In the final part of the paper major findings of the undertaken research has been focused.

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GENDER DISABILITY AND FEMINITY IN THE SELECTED NOVELS OF BAPSI SIDHWA

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The selected novels of Bapsi Sidhwa which I am going to present in this paper are *Ice-Candy-Man* and *Water*. *Ice-Candy-Man* is the heartbreaking story about the partition of India and the 1947 upheaval. Sidhwa approaches the novel with the first person narration of the protagonist called Lenny Sethi and she is one of the Parsee girls who are physically challenged and she depends on her ayah for almost all the works. Her feelings and emotions are unrecognized until the end of the novel. She is eagerly waiting for the reconciliation of her own identity. The next novel is *Water* and it is entirely based on the old tradition practices and how it suffers the young generation of girls in a vehement manner. It is set in 1938, when India is still under the colonial rule of the British, and when the marriage of children to older men was common place. The protagonist Sarala is eight years old and she is married to a old man and he died soon and she became widow. She got separated from the society and the family members of sarala made her to stay in an ashram. In that ashram, a practice is that the widow should shave their head and they wore white sari. They are not allowed to participate in any of the function.

Bapsi Sidhwa was born in 1938 at Karachi at Pakistan and she is best known for her collaborative work with the Indo- Canadian film maker Deepa Mehta. She is born to Parsi Zoroastrian parents. She was two when she contracted polio and nine in 1947 at the time of partition. She married twice and she has three children and one of the sons is Mohur Sidhwa and he is the candidate for state representative in Arizona. She called herself as "Punjabi-Parsi-Pakistani". Her teaching places are University of Houston, Rice University, Columbia University, Mount Holyoke College and Brandeis University. She got many awards like Bunting fellowship at Radcliffe (1986), Visiting scholar at the Rockefeller foundation center (1991), Sitara –I-Imitaz (1991), Lila Wallace – Reader's Digest Writer's Award (1994), Premio Mondello for foreign authors for water (2007) and Inducted in the Zoroastrian Hall of Fame (2000). Some of her works are *Their language of love* (2013), *Jungle Wala Sahib* (2012), *City of Sin and Splendour* (2006), *Water* (2006), *Omnibus* (2001), *An*

American Brat (1993), *Cracking India* (1991), *The Bride* (1982) and *The Crow Eaters* (1978).

The first novel *Ice-Candy-Man* is a heartbreaking story about the partition of India and the 1947 upheaval of that time. This novel approaches the subject from the first person point of view and the narrator is the protagonist of the novel and named as Lenny Sethi. She is a Parsee girl. The narrative begins when she is only four and ends four years later. Lenny narrates about various people 's reaction to the partition by commenting on the various people in her life, including her hindu Ayah, the sikh zoo attendant, the muslim cook and the ice-candy-man.

This novel presents the fate of people in Lahore. The protagonist Lenny is physically challenged girl and she is lame and helpless and her movement between Warris Road and Jail Road is limited. Lenny lives on Warris Road. At the beginning, Lenny is separated from the normal society. The normal people cannot treat her equally like other human being. Her feeling is not recognized by the characters except ayah. Her leg got injured and Mr. Colonel Bharucha, doctor of lenny had treated her with more plasters. He planned to do her some surgery and she is in the bed rest for almost all the time. The family members does not allow Lenny to work and do her work lonely. She looks after by Ayah and she is marginalized by being a handicapped girl. Her brother Adi, went to school for education and she is educated at home. Being a female, she fought for her rights and she losts her own identity and she is a scapegoat in her family. Gender disability plays a vital role in this novel. This novel is set in Lahore and it dealt with the actions of Ice-Candy-Man and he got admired by the personality of Ayah and he used to approach her frequently. Lenny is introvert and she is engrossed in her private world. She has a deep fascination over Ayah. The only hope for Lenny is ayah. Then the season of winter came, the Ice-Candy-Man changed into a man of birds. He always used to pass comments upon others. Many of the male characters in the novel is admired through the personality of ayah. A girl who lived lonely in the society should be disturbed by the male society. Ayah is a good example for that activity.

The period of communal riots is the turning point in this novel. Hindu –Muslim riot is happened and the family of Lenny got separated. The community of Hindus made a riot and they searched all the muslims and they tried to kill the people. At the time of communal riot, Hindus searched the ayah for killing her. At the same time, Mr.Roger's body is identified by the village people near the ditch. This incident made the people to get scared about the Hindu-Muslim riot.

The Sikhs milling in a huge blob in front wildly wave and clash their

swords, kirpans and hockey-sticks and punctuate their shrieks with

roars: Pakistan murdabad death to Pakistan! – And the Muslims

shouting: "so? We'll play Holi-with-their blood." (Ice-Candy-Man, p 134)

Shankar and Gita are the neighbours of Lenny and she spent most of her time with this couples. Gita used to cook nicely and they lived a enjoyable life together. When we compare the character of Gita and Lenny, she enjoys a lot when compared to Lenny. Due to her physical illness, she got scared about the society and their ill-treatments. Imam-Din is the gardener of Lenny's house and she loved him so much. She brings Lenny to his home and there she meets Ranna, Khatiya and Parveen. She felt so happy when she felt the company of the children. Later she meets Mahatma Gandhi and She told that she felt the utilization of her life time.

The whole world is burning. The air on my face is so hot. I think my

flesh and clothes will catch fire. I start screaming: hysterically

sobbing- how long does Lahore burn? Weeks? Months? (Ice-Candy-Man, p 137)

The next novel *Water* revolves around the character Sarala and she is a widow and she is eight years old. According to our Indian tradition, a widow is not allowed to involve in happy events. Widow-Remarriage is not allowed on that day. This novel is a sad story of Sarala. The practice of marrying a small girl to a old one is predominant in the olden days. By this supernatural belief, Sarala is worstly affected. With her white sari and bald, yellow head, sarala was a very different child from the girl who had ridden in the bullock cart. (Water, p 44)

She is separated from the normal people and she made herself to stay in an ashram and they had the habit of shaving the head of the widow and made her to wear white sari.

A girl is destined to leave her parents home early or she will bring disgrace to

it. She is safe and happy only in her husband's care. (Water, p 7)

Sarala is separated from the country life and stayed in the ashram and shakuntala, kalyani and narayan take care of sarala.

"They had grown as accustomed to begging as they had to the grueling

hours of singing in temple halls to earn a few coins and a fistful of

nice. Without these handouts, they would starve." (Water, p 96)

Shakuntala and Narayan had an affair of marrying each other but the ashram people cannot allow them to live together. So they planned to elope from the ashram. But, Shakuntala had a soft corner towards Sarala. Kalyani had involved herself in prostitution because of the welfare of the ashram. Here, a girl is induced to Prostitution because of other's compulsion and due to bad situation, she choose the bad line to survive in her life. Being a supporter of Gandhi and Gandhism, Narayan wished to marry Sarala at the end. As a young girl, Sarala is not supposed to marry Narayan. After reading these novels, the thoughts of the reader should be that how the widows and physically challenged women faced many challenges in their life. The social background of the girls made them to separate from the society. Over the centuries, male does not reconsider the hope of the females. They want to maintain their work being. Being a supporter of the society as well as the family, women have to equal respect in the society. Bapsi Sidhwa concludes that, women's rights are to be recognized and they must be educated with well equipped environment. This is the main aim of sidhwa of writing these types of novels.

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THE PLIGHT OF SUBALTERNS IN MULK RAJ ANAND'S COOLIE

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Abstract

Literature enhances our vision of life and we begin to look at nature with new eyes. It interrupts with ornamental language, the experiences and spiritual intuitions of man. Literature appeals to us greatly due to its essential features including thought, feeling, imagination and beauty of style and so on. The main objective of this present paper is to highlight the plight of subalterns through Mulk Raj Anand's Coolie. Coolie is one of the most interesting novels in 1930's which describes the story of Munoo, a poor orphan. Coolie marks a greater self-assurance in the art of Anand and a further deepening description of marginal living. It comprehends greater variety and deeper levels of degradation than does Untouchable. Munoo's life is tragic to the extreme. This paper also explains the treatment of high class community to the lower class people. At the end, Munoo is forced to accept his existential condition as determined by his fate, his karma and accepts his class identity, for many other suffer like him. The irony lies in the title "Coolie" itself refers to the voice of suppressed and exploited.

Introduction

Mulk Raj Anand is wholeheartedly devoted to the simple life of villagers, whose poverty and caste-feeling touch him deeply. He is equally concerned with orphans, untouchables, and urban laborers. There is a strong touch of humanism in his writings; he comes out in them as a 'semi-Marxist' and a social reformist. Even politics and propaganda are not excluded. Mulk Raj Anand has traversed a long course of journey in the realm of fiction, and has consolidated his position unshakable. Anand's *Coolie* represents the voice of the suppressed and exploited. *Coolie* marks a greater self-assurance in the art of Anand and a further deepening description of marginal living. It comprehends greater variety and deeper levels of degradation than does *Untouchable*. The Plot of the novel is such as will not readily yield to a plain summary of facts. Here is the story of a hill boy, Munoo, Who moves from the village to the town, from the town to the city, and then up to the mountains. He traverses an experience, and is finally swept away to his doom. He explores the limits of existence before he goes under. Munoo's life is tragic to the extreme. The poor orphan is cast away by his aunt and uncle who have no love for him. He gets a job as a domestic servant in the house of a bank clerk at Sham Nagar. He imagines that he will henceforth live in peace and comfort but is soon disillusioned. The Coolies as a class belong nowhere as Anand points out even the lower caste rejects and casts away the Coolies. When Munoo arrives in Bombay and goes for a refreshing drink, for which he pays, the moment he introduces himself as a Coolie the proprietor tells him to sit on the floor and not on the chairs; he is treated like a leper. The novel *Coolie* (1936) presents the life of an orphan Munoo who is

despised by society, rejected by his relatives and oppressed by his masters. He tries to avail chances of progress but his ill fate produces obstacles in his way. Conceived on an epic scale, the novel follows the tragic odyssey of Munoo as he finds himself in relation to different strata of society in different locations- the village, the towns, the big city, the hill station- each is not free from the ideology of exploitation and suppression. Munoo experiences all the negative aspects of the world. His journey from innocence to experience is mediated through ideologies of suppression and empowerment.

At the beginning of the novel, we find that Munoo, a boy of fourteen years, is studying in class V in a rural school in the village of Bilaspur situated on the Kangra Hills on the banks of the river Beas. In the company of his friends he grazes his cows all day. He finds time to sit under the shade of a large Banyan tree to enjoy the fruits of the season. His life in the village comes to an end when his uncle Daya Ram decides to take him to Sham Nagar, a town ten miles away from their village. His uncle, Daya Ram and aunt, Gujri believe that he is quite grown up and therefore should earn his own living. Munoo's father had died of shock and disappointment when he could not pay the debt to the landlord. His mother died working hard to support Munoo. Munoo's life in the village was hard and he could not forget the miserable death of his parents. In spite of these sad memories and the ill-treatment of his aunt Munoo is happy and contented.

Driven by the dire necessity of an independent livelihood, he follows his uncle to work as a domestic servant in the house of Babu Nathoo Ram, a sub-accountant in the imperial Bank of Sham Nagar. But Munoo is badly mistreated by the Babu and his wife and receives

no sympathy from his uncle. Munoo is held responsible for the loss of the letter of recommendation that his master sought from the sahib Mr. W.P England. After degrading the master's house, unintentionally, by relieving himself in front it and accidentally hurting their daughter while playing he cannot bear the abuse and beating and runs away and boards a train with no definite destination to go to. In the train he meets a man named Prabha Dayal, who is an orphan and was once a Coolie. But now Prabha is a Seth, the owner of a Pickle Factory at Daulatpur and is in partnership with Ganpat Seth. Prabha takes Munoo with him to Daulatpur and provides him with employment in the Pickle Factory. Prabha feels some affinity with Munoo because they are both orphans and he himself was a hills man from Kangra. Anand introduces in Coolie a complex and exploitative world. To him there are only two kinds of people in the world, " ...the rich and the poor.", and Munoo, the hill-boy, has realized from what kind of people he comes from and to which kind of people he belongs to. The plight of Munoo and others of his kind is the direct result of British rule. Munoo's position in life raises the question of freedom in a Capitalist society.

Munoo's experiences in Daulatpur and Bombay respectively, make up the bulk of the novel. Munoo has been picked up by Seth Prabha Dyal, who owns a pickle factory in partnership with Seth Ganpat. Prabha was once a Coolie and has understood Munoo's plight. In the preceding chapters the relationship of masters and servants is explored between Nathoo Ram and Munoo and Mr.England and Nathoo Ram. But at the pickle factory in Daulatpur the relationship between Seth Prabha, Munoo and the factory employees is different from the above mentioned relationships. As observed the master- servant relationship is one of submission, abuse and inhumanity. But Anand goes on to show that in the relationship among equals, there are none more equal than the poor. The entire novel centralizes Munoo's role as a Coolie and brings into focus the class divisions in the society. In the traditional Indian society that follows the caste system, an untouchable though at times kicked and abused for offending the caste law still has his place in society as none other can do the work assigned to him or the members of his caste. But a Coolie though apparently able to move freely beyond the caste system and choose his work is in fact working under a system that is more exploitative than the caste system. The Coolie has nowhere to go, he is underpaid and over worked, is cheated by his employers and lives in constant dread of losing his job. To them,

Death is a welcome release from the suffering of the world; it is their own lives that they find unbearable and fear it. For them there is no middle path; there is no middle class there is only the rich and the poor. The world of the poor is one of comradeship surrounded by foul smell, abuse, suffering, torture, exploitation, dust, heat and sweat.

Munoo responds mentally and emotionally to the beauty of the world around him and observes the world of the rich upper classes of society and wishes he too could belong to this class. His mistress is kind to him and her affection for him fires his adolescent passion till he is unable to bear his feelings and crumples at her feet in an orgy of tears and kisses. Sexual urges- half expressed and half understood- had tormented Munoo from the very beginning, and like much of his life these feelings were never truly comprehended or realized, as in an adolescent growing up without any guidance. Anand prevents Munoo's feelings from being diverted entirely to the physicality of his sexual awareness rather he describes the effects of his sexual awareness on the emotional aspects of his character. Thus Munoo when unable to understand why he finds himself looking at Sheila's body outlined in her wet garments feels ashamed. Later the warmth of Parbati's body as he nestles against her arouses confused feelings in him. The same confused feeling prevails when he returns to them ill after a night out with Ratan at the local brothel. In Munoo's consciousness the notion of caste is still there but even a young mind has been able to comprehend the powerful class system of rich and poor that overshadows the caste system. But as the scene shifts from the small town of Sham Nagar filled with the lower middle class such as assistant- accountants to the urban towns of Daulatpur to the city of Bombay and finally, to the hill station of Shimla, the ideology of the imperialist bourgeoisie and the elements of the old caste system become more and more subtle, rigid and at the same time more degenerate. Within the middle and the lower classes, there are sub-classes based on income and within these sub- classes there are caste and religion division. The lower classes, in particular, the Coolies felt prey to this new and even crueller social stratification that carried both the caste and class sentiments.

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GENDER INJUSTICE IN MAHESH DATTANI'S *DANCE LIKE A MAN*

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Introduction

The Indian English literature has developed as an important, vibrant and versatile body of writing and drawn attention of the global audiences. Drama has immersed as a potent literary mode of representation of human sensibility that is universal and is beyond the limitations of time and space. It is the oldest, authentic, and the most appealing form of literature. Our great epics like the Ramayana and the Mahabharata also attempt to define drama and dramaturgy. The twentieth century India witnessed a literary boom with the advent of playwrights like Bijan Bhattacharya, Utpal Dutt, Vijay Tendulkar, Badal Sircar, Manoj Mitra and Girish Karnad. Moreover very recently Indian English drama has shot into prominence with the contribution of young writers like Manjula Padmanabhan and Mahesh Dattani, both focusing on the ugly and unhappy things of life and the distorted world that we live in. Dattani's plays have a universal appeal. They can be staged anywhere in the world, they would draw full attention of the audience. In fact, Dattani is the most well reputed Indo-Anglican playwright who puts Indian drama in English to the level of world drama. He gives voice to the problems and sufferings of the marginalized people of our society. Dattani is considered as the spokesperson of the marginalized people and his plays contain some important elements like human pathos, passions, conflict and appeal to human sentiment, which can immediately touch and stir common audience. The play *Dance Like a Man*, is Mahesh Dattani's one of the most wonderful dramatic creation. The play depicts the clash between issues such as marriage, career and the place of a woman in patriarchal social set up. It deals with the lives of the people who feel exhausted and frustrated on account of the hostile surroundings and unfavorable circumstances. The story is unfolded in time past and time present. The play *Dance Like a Man* is a theme of domestic conflict, revolves around the lives of 62 years old Bharatanatyam dancer, Jairaj Parekh and his wife, Ratna, who is also a Bharatanatyam dancer. They are living, with their only daughter Lata, in the old fashioned house, which is situated in the heart of the city. Lata is an aspiring and promising young dancer. She finds herself in love with a young man named Viswas and has

decided to marry him provided her parents accept Viswas as their son-in law. Like Lata, Viswas is also the only son of his parents. Unlike Lata, Viswas has no heart for art and dance. *Dance Like a Man* generates a lot of discussion and controversy on the theme of politics of gender. Patriarchy is something that cannot be separated from the structure of Indian society. According to sociologies, the family in the Indian society is dominated by male and it is he who is considered as the head of the family. The power that he enjoys over his family members is unquestionable. Since he is the head of the family, the freedom is hardly given to the other members of the family. The play explores the deteriorated inter-personal relationship among members of the same family. Amrital Parekh, father of Jairaj, as the head of the patriarchal family system. He is the freedom fighter who is known to conduct secret meetings with his fellow freedom fighters in his own house in the British regime could not digest the breakage of his son's masculinity. His basic understanding of gender limitation does not allow a man to have long hair since keeping long hair meant for women alone. He didn't like his son's obsession with dance. So, he strongly objected his son's obsession of dance and his association with other dancers. He also checked the movements of his daughter-in-law Ratna. Often, there had been quarrel between father and son. Amrital thinks that growing hair longer is the check mate to his son's masculinity via prejudice to his family pride. So he is ready to throw his son away from his home though Jairaj is his only son.

Amrital: I have never seen a man with long hair.

Jairaj: All sadhus have long hair.

Amrital: I don't mean them.

Jairaj: What are you trying to say?

Amrital: All I am saying is that normal men don't keep their hair so long (*Dance Like a Man* p. 417).

Amrital: Tell him that if he grows his hair even an inch longer, I will shave his head and throw him on the roads (*Dance Like a Man* p. 418)

The play keeps on shifting past and present scenario. On contrary to the gender limitation and male construction, Jairaj danced Bharatanatyam, the dance meant for females. Jairaj doesn't happy with his father. Amrital has

no sensitivity to art. He wanted Jairaj to be a businessmen or anything else. He wasn't happy with his son's dancing career. Jairaj sees himself as a failure partly because of Amritlal's autocracy and partly due to Ratna's ambition. In an "impulsive decision" Jairaj and Ratna leave the house and came back to his house within forty eight hours. Amritlal exploited their helplessness and forced to accept his restrictions. He tells Jairaj "not to grow his hair any longer" and asks Ratna "not to learn (dance) from anyone else." Despite being a social reformer, Amritlal doesn't like his daughter-in-law Ratna's association with a 'devdasi' and learning art of dance at her house as he fears of being spoiled his family reputation. The play highlights the stigma that clings to the life of a 'devdasi', the dancer of the temple.

Amritlal: We are building ashrams for these unfortunate women! Educating them, reforming them...

Jairaj: Reform! Don't talk about reform. If you really wanted any kind of reform in our society, you would let them practice their art. (CP: 416)

Amritlal also tries to control the movement and manners of Ratna. In this way, the theme of patriarchy is heightened through the conflict between Amritlal and Ratna. Amritlal knows that Ratna is going to visit a *devdasi* instead of going to temple.

Amritlal: You know very well where, because that's where you go every Monday! (Ratna does not respond.) It was fortunate for me that it was Patel who saw you going there. I can trust him to keep his mouth shut. He called me, out of concern for our family name.

Ratna: I haven't done anything to spoil the family name. (CP: 419)

Ratna: Yes. My husband knows where I go and have his permission.

Amritlal: Your husband happens to be my son. And you are both under my care. It is my permission that you should ask for (CP: 420)

Amritlal's masculine construction and obsession was clearly understood by his daughter-in-law Ratna. To take revenge, she ridiculed at the masculinity of his son Jairaj. When Jairaj deconstructs the masculinity of him by dancing Bharatanatyam, he was mocked by his wife who happens to marry him because the reason that he is a dancer. She feels happy by mocking the masculinity of her own husband in offending her father-in-law.

Ratna: Tomorrow, Jairaj starts learning another dance from----- Kuchipudi.

Amritlal: So,

Ratna: (triumphantly): In Kuchipudi, the men dress up as women! (Laugh triumphantly and exits to dance hall.) (Dance Like a Man, p.418)

Amritlal, is a very old-fashioned and strict person who has his own principles, made him to save and protect the masculinity of his son. So he compels upon Jairaj but he protests. Jairaj fails and surrenders to the desires and dreams of his father and also of his wife. In fact, he knows what he wants to be, but his father wants him to shape his personality in his own way. He thinks that Jairaj is not growing as a man. So, Amritlal wants Jairaj, as adult, and asks Ratna to help him in the process.

Amritlal: Help me make him an adult. Help me to help him. Grow up.

Ratna: How?

Amritlal: It is hard for me to explain. I leave it to you. Help me and I'll never present you from dancing. I know it will take time but it must be done.

Ratna: I will try. (CP: 427)

A close look at Dattani's plays reveals that they dramatize fractures of familial relationship which is the characteristic feature of modern Indian urban society. They live under the same roof, but shares different views and ideas towards life and world. But in this conflict of patriarchal stereotypes and "progressive thoughts" Jairaj suffers both as a dancer and as a human being. It embodies a brilliant study of human relationships as well as human weaknesses. Dattani is considered as the spokesperson of the marginalized people. His plays display his deep concern for gendered subaltern i.e. the marginalization of both men and women. Dattani's dramatic art frequents between the centre and the margin. Dattani reflects on the issue of gender roles and their miserable plights. The wrath and anguish of the dramatist can be perceived through the following utterances of Jaira. Jairaj becomes a victim of the play because of his father's tradition and patriarchal bound. The conflict between father and son, husband and wife in the play is mainly focused on the choice of profession especially *Bharatanatayam*. *Dance Like a Man* generates a lot of discussion and controversy on the theme of politics of gender. In *Dance Like a Man*, Dattani's dramatic art unveils the painful tale of individuals trapped in convention bound family which hampers the flourishing of art and dance. The play depicts man's desire and perpetual conflict resulting from man's longing and ways of destiny.

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NISSIM EZEKIEL'S RATIONALISM VS SUPERSTITIOUS BELIEFS

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Abstract

In *The poem Night of the scorpion* by Nissim Ezekiel, an urban poet, portrays a rural theme or picture. It is typically Indian in theme, setting and imagery. It is taken from the collector "The Exact Name" (1965). The poet weaves a beautiful poem out of the ordinariness of an event. Nissim is aptly called a poet of the ordinariness. Nissim Ezekiel was an Indian Jewish poet, playwright, editor and art – critic. He was awarded the Sahitya Akademi Award in 1983 for his poetry collection "Latter – Day psalms" by the Sahitya Akademi, India's National Academy of letters. Ezekiel was born on 16 December 1924 in Bombay (Maharashtra). Nissim's father, Moses Ezekiel, was a professor of Botany at Wilson College, and his mother was principal of her own school. Ezekiel belonged to Mumbai's Jewish community, known as the "Bene Israel".

In 1947, Ezekiel earned a BA in literature from Wilson College, Mumbai, University of Mumbai. In 1947-1948 Ezekiel taught English literature and published literary articles. After dabbling in radical politics for a while, Nissim sailed to England in November 1948. Nissim studied philosophy at Birkbeck College, London. After three and a half years' stay, Ezekiel worked his way home as a deck-scrubber aboard a ship carrying arms to Indochina. Nissim married Daisy Jacob in 1952. In the same year, Fortune Press published his first collection of poetry, *The Bad Day*. Nissim joined *The Illustrated Weekly of India* as an assistant editor in 1953 and stayed there for two years. Soon after his return from London, Nissim published his second book of verse *Ten Poems*. For the next 10 years, Nissim also worked as a broadcaster on Art and literature for All India Radio. In this poem Ezekiel remembers "the night" his "mother was stung by a scorpion". The poem is not really about the scorpion or its sting. It contrasts the reactions of family, neighbors and his father with the dignity and courage of his mother. Nissim sympathetically describes the scorpion as it shelters from ten hours of rain but it is so frightened that it "risk(s) the rain again" when it has stung his mother.

The poet's mother was stung by a scorpion one rainy night. The peasants came buzzing the name of God a hundred times. With candles and lanterns, they searched for the scorpion but in vain. For, the scorpion had made its escape. The peasants sat around the mother and consoled her with "Philosophical words". The rationalistic father tried "Powder, Mixture, herb and hybrid" and poured a little paraffin on the bitten toe. The priest too tried to tame the poison with an incantation. With all these the pain ceased only after twenty hours. The mother thanked God that the scorpion picked on her and spared her children.

A poem of situation; the poem "Night of the scorpion" can be classified as poetry of situation – an art in which Browning and Robert Frost excelled. It presents a critical situation in which a mother is bitten by a scorpion. It involves a typical Indian situation in which an entire village community identifies itself with a sad domestic happening. It pictures the traditional Indian society steeped in ignorance and superstition.

The Indian rural setting; the poem is set against the backdrop of Indian rural setting. The rural habit of storing rice in gunny bags is referred to in the phrase "a sack of rice". The rural practice of building huts with mud walls is captured in the phrase "mud baked walls". The absence of rural electrification in Indian villages before independence is a string of images "dark room" and "candles and

lanterns". "Darkness" has the extended meaning of Indian villages being steeped in ignorance.

The poem shows the people's superstitious reactions.

- The peasants try to "paralyse the Evil one" (the devil i.e. the scorpion)
- The peasants believe that when the scorpion moves the poison in the mother's blood will move.
- They hope that the pain is cleaning the mother from a sin in the past (your previous birth) or a sin in the future (your next birth)

Indian rural practices; the situation of a scorpion stung mother is encountered in different ways of prayer, incantation and science. Not one stays at home when the peasants hear of a mother bitten by a scorpion. They rush, buzzing the name of God times without number with candles and lanterns, they search for him. He is not found. They sit on the floor with the mother in the centre and try to comfort her with words of philosophy. Their prayer brings out their genuine concern for the suffering mother. The father, though a sceptic and a rationalist, does not differ in the least from the ignorant peasants. He tries both medicine and "mantra" – drugs and chants as seen in the phrase "trying every curse and blessing". A holy man is brought to tame the poison with an incantation.

Indian rural beliefs; it is the belief of the village community that buzzing "the name of God a hundred

times" will bring about relief to the mother stung by the scorpion. The action of the rural folk brings out their firm faith in God and in the efficacy of prayer. It is the belief of the rural community that the faster the scorpion moves, the faster the poison in the mother's blood will move.

With every movement that the scorpion made his poison moved in mother's blood, they said may he sit still, they said.

In equating the movement of the scorpion and that of the poison in the blood stream, the peasants betray their superstition. The peasants sit around the mother groaning in pain and they try to console her offering remedial advice of a strong ritualistic and faith – healing kind.

May the sins of your previous birth
be burned away tonight, they said

May your suffering decrease
the misfortunes of your next birth, they said.

May the sum of evil
balanced in this unreal world
against the sum of good
become diminished by your pain

The incantatory utterances made by the peasants smack of their beliefs in the Hindu law of "Karma" (previous birth) and in the Hindu doctrine of rebirth ("next birth") and in the hindu concept of the world as one of illusion ("unreal world"). Again, it is their belief that physical suffering will bring about spiritual rejuvenation.

May the poison purify your flesh
of desire and your spirit of ambition.
they said

Indian mothers' selfless love; the poem is remembered particularly for its memorable close – the last three lines:

My mother only said
Thank God the scorpion picked on me
and spared my children.

The use of the restricted adverb "only" distinguishes the mother from the peasants, the father and the holy man. The mother does not blame God but she thanks god because the scorpion stung her and spared her children. Her agony would have been greater if any of her children were bitten. The lines are revelatory of the mother's self - negating nature. The sting of the lines is in the irony.

Irony in the poem; Irony is Nissim Ezekiel's forte. The irony in the poem "Night of the scorpion" cannot be missed. The scorpion – stung mother with her woe- begone face goes on groaning in pain but the irony is, there is peace on the face of the peasants.

The peasants have come to console the mother stung by the scorpion but the irony is, they add to her suffering by calling her a sinner who deserves to suffer for all the sins committed by her in her previous birth.

Science is said to have the power to bring immediate relief to the scorpion – bite. Superstition is also believed to have power to bring relief to the mother stung by the scorpion. But the irony is both science and superstition have failed to bring relief to the mother.

Contrast in the poem; the poem is a study in contrast. The world of superstition is represented by the peasants in contrast with the world of science represented by the father. There is a contrast between the mother's concern for the welfare of her children and the concern of the peasants and the priest for the welfare of the mother.

The view of the traditional Indian rural society is contrasted with the modern urbanized society. There is a contrast between the fewer words spoken by the mother and the large number of words spoken by the peasants.

The bite of the scorpion with his poison in the tail warrants a comparison with the uncharitable remarks by the peasants who call the mother a sinner punished with the biting of the scorpion for all her sins in the previous birth, with the unfeeling attitude of the father who burns her bitten toe without any thought of her pain and with the insensitive holy man who, oblivious of the mother's agony, goes on chanting mantras.

Phono – aesthetics in the poem; the poet in the opening lines of the poem builds up the atmosphere. It is the dark night. It is the rainy night. During such a night, the mother is stung by a scorpion. The poet creates a vivid picture of the villagers swarming like bees.

The peasants came like swarms of flies
and buzzed the Name of God a hundred times
to paralyze the Evil one.

Here is the use of onomatopoeia – sound echoing sense in the word "buzzed". The sound emerging from the word "buzzed" is in keeping with the flies and the people. Other features in the poem; the language is an conversational. The tone is ironic. The one and only simile "like swarms of flies" stresses the unrefined nature of the rustics. "The endless rain" is a symbol. It indicates the endless flow of life in the outside world that goes on indifferent to human suffering. It goes on raining indifferent to the mother who goes on groaning in pain. The peasants, utterly oblivious of the mother's pain, go on speaking words of philosophy. The father goes on chanting mantra utterly on experimenting one item another unmindful of the mother's agony. The priest goes on chanting mantra utterly

unmindful of the suffering mother. The one metaphor in the poem is the scorpion shadow. The shadow stresses the unreality of the world.

Conclusion

The poem begins with a casual background of a rural setting. Ultimately it assumes universal dimensions. The poem throws light on the selfless love of the Indian mother. But it has an extended meaning. It refers to mothers in general. It is maternal love rooted in the biological instinct. The mother also reminds us of the mother character of *Maurya in Riders to the sea*. The poem is a unique illustration of Indianness. It registers the character of the Indian peasants, their native simplicity, superstition, simple faith and human concern. The poet's emotional detachment makes the poem more appealing. As K.R. Srinivasa Iyengar says,

"Ezekiel invests the poem with deep significance in trying to understand the Indian ethos and its view of evil but he makes no claim to sharing it"

Ezekiel himself confesses:

"I am incurably critical and skeptical. That is what I am in relation to India"

Paul Varghese is of the opinion

"Ezekiel deliberately with holds his emotional coloring so that reading the poem, we may be aware of a traditional world of superstition as against another of scepticism and rationalism".

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A PERCEPTUAL STUDY ON SKIN COLOUR BIAS

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Abstract

The research paper engages to interpret the lack of awareness which is tantamount in a degree to color consciousness in "The Bluest Eye" through the perception of a young poor blackgirl named Pecola around whom the entire story revolves and how the societal concepts on skin color make her to believe that color alone determines the beauty and which eventually victimizes her. This study also compares the color discrimination factors in present scenario that prevail in the so called today's Ultra Modernised society among people.

Introduction

Everyone knows human skin color is quite variable around the world which ranges from the darkest brown to the lightest tones but how the color is perceived among people matters a lot. Especially, when it comes to beauty, dark skinned black women seem to be left behind. The very fact is everyone being ruled by fair skinned people meant that they are superiors. It is hard to see how the lack of awareness affects the self-esteem of young girls worldwide. Though this study focuses much on the skin color bias trauma effect on a fictional character Pecola in the 1940's, it brings out the reality that she is the exemplification of entire black girlhood even today.

Toni Morrison portrays the fact that the society seems to value only little girls with fair skin, blond hair and blue eyes and how the spinning web of this color bias cripples a little black girl by consuming negative self-images. She is ridiculed, insulted and tormented not just by fair skinned boys and girls and black schoolboys but almost everyone with whom she comes into contact because of her dark skin and coarse features. Except for Claudia and Frieda, she has no friends and she realizes that no one other than them will play with her, socialize with her, or be seen with her. She never feels like fighting back on her abusers. If she had the inner most power of her friends like Claudia and Frieda, she would have been able to face and fight back the spitefulness, viciousness and inhumanity of others toward her. But she couldn't even think or reason it out. Her mind is completely preoccupied by a one and only thought that "White is beautiful and Black is Ugly."

A close study on Pecola depicts that she is not victimized by the oppressive environment around her but the very thought that "Black is Ugly" is deeply planted inside her. Color bias imposes severe narrowness and contradiction in her which obviously fails her to think, judge and reason. She feels that color is the ultimate reason

being the purpose of others' anger. Even Pauline, mother of Pecola, undergoes isolation and rejection which leads her to live a schizophrenic life, working as a housemaid in a well-off white home. Her idiosyncrasy constantly confronts the world of Hollywood movies and tender, Lily white, blond children. The distressing rejection has its terrible impact on her role as mother. She never develops a positive bond with Pecola. Pauline showers her love, care and affection on her employer's lily white, blue eyed, blond-haired child, and abuses her very own daughter Pecola. When Pecola accidentally spills a lot berry cobbler all over the floor of the Fishers' kitchen, Pauline scoldsher "in one gallop she was on Pecola and with the back of her hand knocked her to the floor. Pecola slid in the pie juice, one leg folding under her, Mrs. Breed love yanked her up by the arm, slapped her again, and in a voice thin with anger" (Morrison 109). She bothers much about white kitchen floor rather than attending to Pecola's injuries.

The injury of heart is very deep and painful than the body. Pauline's action emerges from her enthused vision through her blurred of the pink, white, golden and world of the Fishers. Whiteness is what all she wants. Pauline hates Pecola's coal dark skin. Right from the home Pecola is made to believe what Pauline expects is common so when she encounters the torment of the school-boys, Pecola accepts her ugly blackness. She learns that she is ugly, unacceptable and especially unloved. Pecola is left lonely at the family level as well as without friends, in the society. Many people looked down on Pecola, treated her differently. This led to her isolation. Long hours she sat looking in the mirror, trying to discover the secret of the ugliness, the ugliness that made her disregarded and shunned at school, by her teacher and classmate alike.

When Pecola goes home from school, she is trapped by a black boy namely junior. He tricks Pecola to come to his house for the sole purpose of tormenting her by telling

her that there is a kitten. Actually, Junior hates the cat in his home which is always adored by his mother Geraldine. So that, he wants the cat died and he traps Pecola to become his prisoner and suspicion of the cat death in front of his mother. Junior leaped in front of her. "You can't get out. You my prisoner," Then, he succeeds. Geraldine doesn't take any attempt to know how the cat is killed as she firmly believes black tends to be impish despite of her being a black woman. She insults Pecola by yelling "Get out... You nasty little black bitch... Get out of my house!" (Morrison 72). And in another occasion, Mr. Yacobowski, a fifty-two-year-old white immigrant storekeeper, looks at Pecola as a nonexistent human and degrades her by refusing to touch her hand to take her money though Pecola is a paying customer. Her response:

She looks up at him and sees the vacuum where curiously ought to lodge. And something is more. The total absence of human recognition—the glazed separateness. She does not know what keeps his glance suspended . . . Yet this vacuum is not new to her. It has an edge; somewhere in the bottom lid is the distaste. She has seen it lurking in the eyes of all people. So, the distaste must be for her, her blackness. All things in her are flux and anticipation. But her blackness is static and dread. And it is the blackness that accounts for, that creates, the vacuum edged with distaste in white eyes. (Morrison 48-49). Pecola internalizes that her *blackness* is distasteful hence she as a person must be distasteful. To worse her anguish and pain, she is raped by her own father Cholly not once but twice. When Pecola tells Mrs. Breedlove about the rape and she does not believe her. Instead of helping her poor girl Pauline beats Pecola and that almost kills Pecola. Pauline offers no support to her daughter and she does not save her from the father's destructive influence and violation. On the contrary, her hatred towards Pecola only intensifies. Being abused by both parents, by Cholly raping her and her mother not believing her, Pecola becomes "a victim of trauma who would be unable or unwilling to tell the story of her rape" (Suranyi 15).

Pecola feels the incomprehensible humiliation. Anger stirs and wakes in her; it opens its mouth, and like a hot-mouthed puppy, laps up the dredges of her shame. Her thoughts fall back to Mr. Yacobowski's eyes, his phlegmy voice. The anger will not hold; the puppy is too easily surfeited. Its thirst too quickly quenched, it sleeps. The shame wells up again, its muddy rivulets seeping into her eyes. What to do before the tears come. She remembers the Mary Janes Morrison 50). In the utter despair, Pecola

wonders if she can ever be loved, produces her wish for blue eyes. Pecola wants the bluest eyes. Like her mother, Pecola believes that what is wrong with her is that she is not beautiful. She visualizes if she has blue eyes, she will be loved by all and no one harm or hurt her. The aesthetic Pecola seeks is, as Denard writes, "the Anglo-Saxon physical standard of white beauty," and that standard is represented by attaining the bluest eyes. Only by being beautiful, she will be happy (172). Pecola's very being recurrently thinks that if she had blue eyes, everything would be different:

It had occurred to Pecola some time ago that if her eyes, those eyes that held the pictures, and knew the sights . . . If she looked different, beautiful, maybe Cholly would be different and Mrs. Breedlove too. Maybe they'd say, "Why, look at pretty-eyed Pecola. We mustn't do bad things in front of those pretty eyes. (Morrison46)

Thus Pecola visits Lihue Micah Whitcomb, a self-proclaimed psychic and faith healer known as Soaphead Church and asks to give her the blue eyes she so frantically wants. He tricks her into poisoning a sickly old dog, stating the dog's sudden death as a sign from God that her wish will be approved. Pecola never recovers from this violation instead she is self-deceived into believing that God has miraculously given her the blue eyes that she prayed for. She loses her baby, and shortly after that she loses her sanity.

Conclusion

Today, though few black girls survive the onslaught of white media messages, most of them drastically fail. Pecola, a little black girl in the 1940s, does survive even today. She is the "broken-winged bird that cannot fly." Feathers opines:

At various levels within the psyches of *all* black children, when they find themselves thrown in and forced to swim through the ocean world of whiteness, and where their dark skin stands out like a black ship on a white horizon.... Pecola is a child who proves unable to keep her head above water, *white* water, and it is through Pecola that Morrison is able to reveal that the dark side of double consciousness is capable of inflicting devastating results on a child. (09-10)

Though at large the campaigns like "End skin color bias" and "Black is beautiful" hold its distinctive place in society and debated on various levels, the skin bias endemic within certain societies result only in the preference of lighter skin tones over darker ones. Like

Pecola, young black girls become the massive victims who don't know how to deal with the fact that most people may think 'Black is ugly'. Time has to bring forth the challenging positive change.

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ISLAMIC FEMINIST APPROACH TO HANAN AL-SHAYKH'S WOMEN OF SAND AND MYRRH

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For me feminism is both a consciousness that women suffer discrimination at home, at work and in society and in life because of their gender, as well as action to do something about this. So it is a striving for justice and equality for women in a just world; it is a frame of mind and a way of life, a kind of path that can be followed by everyone – regardless of gender, sex, race, faith and other differences among us

- Ziba Mir-Hosseini

Women in Arab countries have throughout history experienced gender discrimination and have been subject to various restrictions of their freedoms and rights. Some of these practices against women are based on cultural, traditional and religious bias. The emergence of Islam improved the status of women and questioned a few traditional and cultural practices which were against women. Unfortunately women in Islamic countries are ill-treated in such a way that they are still under the clutches of the manmade society. Generally, women are victims of patriarchal society, abused in relationships, class distinctions, culture and tradition, rebellion against the status quo, hidden lesbianism and expressing innate desire of Arab women in the novels of feminist writers.

Hanan al-Shaykh, a Lebanese writer being influenced by the patriarchal controls, challenges the notions of sexuality, obedience and modesty in her novels. Her novel *Women of Sand and Myrrh* is taken for discussion in this paper that seeks to analyse the issues of women through their character to realise their potential and their rights that are denied to them. Suha, Tamr, Suzanne and Nur narrate their life and plight to escape from the restrictions laid on them in the name of religion and culture.

As it is forbidden by the law for women to work in certain places in an unnamed desert, Suha, a young twenty five year old Lebanese woman, lives with her husband Basem, occupy herself attending exercise class, baking and decorating cakes class, embroidery and patchwork class, entertaining her son Umar's friends with puppet shows and gardening. She had a degree in Management Studies from the American university of Beirut. She finds a job in a store. Suha hides in the cardboard box until one day the security man finds her out.

She had to resign. She wanted to escape from this boredom of life. Islamic law does not deprive a woman from the right to work within the limits that protect her honour and dignity. Suha recalls her meeting with Suzanne, an American, who asked her to write a letter to her lover, Maaz. Suha becomes more interested in the stories of Maaz. Sita hands in over an amulet to Suzanne to keep in his room and add two or three drops of it to tea or coffee. Suha wonders, "How can it be when she doesn't see him?" (al-shaykh 26). Sita recalls and shares to Suzanne about the women who told her, "Any degradation rather than the pain of another wife" (26). This shows the fear of women in a patriarchal society where men take another wife when they feel like.

Tamr and Suha were surrounded by men and boys and Suha realises that she has no control of her own life and was a prisoner of this stick which stopped her to move. Tamr tells the old man that she's an American and hides that she's an Arab. Tamr, tries to protect Suha in the narrow street of shops from an old man with a white beard saying, "Tell her to cover herself up. Our women don't walk about unveiled" (28). And continued, "You can't shop while you are unveiled." (28). She heard a woman's voice to buy an *abaya* and go home. Tamr unfolds the embroidery material with which Suha covers her head up and moves to the car.

Sheikh Riyād al-Musaymīrī, professor at al-Imām University in Riyadh, points out that there are no restrictions in Islamic Law regarding the colors and patterns of women's clothing. Something might draw attention in one country and be completely ordinary in another. It is the custom in Arabia for women to wear the black *'abāyah*. It depends on local custom and it cannot

be considered as a hindrance on the rights of women in general. Suha feels hatred towards Basem and does not tell her anything about their leaving the country. When the friends of Basem visited their home, she remarks "...a committee of doctors did ECGs on a large sample of the men around here and thought the machinery has broken down. They all came out blank." (33). Her remarks indicate that men do not have hearts. They are obsessed with money. Suha wants to go back to Lebanon and she decides too.

Nur approaches Suha for her swimming class. She agrees to teach her in order to have peace. Suha listens to Nur's boredom of life and consoles her in the same way Basem consoles her. *Publishers Weekly* remarks, "Nur reacts to the protected lifestyle she has enjoyed since birth by becoming spoiled and superficial, even demanding an abortion because she is unwilling to sacrifice her fashionable wardrobe" (51).

Nur too wanted to go abroad as she doesn't want to stay in this desert. Suha understands that Saleh, Nur's husband too might have had another wife somewhere. She suggests Nur to get a divorce. Nur was interested in retrieving her passport from her husband which is impossible. He never allows her to travel too. When Suha suggests her to get another passport, Nur says she has no photos of her and she cannot take one as it is not allowed for women to take photos. Nur becomes a lesbian. She suggests Nur to get a divorce. What satisfies Nur is to avoid being mistreated by her husband Saleh, she made him to have a formal signing at the marriage contract that he cannot take another wife while he is married to her. Nur does not want to seek divorce from Saleh till she finds another husband. Tamr meets Sheikha with Suha to get the divorce certificate from Sheikh as she needs to open a workshop. There were many women staying in the same big house whom the Shaikh divorced just to marry another woman. Tamr does not want to stay in his house. As women are not allowed to take measurements by the dressmakers, to do hair and colour it, Tamr decides to open a shop for women only. After submitting divorce paper, Tamr's brother Rashid gets the permit for workshop. Suha feels sorry at the plight of Tamr being divorced for the third time. But Tamr decides to live on her own and starts her life with her son afresh by "...going on a hunger strike, Tamr...convince her brother to relent, ...with her opening a hairdressing and dressmaking shop, registered in her own name, and on the path to becoming financially independent (Hartman 17).

Maaz even in the presence of his wife Fatima and their children, speaks about his love for Suzanne. Fatima could not do anything except smiles at Suzanne. Maaz expressed his desire to marry Suzanne and called her Maryam. She was happy and even thought of divorcing her husband, David with whom she spent fifteen years. David preferred sex with other men and having the relationship with Ringo. She expresses her desire to marry Maaz to David. Maaz prepares for their wedding and Suzanne, her divorce. Once Maaz remarks, "God created woman to make children like a factory...she produces enjoyment for the man, not for herself." (210). There was no reply from Maaz when Suzanne questions him, "If God doesn't want her to enjoy it, then how and why do I enjoy it?" (al-Shaykh 210). Suzanne recalls how Maaz, "worships her until the day she expresses interest in her own sexual pleasure, at which point he accuses her of being a hermaphrodite" (51). He wonders how he could not make her pregnant, she says she had been operated after the birth of her son. After their return from trip, Maaz falls sick. Fatima seeks help from Suzanne in finding a physician to cure his illness. His health improved. Suzanne comes to know from Suha that Fatima did not believe her neighbours when they say about Suzanne's relationship with Maaz. Because Suzanne is married and had children. When David lost his job as the company went bankrupt Maaz did not help them. Instead told Suzanne to leave the country with David and he would meet them at the States. On knowing Maaz could not help her, realisation dawns. She becomes more cheerful and tries to accept the fact.

Finally Suha succeeds in seeking approval from Basem and getting her passport and Umar's exit visa to leave the desert. She tells Basem that she was very much annoyed for not being with her friends but with the huge walls constricting everybody. On the way to airport she tears all the papers containing addresses whom she does not want to meet. The desert is "...full of luxurious houses hidden behind high walls and women hidden behind veils. These women cannot drive or travel abroad without their husband permission, but they find small outlets that permit them to survive psychologically" (51). Said drops them in the airport. For the first time she feels she is dressed as she wanted to be. She feels as though she is out of her golden cage going back to her homeland.

In a patriarchal set up men fulfil their desire of physical urge and gaining wealth, whereas women are treated only as an object of sex and good for nothing except for raising children. It is not because of religious taboo but of patriarchal set up, the women seek love,

attention and care from their husbands which are denied. They are behind the huge walls of luxury without any freedom. Tamr succeeds in gaining financial independence at the cost of her divorce but still within the limited space. Whereas, Suha succeeds in leaving the desert and her deserted life get a sense of satisfaction. In an interview with Christiane Schlote, Hanan al-shaykh herself mentions that women in this novel thought that in order to attain freedom, they had to obtain it through their bodies. She also adds that they do against their spirits and their personalities.

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CASTE AND CLASS DISABILITIES IN MAHESWETA DEVI'S *RUDALI*

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Mahasweta Devi is one of the prominent writers of India. Most of her works about the life history and struggle of tribal community. Mahasweta Devi is a social activist who has entirely involved herself to work for the struggle of the tribal people in Bihar, Madhya Pradesh and Chhattisgarh. She is more famous for her works related to the study of the Lodhas and Shabars, the tribal communities of West Bengal, Women and Dalits. In her works, she often depicts the brutal oppression of tribal people and the untouchables by potent, authoritarian upper-caste landlords, lenders, and venal government official she has written from the source of her inspiration. Mahesweta Devi's *Rudali* highlights the sufferings of women called Rudali. Caste and class disabilities of women in particular, as the story begins, we are introduced to Sanichari as Ganju women. She was born into to being unfortunate enough to be born on unlucky Saturday. Her life continues to see tragedy Sanichari sees many of her family left her in permanent states insecurity. Somehow Sanichari continues to attach tightly to her dignity and this allows her to discover opportunities to allow her to support herself.

After being reunited with a childhood friend, both of them take upon an opportunity to become a professional mourner given to them by Dulan who suggests that Sanichari should tap into her life time of misery and her inability to cry for deaths of her own family to aid the wealthy in her society to stage an appropriate farewell from this earthly life. As a result the pair is able to work; they are able to gain some income and a bowl of rice as well as the ability to introducing other women of less socially acceptable professions to this way of securing their financial independence. To evade her disability and to stabilize herself Rudali readily accepted the opportunity to become a professional mourner; economic disability forced her mind to fix in a job which she dislikes. For aged women are treated as disable in one way or the other distinct women are considered to be disable and they are forced to choose a hard job. Women are disabling and they are prohibited to attend the funeral and rituals process. Sanichari and her daughter-in-law became disables in the sense. Professional mourning has a long tradition in parts of India and in Rajasthan in particular. It is seen as

important to give the diseased person a good funeral so that death the status is elevated. In the days prior to individuals passing away they were not cared for and left to sleep in their own excrement once they were dead. Rudali and the story of Sanichari are defiantly worth reading and joins long list of great Indian stories. While this is a challenging one it provides a lot to talk about, making it an ideal for a book club and a priority read before Indian adventure.

The caste system in India is a social stratification which historically separated communities into thousands of endogamous hereditary groups called 'jatis' usually translated into English "castes". The jatis are thoughts of as being grouped into four divisions as Varnas, Brahmins, Kshatriyas and Vaishyas. Certain groups, now known as "Dalits" were excluded from Varna system altogether, Ostracised as untouchables. Social class as in a class society, is a set of concepts in the social sciences and political theory centred on models of social stratification in which people are grouped into a set of hierarchical social categories, the most common being the upper, middle and lower caste classes. Class is an essential object of analysis for sociologists, political scientist, anthropologists, and social historians. However, there is not a consensus on the best meanings. In common prevalence, the term "Social class" is usually synonymous with "Socio economic class" defined as people having the same social or educational status.

Any body living in India will immediately realise that caste and class usually have a close relationship, especially in the villages. People belonging to a caste usually have similar economic in *Rudali*; Tahads are poor while the upper-caste people are quite well off. The first thing which strikes in Rudali is the poverty, depicted in the drama. Sanichari, Bikhni and by extension all people of their caste are shown as being very poor. In fact, write at the beginning, the narrator places Sanichari's economic condition in a historical and social context the narrative voice says that like all members of her caste, Sanichari was very poor, there by telling us that poverty was a feature of her caste. 'Caste' is a social stratification of people according to the work they do. Some 'jobs' are considered 'high' while others as 'low'. For example, the

dhobi or washer man is considered to belong to a lower caste so also are people who clean toilets and gutters. It is often believed that menial and 'dirty' jobs are low while intellectual work is 'higher'. This attitude at work when people look for a job most people prefer jobs that have a 'social standard' attached to them. This naturally means that people of a particular caste end up doing the same kind of work sometimes our generations. This is the curse of caste system. It becomes a kind of vicious cycle from which is rarely any escape. Even if people do try to escape themselves there is a lot of resistance from the upper caste/class people.

All this makes it a little difficult to actually connect the economic status of certain castes to the clever ways in which the upper castes make sure that the 'lower caste remain 'low' And for this religion is a very useful tool. You can easily see how this relationship works very early in Rudali; Sanichari is already poor, her husband dies in another village. She comes to her village; she is forced to perform the rites again, because the priest here tells her that a priest from another village could not have performed the rites correctly. Performing rites requires money and to get this money, Sanichari needs to take a loan and to pay back the loan she has to work as labourer without any pay. The final outcome of this force of 'last rites' being performed correctly is that the Landlord gets free labour for a number of years. The people of the upper caste are shown to spend a lot of money on their funerals; their social position depends upon it. Nathuni's second wife, for example insists that her father's funerals must be more extravagant than all funerals puts Sanichari in a fits in the beginning; by the end of the story. Sanichari was born on Saturday, thus she considers herself as unlucky and disabled women. Felt that she felt that she is unable to do any good things and thrown herself into a state of disability and she feels inferior herself in this society. Caste and class system affects her and makes her to feel disabled. Caste and class regulate women were subjected to this sort disabilities. Professional mourners were treated as lower class people and neglected downtrodden people in

the society. There is equality between them. Now a day it's easy to find many people as socially disabled as Rudali as mentioned. "I will continue to work for the tribals, non-tribals poor and people in distress and write for them". The tribal community of India faced lot of oppression and distress, *Rudali* expresses the view clearly. About the disability via caste and class, majorly suppress women and create inferiority into them. The most pains have been faced by women of low caste, who face the torture physically and mentally. Mahasweta Devi's works are based on lower communities. She has been pointed out that very mean people lives in the society. People have been facing many troubles, especially oppression in the society. But it has to be noted that even though women was oppressed, she succeeded in life by overcoming all the disabilities. The news papers in India, carrying many class and caste issues. Young people should not be influenced by these kinds of violence. I would like to give my suggestion in this name of communities and castes should be mentioned in the certificates in needed places. If we accept this idea poor people will lead a good life in future. Even today caste and class create the riots, prestigious murder and violence in society. If we will follow above the ideas, its use for low class people to lead their peaceful life without any bias of rich, high class and powerful people; thus we can avoid many more discriminations like this.

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AN INTRODUCTION TO AUTISM LITERATURE WITH REFERENCE TO ELIZABETH MOON'S *THE SPEED OF DARK*

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Abstract

The objective of the paper is to give an introduction to the literature on Autism with reference to The Speed of Dark by Elizabeth Moon. Autism is an emerging field in literature. Autism is a neurodevelopment disorder characterized by impaired social interaction, verbal and non-verbal communication, and restricted and repetitive behavior. Autism is due to a combination of genetic and environmental factors. Some cases are strongly associated with certain infections during pregnancy including rubella and use of alcohol or cocaine. Controversies surround other proposed environmental causes; for example, the vaccine hypotheses, which have since been disproven. Autism affects information processing in the brain by altering how nerve cells and their synapses connect and organize; how this occurs is not well understood. It is Asperger syndrome, which lacks delays in cognitive development and language, and pervasive developmental disorder, not otherwise specified.

Key Words: Autism, Disability, Behaviour, Disorder.

Introduction

Elizabeth Moon - Elizabeth Moon was born March 7, 1945, and grew up in McAllen, Texas. She graduated at McAllen High School in 1963. She received a B.A. in History from Rice University in 1968 and B.sc Biology from the University of Texas in 1975. She served in the USMC from 1968 to 1971, first at MCB Quantico and then at HQMC. Her writing includes newspaper columns and opinion pieces. Her novel *The Speed of Dark* won the 2003 Nebula Award. Elizabeth Moon has many interests besides writing. She has a musical background, having played the accordion during her university days and sung in choirs. She is an accomplished fencer, and captain of the SFWA Musketeers, a group of published speculative fiction authors who also fence. The New Latin word *autismus* (English translation *autism*) was coined by the Swiss psychiatrist Eugen Bleuler in 1910 as he was defining symptoms of schizophrenia. He derived it from the Greek word *autos*, which meaning "self", and used it to mean morbid self-admiration, referring to "autistic withdrawal of the patient to his fantasies, against which any influence from outside becomes an intolerable disturbance. The word *autism* first took its modern sense in 1938 when Hans Asperger of the Vienna University Hospital adopted Bleuler's terminology autistic psychopaths in a lecture in German about child psychology.

Discussion

With the immediate effect after explosion of the number of cases of children and adults with autism came the explosion of books on the subject. All this information

can be intimidating to a person interested in learning more about autism or the many intervention strategies. Another contributing challenge is that the causes and intervention strategies are under constant debate. Every year or two a new strategy is created promising significant growth or cures. Immediately after finishing *The Speed of Dark*, Elizabeth was forced to sit down in a quiet corner for a few minutes and cry, shivering and trying to bring herself "back to planet earth. The Protagonist was as an autistic person named Lou meeting such a fate. There are very few adult autistic protagonists out there for him to relate to. The one she has been most strongly influenced by is Lisbeth Salander, of the Millennium Trilogy. Lou Arrendale, of *The Speed of Dark*, had great promise, but by the end of the novel, he is no longer Lou. He had completely transformed into an unrecognisable neurotypical, because he had elected to have a new treatment which made him "normal", in the words of the book.

It's an upsetting, horrible realization of what was inevitable all along; in a society that did not respect Lou's disability, it would be only a matter of time before he was pressured by one thing or another into accepting the "cure" that was made available in the story. But that doesn't mean that this was a bad book, or that Elizabeth Moon, the author, was condoning the disables notion that autistic people would be better with a cure. It leaves a grim impression towards the end, but before it slid down that sad road, I greatly enjoyed my journey with Lou, and felt great sympathy for him, living in such an uncertain world for people like him. I can relate as another autistic person who is extremely disturbed by the eliminations rhetoric which surrounds conversations about autism in the

mainstream. There are no autistic elders for him to seek consolation or advice from, and no autistic children to guide and offer help to. A true nightmare is being an endangered species. Lou seems content with many aspects of his life though, and has friends who are both neurotypical and autistic like him. He holds down a job doing pattern recognition, and is given the necessary tools to have a job, like a gym to slim, colorful accessories for his office, and breaks to listen to music. However, in the eyes of one of his bosses, this is considered a nuisance, and he seeks to "cure" the auties working for his company in order to minimize what he sees as unnecessary expenses, to fund an expensive space project. This space project ends up being a sort of Chekhov's Gun for Lou after he is given the treatment; it is significant that it is the original catalyst in pushing for him to be cured.

As the novel progresses and it becomes unclear whether Mr Crenshaw, the boss, will have his way with the autistic employees, Lou's life is revealed to be one of orderly calm. It is disrupted, however, by this news of Mr Crenshaw's scheme, and his love for a neurotypical woman, which becomes a central point of his life as he grapples with whether to ask her out or not, and he feels the fallout of another man's jealousy, which takes a violent turn. There is some meandering to the writing, and sometimes tangents which don't advance the story or plot, such as when Lou contemplates the fate of someone who attacked him. In this century, there's a rather Alex DeLarge style treatment used which cures violent impulses of criminals, and Lou spends much time musing on the implications of such technology, but never really comes to a fine point on how this relates to his upcoming treatment, and how his brain will be altered.

But the strength of Lou as a character, his tragic fate, and the pro-neuro diversity message outweigh the weaknesses. It may have an unhappy ending, but it is not the end for autism. Moon wrote this before the burgeoning of autistic self-advocacy, and I get the feeling that works like these which plea for understanding rather than hasty disablist cures will aid a rosier future for people with autism become a reality. In the near future, disease will be a condition of the past. Most genetic defects will be removed at birth; the remaining during infancy. Unfortunately, there will be a generation left behind. For members of that missed generation, small advances will be made. Through various programs, they will be taught to get along in the world despite their differences. They will be made active and contributing members of society. But they will never be normal. Lou Arrendale is a member of that lost generation,

born at the wrong time to reap the awards of medical science. Part of a small group of high-functioning autistic adults, he has a steady job with a pharmaceutical company, a car, friends, and a passion for fencing. Aside from his annual visits to his counselor, he lives a low-key, independent life. He has learned to shake hands and make eye contact. He has taught himself to use "please" and "thank you" and other conventions of conversation because he knows it makes others comfortable. He does his best to be as normal as possible and not to draw attention to himself. But then his quiet life comes under attack. It starts with an experimental treatment that will reverse the effects of autism in adults. With this treatment Lou would think and act and be just like everyone else. But if he was suddenly free of autism, would he still be himself? Would he still love the same classical music-with its complications and resolutions? Would he still see the same colors and patterns in the world-shades and hues that others cannot see? Most importantly, would he still love Marjory, a woman who may never be able to reciprocate his feelings? Would it be easier for her to return the love of a "normal"? There are intense pressures coming from the world around him-including an angry supervisor who wants to cut costs by sacrificing the supports necessary to employ autistic workers. Perhaps even more disturbing are the barrage of questions within himself. For Lou must decide if he should submit to a surgery that might completely change the way he views the world . . . and the very essence of who he is thoughtful, provocative, poignant, unforgettable, *The Speed of Dark* is a gripping exploration into the mind of an autistic person as he struggles with profound questions of humanity and matters of the heart.

Conclusion

Some will propose what may appear as outlandish ideas. Some proposals will offer potential negative side effects which should be carefully considered. When we examine history we find that many of those instrumental in establishing a better understanding of life pushed outside what was commonly accepted as wisdom. Unless a few brave individuals offer up outside the box ideas we are likely to fail to achieve answers to the questions. So we encourage each person to be thoughtful in their research. Examine the alternatives, speak with others, and see what pieces of this complex puzzle makes sense for their particular situation.

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THEME OF MELANCHOLIC LOSS IN JOHN ASHBERY'S "EVENING IN THE COUNTRY"

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John Ashbery is respected as one of the most influential poets of twentieth century American literature. He has won nearly every significant American award for poetry, including the National Book Award, the Pulitzer Prize, and a MacArthur "Genius" Grant. The poetry of Ashbery challenges its readers to reject all suppositions about the themes, aims, and stylistic scaffolding of verse in favour of a literature that mirrors on the limits of language and the volatility of consciousness. It is believed that Ashbery extends a normalised view of melancholy, one that adapts the experience by almost excluding its very pathos in the attempt of treating melancholic loss as a fruitful attribute of life. Such an attribute also performs a stunning effect on the aesthetic sheen of his poetry, and analyse how his work necessarily depends on motifs and themes of melancholic loss in order to strengthen its own peculiar eminence.

There is a thoughtful sustenance evoked in the poetry of Ashbery, a willingness to trust oneself although any hint of that self's exposure remains censored and unjustified. It is as if the eloquence needed to ensure the continuity of the speaking voice is also viable as an alternative means of dispossessing that voice altogether in favour of the pursuit of a competing dream of becoming a theme or subject totally its own, separate from the poet's identity. The stumbling, almost shy delivery of the poetry, engaging in its own interpretation just before it even hazards to establish anything definite that would amount to the most meager element of a reverie, seems completely incapable at times of generating its own assertive courage.

In "Interview with Cathy Caruth," Geoffrey Hartman has observed that although Ashbery's conversational tone has "saved" modern poetry from dwelling in solipsistic extinction, "casualness can become excessive. The more excessive it becomes, the more you feel an internal pressure that is being evaded" (648). But that pressure is part of poetry. The reverberating tension of the language rather than its dispersal and smoothing out, contributes to the splendour of the thematic self-interestedness Ashbery

suggests, without every weakening his own investments in the arrogance of the subject.

The ambivalences in language point to a more severe understanding of the poet's relation to his own work, because the act of acknowledgement needed to legitimize the oeuvre perfectly registers the degree to which Ashbery in fact fights against his own literary evidence and solicitations. What would it mean to grant a poem total anonymity in terms of its reception and production, or better, what would the theme of such anonymity have in common with the theme of literary melancholy? I have been attempting to chart some of these evasions as more than mere distractions or ignorance on the part of writers. These evasions suggest that the redemptive view of literary melancholy - that its overcoming is near - is insufficient for responding to the maturity of melancholic experience in literature which diversifies meaning even when it is made dumb by the impotence of speech, or as with the fictional exiles, it is made seemingly irretrievable like the fates of theme, person, narrative, and even (auto) biography. Such evasions are most familiar as synonymous with a type of modernist escapism-canonical impersonality - that also shares its powerful affects with the funeral rites for the death of the subject in formalist, structuralist and post-structuralist theory. Ashbery has betrayed many of the same designs whenever he discusses his own preference for writing a type of poetry irreducible to critical interpretation. If we take Ashbery at his word, what does this irreducibility have to do with the structure of melancholic loss in his poetry, its contribution to the evasiveness that is at once given the privilege of experience, as well as made the remainder of a very palpable melancholy?

In response to an interviewer once asking him if happiness is a rare quality in his poetry, Ashbery recalled an observation made by his friend Frank O'Hara in "Interview with Peter Stitt": "I don't see why Kenneth [Koch] likes John's work so much because he thinks everything should be funny and John's poetry is about as

funny as a wrecked tram" (183). The observation is itself comical even though finally desperate in its concern; O'Hara's remark, far from being merely anecdotal, solemnly denotes the blending of melancholy and parody that critics have often distinguished as a characteristic of Ashbery's poetry. Such a blend goes beyond merely proposing an affective conflict in the structure of the poetry; it throws light upon the chance of stirring a state of mind capable of balancing the potentially divisive elements of despair with comedy. Emotion comes to be oddly rinsed of its natural substantiality in Ashbery, of its own meaningfulness. The contingency of such feelings has proven their individual ripeness beyond any summary of their general form, and the drift of thoughts, is reduced to an elaborate textual posture. This is perhaps one feature of postmodern criticism's distrust of affect in some of its more rarefied discourses, and it has contributed to one popular appreciation of Ashbery as a poet whose private language of address is a ruse meant to shore up of the stylishness of style. The emotional irresponsibility or rather irrepressibility appears to typify an attitude exhausted by worn formalities and declarative constraints. Such an attitude also perhaps influenced what has become for better or worse known as the New York School of poets (which as Ashbery has proposed is more of a limitation as a definition than an improvement), periodised as anticipating a new postmodern aesthetic that flouts categories, affect, style, and subject matter, and effortlessly calls into question the actual basis of the terms themselves.

Ashbery's own exuberant display of sociability recounted by some critics (Douglas Crase, for instance) makes manifest the subjects and terms for such a debate. The transformation in Ashbery's poetry between comedic and tragic elements of literature is often ponderous, often deadpan, both modes folding into one another with the impact of exaggerating the mockery of the line into a defence for its actual standoffishness.

Ashbery in postmodern terms, his poetry is exceptionally free from realisations and projects, in the sense that such designs are usually aligned with the traditional tropes surrounding the imaginative projects of Romanticism. But he has also become the most readily canonical of modern poets: the Bloomian programmes of searching for a school of inheritance between Whitman, Stevens, and Ashbery, not only solidifies their shared cultural worth but also transports and transvalues the aesthetic concerns of one poet into the designs of another. The melancholy of the poet concerns as much the material loss of literary property as it does the sorrow of the self

which stubbornly inspires, grieves, and generates the frustrating work of originality. So in a poem like "Evening in the Country" the juxtaposition brings out a remarkable beauty that supports and undermines tradition:

I am still completely happy.

My resolve to win further I have

Thrown out, and am charged by the thrill

Of the sun coming up. Birds and trees, houses,

These are but the stations for the new sign of being

In me that is to close late, long

After the sun has set and darkness come

To the surrounding fields and hills.

But if breath could kill, then there would not be

Such an easy time of it, with men locked back there

In the smokestacks and corruption of the city.

Now as my questioning but admiring gaze expands

To magnificent outposts, I am not so much at home

With these memorabilia of vision as on a tour

Of my remotest properties, and the eidolon

Sinks into the effective "being" of each thing,

Stump or shrub, and they carry me inside

On motionless explorations of how dense a thing can be,

How light, and these are finished before they have begun

Leaving me refreshed and somehow younger. (1-20)

The final line of this excerpt both articulates the dimensions of the reverie that has provoked the poem, and serves to underwrite the poem's appeasement of the speaker's restfulness. Ashbery's tone is uniquely lightened and precise to the point of not even seeming self-pressured into evaluation; it takes place under the apogee of a clarified life that does not easily yield to regard itself as troubled by the liberty of its idle pleasures. A form of attentiveness on the part of Ashbery that seems easily harmonious because its source is ostensibly purified, and such a claim is based on the sense of stability preserved despite the movements and gestures of distraction that the lyric intimate. The spirit of the place manifests in Ashbery's poem as thematically reinforcing the speaker's confidence, and a faith in it becomes strengthened as it ensures the speaker's transport. The poem, "Evening in the Country," moves towards a conception of itself as renewed and renewing, as it insinuates a non-passive organisation of space: the speaker's "admiring gaze expands" as the vista is transformed into the motions of a voyage, "a tour/Of my remotest properties," (14-15) which precipitates the ideal "sinking" of the eidolon - a symbol ostensibly outside of material space and time - into the "being" of each thing/

Stump or shrub." (16-17). The general reflection is resolved of its immanent and transcendental elements which retain the sense of innocence, of a first dawn of apprehension: "Leaving me refreshed and somehow younger" (20). The speaker's evocation rests upon an emotional interchange between grounding and the internal mobility of a self that is groundless. Such a relationship must rely upon recovery for the continuity of its expression, and it is this structure that it will later show to be informed by aspects of loss and melancholy.

The sense of doubleness discreetly touches the balance that characterises the speaker's poetic harmony, a doubleness where the subtle dialogical aspects of the poem seem unable to alleviate the speaker's mature disappointment. Ashbery's freedom, however, is an illusion: it is to be admired but subsequently revised in order that its happiness not is designated as final.

The poem, "Evening in the Country," performs this scepticism by developing the doubleness - already introduced as a harmonising feature into a compromising element that renders the speaker uncertain and anonymous. This anonymity generates its own remarkable intensity behind the obscure narrative, but with Ashbery the effect is to minimise the kind of speculation that the ethical requirement of attending to the anonymous and the absent. It is not that Ashbery is entirely disinterested in the world of poetry and, of course, the poetry of the world; rather, he wishes to hold back the poem from redemption and interpretation. By keeping it contingent and reflective, he reaffirms that contingency as necessarily human and stubborn to the capacity to articulate.

It is expected to examine the elaborate image of the sinking eidolon in "Evening in the Country" because it helps to refine some of the notions has been suggesting about the complication of voice and form in the poem. Melancholy, then, not only necessitates the revision but is distinguished in the revision of the second part in order to maintain the anonymity of the poem's operations. The scepticism of this second voice emphasises the already complicated vista that is deemed innocent at the beginning, doubleness suggested in the sinking of the eidolon which differentiates the self from the other as it also makes that difference a part of the integration it indirectly describes. The theme of the theme of the naive self is at odds with the death of the self. The two voices combined indeed yield a vision that is internally compromised. It is described as following a poetic style obsessed with intensity and feeling, Ashbery makes the ecstasy of the smallest moment of experience the test for the expansion of that self beyond its subjective confines.

The belief that anonymity is not a punishment but a gain for the sad heart is refurbished in Ashbery: it describes a temperament that suits all speculation and poetry. Neither abandoned nor caught inattentive, has the Ashbery speaker revised thought to become even unhappier as it proportionally grows ironic and volatile enough to be inspired by the possibility that its eloquence may be the final thought passed on objects as they cease to profit from any further elaboration. Melancholy almost does not figure anymore in Ashbery because it has been so well assimilated to a born ease. It fails to discourage since it has become the condition of an experience finessed by the originality of the poetry's desire to improve and restore the world to a normalcy where melancholy would be as a matter of course. In spite of the hallucinatory quality of the poems, of a style that destroys the poet's critique as he himself similarly turns his readers to depreciate the critical act levelled at the lines' discretion; there is a stunning matter-of-factness in Ashbery, a mastery of inherited difficulties. Ashbery exemplifies a type of aesthetic adherence to the singularity of objects that is the special lesson of Pater when he designates appreciation as the term best suited for distilling the essence of his projects. Ashbery's poetry addresses itself to a shadowy truth about ourselves, a desire to believe that the summary of our experiences are eloquently communicable although the idiom of that communication is beyond the conservatism of the mind, no matter how mundane or inconsequent its thoughts may appear to be. Ashbery appears to help his readers overcome ignorance within themselves, one that is at once betrayed and assured by language that orients us towards the absence of meanings and structures that effectively make that ignorance an investigative practice trained upon itself.

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ALIENATION & DISPLACEMENT IN A NEGRO LABOURER IN LIVERPOOL AND HOUSE AND LAND

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'Seeds'- the life of plants; quiescent living products produced by plants to sustain its living heritage and to carry its values to later generation. Seedlings are the regeneration dreams of plants, Seeds might be the gifts for the one-legged meditation of plants. Each and every creature wants to preserve their tradition, visions and life cycle on Earth. Survival of the fittest and pseudo power thirst diversified human from other animates. Even, 'one sensed' plants deserves to live in free will. But, human lives with compulsion of their environment. In Kural 972, Thiruvalluvar states that, "All men that live are one in circumstances of birth...". "All mankind...being all equal and independent, no one ought to harm another in his life" says, John Locke. But alas! The survival of human filled with obscurities like racism, capitalism and colonialism. Colonialism is premature patriotism that adverts the domination, subjugation of other's nation for one's own country. Like imperialism, colonialism seeks political and economical control over dependent territory. To develop their wealth and economy, few countries subjects inferior nations. It resulted in humanity violation. Domination and suppression eradicates the birth right of living independent. Colonization tends to migration, displacement and alienation. The feel of exasperation resulted as alienation. The anxiety of displacement and footlessness is the core of alienation. This article intends to present the anxiety of displacement and alienation in, David Rubadiri's *A Negro Labourer in Liverpool* and Allen Curnow's *House and Land*.

Human Migration and Displacement

From the date of human evolution 'migration' is a banal thing; in frisk of food and shelter human shifts from place to place. Literally, migration is the movement by which people traverse from one place to another with the intention of settling temporarily or permanently in new location. History's greatest migration happened in 1947, (partition of India-Pakistan) almost 400,000 crossed Punjab. Economic migrants are increased now; since globalization has increased the demand for workers. But actually these are monetary and beneficial shift. Whereas colonization tends forced migration; has been forced to leave home or place of habitual phenomena for the cause

of war and as workhorse. Colonialism is the establishment, exploitation, maintenance, acquisition and expansion of colony in one territory by political power of another imperial nation. Collins English dictionary defines colonialism as, "the policy and practice of power in extending control over weaker people or areas" [1]. English colonized most parts of the world, enslaved inhabitants and many people turned homeless refugees and labourers. David Rubadiri's poem *A Negro Labourer in Liverpool*, sculpt the state of dejection and alienation of aborigines, Allen Curnow's *House and Land* delineate the displacement and detachment of second generation colonizer. Colonization inclined displacement; it is the cause of alienation. The migration of birds is a symbol of growth and natural process. The birds return to its normal habitat soon after the breeding period. Winged migrants (birds) returned to its native but the migrated, no winged creatures (human) unable to resettle or live with old acquaintance or with new one.

The Old Granny and the Dark Brother

David Rubadiri has been praised as the richest poet of contemporary Africa, widely celebrated Malawian poet. Personally the poet had glimpses of colonization, racial violation and depression which he depicted in the poem. Allen Curnow (1911–2001) is a central figure of New Zealandian literature, he is fourth generation New Zealandian, his mother is an English woman. He represents the displacement and alienation in the poem. "The important thing in assessing a poem is time", says Allen. Both the poems exhibit the stress inclined aftermath colonization. Rubadiri's depiction of Negro represents the race (black people); Curnow's portrait of an old woman (Ms. Wilson) ascribes the degrees of separation between British colonists and Maori (early settlers of New Zealand). Lady Wilson's displacement is just like transplanting seedlings; she has almost all aristocratic artifacts to live but Negro's displacement is like uprooting a tree; lost everything including his self dignity and respect. Anxiety of alienation tortures both the old granny and the Negro brother. Actually Ms. Wilson is the elderly British settler lady, she never wants to unplug herself from her native identity and also unwilling to adjust with new one. For the poor

Negro chap he lost his freedom, personal life and power, stay dejected in the land of aliens, where he remains as a labourer. Death is a not a big thing for him but the loss of identity is the real death. His bowing represent the centuries of suppression of black race. Frustrated mind wavering with questions like why, what and for whom I am living..? Worn out Lady Wilson and young Negro exercise these questions in their minds; remains unanswered still at the last. Hopelessness, aimlessness and lifelessness lead them to emptiness. Old granny and dark brother turn numb and motionless.

Slouching State of Depression

The *House and Land* sets as a historian's investigation for retaliation of colonized people. Almost all homesteaders left, except granny Wilson, her dog and her cowman. A *Negro Labourer in Liverpool* strives to highlight the plight of a Negro labourer in the view of a passerby, "I have passed him, slouching on dark back street pavements". Meanwhile the old lady squat, still and silent, "There sat old Miss Wilson, with her pictures on the wall" Both Wilson and Negro is slouching like statue of depression. Miss. Wilson is an early settled colonizer and still clutch with British heritage, she recollects her nation and feels embarrassed with her people. She wasn't accepting the cruelties of British men, she knelt her head down. The Negro is well built, taut and dark; slouching at the street pavement, the pavement is qualified by the phrase 'dark back street', the street is in the back, desolated and it was dark like the state of the Negro, he bowed his head. It wasn't out of shame but it is reflection of his inner sorrow. May be he is a man of self respect; he never ask alms or help from the White people. Perhaps, Negro bent his head as he ashamed of inhumanity of men; many passed him but none cares about the poor dark creature. Just like that old miss Wilson never begs others to take her, she mourns for the avaricious attitude of her men. Alienation plunge them into anguish and chaotic. Mourid Barghouti states, "the fish even in the fisherman's net, still carries, the smell of the sea" old lady and the labourer stays with stench of their nativity. The Negro slouches in the state of depression; his marginalization is evident in his posture. The old lady's depression is adhering with her pictures on wall, old house and silver tea cups. Hope is the booster of life, the Negro may lost his family and lost his hope; the old lady has no family and no hope, eventually depression engulfs the two poor livings.

Just Alive Never Live

Living denotes being with life: a condition that distinguishes the organism from inorganic or dead organisms. Displacement of breath from the body is death; displacement of stagnant water is stream. Willing, purposeful migration is constructive whereas forced migration is destructive punishment. Miss. Wilson and the Negro are in exile agony and anxiety arise towards the displacement. "I just live here, he said...since the old man been dead" Lady Wilson's mob, kith and kin are urged to return to their native. Actually, her father is a rich colonizer who settled in the Waiau province of New Zealand. He established vast land and wealth for the reign of his daughter, Lady Wilson has been there for eighty years; almost two generations but, still she is unable to fix or mingle with the newer identity. Like a lotus leaf she stays detached. Her state is clearly reflected by the image of a dog; the dog is moping, kept its feeling inside. It serves the old Lady for long time, now it trailed its chain. May the situational bareness force the dog to displace! In the anxiety of displacement it turned restless "moping under the blue Gums, the dog trailed his chain". The poor Negro is in the anxiety "Head bowed...A dart shadow amidst dark shadows". His dark complexion and dark background hide his presence; he is in the bowed fatigue state and totally exhausted, his head conceal his mind's shadowiness. The lady Wilson had baronet (rich) uncle, the Negro has brunette lineage. A man without a penny is poor; a man without dream is not living. The old lady and Negro are just alive but they never live with the hope, passion and dream.

Passive among Impassive Mob

David Rubadiri uses an indefinite article 'a' to points the lack of specific identity and denote the person as 'a Negro labourer'. He wants to highlight that western people labeled black people according to their work or the geographical location. Westerners hailed themselves as icon of culture, but they fathered the inhuman racial violation and imperialism. The writer witnessed the Negro. Perhaps, the poet also helpless, he mourns for him; to an extent he registered his agony in the poem. "I have lifted my face to his, our eyes met..." the poor man remain passive with inner tornadoes; same way the good old English lady feeling stagnant; the state none understood her thoughts except the old dog. She is mourning passively; her silence spoke much with the pictures on the wall. She hates to be a woman from cruel commodities, she ashamed to live in the castle of blood (clonisation). As a settler she stayed but never belonged. She is quickening

with her thoughts, "feeling the stagnant afternoon, Quicken with the smell of rain". Rain refresh the life, retain the fertility and fragrant the dead land no one is in that land to enjoy the smell of rain. Her eyes reflect alien vision. The vision was shared by the Negro, he also impassive and aimless. His eyes darted at a point, painfully peeping purposelessly. "Quick cowed dart of eyes, piercing through impassive crowds". May be the poor chap is looking for the reminiscence of humanity in the white clouds (British people). Not even a look or even sight of mercy found nowhere, the Negro is like a dot of dark among the white. All 'Blue Blood' (persons of noble birth) were busy and impassive; no time to think about 'Cold Blood' (dark people) and others. The Negro is passive to think; Old Miss Wilson is here unmindful of her repaired house and the worn out ceiling, at any time it may fell, "For fear the house might fall..."

Groping for Light

Miss. Wilson presents a strongly British view point. "People in the colonies, she said, can't quite understand", the word colonies suggests a disparaging and condescending tone in her voice. Even though she herself belongs to colonists, she feels no cultural familiarity. In this point the poor Negro is somewhat ahead. At least he knows his race custom and traditional familiarity, old Wilson born to a British father spent her life in new land, New Zealand culture is new; her father-land culture is far reached. Which culture, tradition and custom she belongs to? What identity she wear? Will she call herself an English woman or a New Zealandian? These questions echoed in her mind room, left her anxious about displacement and alienation. The Negro declared as a man from downtrodden race, for centuries 'the black' remains as their identity, they were not allowed to be one among the white. His soul thirst is liberty from the cruelties of racialism, his groping is liberty light. Miss. Wilson groping for the light of real identity. "Taking tea from silver pot..." Wilson's richness is obvious in this line, for a settler the wealth and power is the light. But the old lady hates the paternal wealth plundered from the natives (Maori), who were also belongs to settler community (Maori, the indigenous Polynesian people, who arrived to New Zealand between 1250 and 1300 CE. The British peoples arrival happens around 17th century, Maori adopted most Western culture, thus theirs culture is a mixed culture). Obviously Madam Wilson stands aside from the traditional and cultural identity; she never throws light to the cultural point instead throws light on identity. Mr. Negro is also looking for the

identity- nothing much he except but the groping light of acceptance and recognition as a co-human. The spirit of exile stresses the New Zealandian settlers; they didn't want any more to be there. Maybe they lost their living source, the land become infertile. Trying to grow English flowers in unsuitable soil is not possible; likewise it is impossible to change the settlers pride and colonized people's anguish. The Cowman- the only servant, now in the service of the Old Lady stayed with her, he evidenced the migration of the settlers. He wants to join with them but, his gratitude binds and beholds him. The dog wants to be free, but the chain binds it. The exile for the old Lady is 'death' she is preparing for it and waiting for it. Spirit of exile exist everywhere, the historian noticed these things, "the spirit of exile; wrote the historian, is strong in the people". The poet met the eyes of Negro, probably refers to the reflection of speaker's eyes in the eyes of the Negro Labourer. "No sunny smile. No hope or longing for a hope promised". There is no light in his face or a ray of hope; there is no sunny smile, he wears the forlorn expression. The phrase sunny denotes 'sun'; it is the important symbol and recurrent motif in African poetry, it is the symbol of hope and regeneration. The white' in hurry of life fails to notice the Labourer. Human feelings are valued when they are in the position, will the poor labourer from black' deserves valuing? No, the English valued them as inferior race of human. "It was all father's had..." Curnow's use of irony is in using a possessive term father's is notable; he owned land from the mountains of Waiau. Poet draws a clear parallel between the British and Maori ideals. Her father hold enormous land, land ownership was a foreign concept to Maori people; they follow the common work ship. British separatist feeling drenched the poem; a feel of sorry is reflected in the position of Miss. Wilson. Both the Negro and the Old Wilson never utter a word to pacify their minds. Their silence conveys much, they modulate the anxiety and alienation with silence. Not even the dry smile nor the possible mood is found in their face. Their life, eyes and mind becomes dark. For the Negro, his complexion paralleled with his colour, "quick cowed dart of eyes" his eyes has no light of life. Wilson's eyes brimmed with memories; no hope of life is for her since she become old.

Painful Feel of Searching

For long time Miss. Wilson searching for a meaning to her life and her father's she can find good memories, but mostly her search ends in anxiety and pain. She just stands in the land of a settler; it is not her home (even the poet titled as 'house' not as 'home') where she can't get

warmth and love. The 'House' and the 'Land' are just stands as evidence of power and colonization. The Negro Labourer is searching with pain of centuries, heavy hearted he is looking for the identity, recognition and meaning for his' living in the Earth.

"A heart heavy

With the load of a centuries' oppression

Gloriously sought for an identity..." (David Rubadiri)

The Negro labourer is painfully piercing for a face to comprehend his predicament and to acknowledge his sufferings. In the second stanza the poet shifts from definite article 'a' to indefinite article 'the' whilst addressing the labourer. Rubadiri goes on in describing the poor Negro in terms his emotions and his motherland. "Silent enim leges inter arma" (in times war, the law falls silent) says Cicero. The voice of the black' never touches the world they are pressed in dark. The granting power of freedom is in other's hand. The old lady and the labourer never accuse anyone not even blaming and never pray for settling their anxiety. They are such timid creatures who ever mutter. Like squeezing a jelly, the poets express the thoughts of anxiety towards alienation and displacement. The two dejected victims is not having their soul it is wandering somewhere in their native home. The life of human is filled expectation, if achieved it gives excitement if not it screws the mind leads us to anxiety towards living. The poor soul of Negro reflects the ray of hope and searching for life, "Will that sun that greeted him from his mother's womb. Ever shines again? "

Conclusion

Allen Curnow's poetic career stretches over six decades, who took major part in the formation of unique New Zealand style. He stresses the unity both in personal and poetic life. The universal solution to quench the anxiety of displacement and alienation is unity. The sense of ours, brotherhood and integration will bring peace. "Wherever we go, there is one sun the world over and the one heaven's blue", says Curnow. The poem "House and Land" aligned with rhyming couplets in simple easy pace to read which was both aurally and visually pleasing. David Rubadiri extends his writings from his surroundings and to

the universal human alienation. He capitulate the real sufferings of a race, bring the part for universal attention. The Negro is the man of dejection and displacement. There is no record for the survival of the poor chap. Allen Curnow creates oppressive atmosphere in the settings, visualizing the stagnant afternoon, a dog trailing its chain and begrudging cowman. This atmosphere is reflection of Miss. Wilson's mind and anxiety. The lame atmosphere of the Negro ends with the optimistic ray. The migration and displacement may increase half breed generation. Obviously it happens, people in search of things shift hither and thither "People floating like pollen in search of more fertile soil" – Andrew Crofts, but "To deny people their human rights is to challenge their very humanity"– Nelson Mandela. By this means I have registered the alienation and anxiety of displacement in *A Negro Labourer in Liverpool and House and Land*.

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THE ISSUE OF GENDER: PATRIARCHAL TRADITION VIEWS ON IGBO WOMEN IN ADICHIE'S PURPLE HIBISCUS AND EMECHETA'S THE JOYS OF MOTHERHOOD

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Abstract

*This paper examines the selective novels of Nigerian women writers Buchi Emecheta's *The Joy of Motherhood* and Chimamanda Ngozi Adichie's *Purple Hibiscus*, to show how these writers struggle to set free black women. Gender and race by undoing the norms attached to them and performing different roles that would liberate them from their dual oppression and raise the status of a woman in the African society. Buchi Emecheta is one of Nigeria's early prominent female writers. Her legacy has created a path of inspiration for contemporary Nigerian women writers. Chimamanda Ngozi Adichie is one of the leading Nigerian women writers who have brought acclaims to the Dark Continent. She not only cherishes her descent and ancestry but also highlights various contemporary problems faced by Nigerians in the present times. Their work is a protest against the victimization of Igbo women in Nigeria and by extension all societies. The writers satirize the demeaning images of women and the societal forces that shape their lives. Their bold and subversive texts celebrate a woman's independence and economic success. They redefine a new female identity that does not perform the gender and racial norms constructed by the patriarchal society.*

Keywords: Gender, Race, Contemporary Nigeria, Contemporary problems, Patriarchal society

Adichie and Emecheta points out, the way in which women are silenced and oppressed by native patriarchy and, however this oppression is not mediated by race and/or class. This is, by no means, in contrast with postcolonial feminist premise. Because the fundamental issue in the postcolonial feminist discourse is to consider the intersection of *gender*, *class* and *race*. The singular focus on gender and sexuality, as a source of women's oppression, in terms of context, should be dismissed. Collins informed that "Black woman's sexuality is often described in metaphors of speechlessness, space, or vision, as a void or empty space that is simultaneously ever-visible" emphasizes that the crucial analytic difference between the white, Western, middle-class feminism and the Third World feminism is the "contrast between a singular focus on gender as a basis for sexual rights and a focus on gender in relation to race and / or class as part of a border liberation struggle" (54). Unlike other black feminists who merely struggle to expose African women's racial Oppression within the colonial society or the effects of racism on Afro-American women, both Emecheta and Adichie attempts to highlight black women's oppression within the patriarchal Igbo society as well. Besides criticizing racism and the economic, political and cultural effects of colonialism on the disempowered African women's lives, she, in her novels, criticizes the way in which the patriarchal tradition views Igbo women and dominant them. She goes further to give voice to the subaltern African women through her female characters.

Noting women's suffering and marginalization due to the gender inequality in Igbo society, Emecheta criticizes the patriarchal violence. In this regard, she discloses Igbo women as the victims of social patriarchy and men as the oppressors. In her novels of Adichie's *Purple Hibiscus* and Emecheta's *The Joys of Motherhood*, she offers her critique on the native patriarchal domination through exposing the violent oppression and exploitation of the disenfranchised female character. She offers us a depiction of a society, Iboza, -because Lagos is a colonized city, it is not of primary focus in this debate- in which gender determines who is superior and who is regarded as inferior, who is the norm and who is regarded as the subject. Ona who lives in Iboza, a traditional village, takes the position of a male child for her father who has not any boy, with all power and responsibility the first son has. Hence, the traditional patriarchy offers her the male power but it gives her sense of femininity. Just once, when Agbadi was nearly dead she let her steely mask to remove. Moreover, she is not permitted to have a husband. Her father had remarked that her daughter should never marry. She is, also, not permitted to keep her girl, Nnu Ego. Just after her father's death, she goes to Agbadi's compound to live with him and her girl. And by this, she, indeed, disobeys the traditional patriarchy. Soon, Ona gives birth to a new child but both die. Emecheta, in her discussion on Ona's death, highlights the power of patriarchal regime over female's live and freedom. In her interview, she mentions that: "Ona had to die because she disobeyed

tradition by moving to Agbadi's compound". The above quotation, indeed, explores the extent to which women's lives are dominated by patriarchal discourse. Ona is sentenced to death because she disobeys the unquestionable patriarchal power. She was free but, indeed, her freedom and life were controlled and dominated by traditional patriarchal discourse. Before her death, she asks Agbadi to let her daughter to be free, to marry every one she wishes, and to be like a woman, something she was not permitted to be. Moreover, the *Joy of Motherhood* examines the extent to which the female characters are disempowered and disenfranchised by patriarchal relations.

"He knew he had won. He wanted her completely humiliated in her burning desire. And Ona knew" (20). By this description, indeed, Emecheta is going to criticize" the patriarchal sexual policies which aim at female dependency and submission by any means. We are told that he knew he is a winner, this statement suggests women never win because they are female, powerless and always dependent on male power". Adaku, who struggles to be independent and makes her own decision, was regarded as an 'ambitious woman' by Adankwo, her senior wife and one who represents those women who accept their fate. Adankwo not only accepts the patriarchal hierarchies but also cooperates in oppressing and silencing 'the other'. Interestingly, she humiliates Adaku for she didn't bear a son for her husband. Meanwhile, she treats her as if she is not a human being. She tells Nnu Ego "Can't you see that you are running from the position your chi has given you leaving it for a woman your husband inherited from his brother, woman whom we here all know to be very ambitious, a woman who has not even born a son for this family" (158).

The above statement encodes the extent to which the patriarchal society makes women internalize the hierarchies and unquestionable power so much so that women accept male superiority as natural. It should be noted that the word "senior wife" is a title given to the first wife (who has at least a son). This title, carrying with itself a little power, is offered by native patriarchal tradition. Being subjugated to patriarchal force, senior wife, however, is responsible to control and dominate the other wives. As we are told, Adankwo reminds Nnu Ego of her responsibility as senior wife "you should be like a male friend for your husband. You should control his younger wife. She, moreover, tells her: "Have you ever heard of a complete woman without a husband?" (158). This

sentence shows how a woman, in this example Adankwo, internalizes the patriarchal

Hegemony: is a woman fulfilled without a man? She didn't think so. A woman is always dependent on man for her identity and being. She is not a complete human being without a man. This is the belief the patriarchal discourse develops through institutions in such a society. By giving this title to a woman, the patriarchal society oppresses her more than before. This title carries with itself more responsibilities and expectations. Indeed, it seems that the woman is enslaved in this title by traditional patriarchy. This is evident in Nnu Ego's case whilst she is unable to complain "She too was close to tears. She was frightened as well but her culture did not permit her to give in to her fears. She was supposed to be strong, being senior wife, to behave more like a man than a woman. As men were not permitted open grief, she had to learn to hide hers as well. She heard Adaku crying, and she envied her freedom" (140).

Emecheta's *The Joy of Motherhood*, highlights the extent to which women and their sexual pleasure are disregarded. We are told that Agbadi neglects his wives for years: "he himself might take wives and then neglect them for years, apart from seeing that they each received their one yam a day; he could bring his mistress to sleep with right in his courtyard while his wives pined and bit their nails for a word from him" (p. 36). This extract, documents the extent of women's sexual oppression and devaluation within the Igbo patriarchal society.

The various depictions in this novel bear this fact out. When Adaku, Naïf's brother's

Widow, comes to live with him as his new wife, it is asserted that Naïf, like a child who is offered a new toy, shows her round the yard. At night, being disregarded, Nnu Ego: fought back tears as she prepared her own bed for Naïf and Adaku. It was a good thing she was determined to play the role of the mature senior wife; she was not going to give herself any heartache when the time came for Adaku to sleep on that bed. She must stuff her ears with cloth and make sure she also stuffed her nipple into the mouth of her young son Adim, when they all lay down to sleep. (123-24)

It is in this context that when Nnu Ego fails to behave like a mature senior wife, and welcome Adaku, we are told that "Nnu Ego was lucky there was no Ibuza man and woman to witness this kind of un-Ibo-like conduct; many people would not have believed it" (120). Torkamani

states that "Components of the self concept include different features such as physical, psychological, and social which can be influenced by the individual's attitudes, habits, beliefs and ideas".

In Adichie's *Purple Hibiscus* Beatrice is presented as an epitome of a good woman who tolerates all kinds of humiliation. She told her daughter how the villagers wanted her father to marry another wife when she couldn't give birth and as a result, she felt indebted to her husband no matter what happens even to the detriment of her life. She is the type of woman that feels that her marriage to her husband is worth all the troubles she goes through and sees it as a privilege considering the fact that he could have married another wife as suggested by his kinsmen. Beatrice's second miscarriage and constant beating by her husband is like the shot that broke the camel's back. She must have told herself that if she continues like this, Eugene may kill her one day and will still marry another wife. She made up her mind to forget what the church and her society will say if she kills the obstacle that stands on her way to freedom. It must have been a big battle before she made up her mind to do it. Sis who is always seen through the eyes of Kabila, cooking and taking good care of the house must have been angry with her master for constantly beating his wife and children but she can't do anything to salvage the situation or assist them because she is often regarded as a mere cook who should follow the order in the house and as such, can't contribute anything meaningful to the development of the family. She is like a watchdog that is always at home and sees everything that happens.

"There was an accident, the baby is gone," she said.

I moved back a little,

stared at her belly. It still looked big, still pushed at her wrapper in a gentle arc.

Was Mama sure the baby was gone? I was still staring at her belly when

Sis came in". As always, she can't blame her husband for all harm he caused

as such, dare not tell her kids about it, though they know the truth. (42)

This violent action by Eugene on his wife is against Ogunjipem-Leslie's assertion. He has violated and caused harm on his wife's body to the extent of killing an unborn child which is against humanity and also, God whom he claimed to worship and adore. This kind of situation contradicts the fate which his Catholic doctrine professes. As a good woman who must protect the image of her husband, she came back from the hospital as if nothing

happened and told her kids. He equally employed the use of Domestic violence in championing his cause. Eugene beats, maltreats and even burns them with hot water at any slightest provocation or "failure" on their part. He beats and abuses Beatrice almost on a daily basis and she miscarries her baby on one of such incidents.

At the beginning of the novel, Mama (Beatrice Achike) tolerates the brutality and victimization from her husband as an African woman so as to be regarded as a good woman for the sake of her society. In African tradition, it is a taboo to be a divorcee. From the opening of the novel, one can clearly predict the type of husband/father. Eugene Achier will be to his household. Beatrice has ceased to be the traditional good woman to a real woman who will not remain silent in the face of oppression. But at the end of the novel Beatrice and her maid come together to challenge the effects of patriarchy, Sis who gets poison for Mama that kills Eugene to reconstruct the Gender equality Igbo Women. In the case of Emecheta, through her motherhood she in *The Joys of Motherhood*, questions African oppressive patriarchal tradition in which women have been dominated, disempowered and disregarded for a long time. As such, *The Joys of Motherhood* stands as a model for other African women writers who wish to portray the actual condition of women and their responses to their condition and the actual possibilities of overcoming barriers and achieving individuality. Nnu Ego is indeed a victim, but she is not only a victim, she is a woman made story by her situation. Thus, Emecheta illuminates the predicaments of sacrifices of women in the society she describes. She also portrays strong woman, who will not be victimized, but through her motherhood she manages to secure a future for her children and again her motherhood, attempts to rectify what she believes to be victimizing situation for women.

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DEHUMANISATION FOR DISABILITY IN THE POEM THE HUNCHBACK IN THE PARK

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Abstract

This paper explores issues of individuals and society in 'Hunchback in the Park'. It deals with the theme of dehumanization for disability who removed from society. "The Hunchback" defines him solely by his disability, and does not give him a name or anything human. The hunchback is 'solitary', isolated by his deformity. He lives like a wild man, ironically in a 'park': the place where society tames nature, fascinating the boys' imaginations. He is considered to be the part of the scenery of the park. Dylan Thomas then makes us feel sorry for the hunchback by describing the hunchback's diet is like that of a prisoner. The poet juxtaposes the hunchback, the disability with the 'wild', 'truant' boys. Thus the disability in the modern world sits in a liminal space to survive under the world of dehumanization circumstances.

Key words: Hunchback, Inanimate Object, Solitary Mister, Old Dog Sleeper, Prisoner

This paper intends to study the act of dehumanization in the society towards the hunch back in the park. ". Dylan Thomas uses the hunchback's disabilities to create feelings of pity towards him. The title of the poem, "The Hunchback" defines him solely by his disability, and does not give him a name or anything human. This means that the reader's empathy project towards the hunchback, as already they know he is disabled, In the first verse, the hunchback is described as inanimate objects, and shows that they need support to remain upright.

Propped between trees and water

The poet shows where the hunchback is by comparing him to features of the park, trees and water, which are constant and mainly unaffected by people. This shows how he is isolated from people, and considered part of the park. This line is effective, as it suggests that the hunchback isn't even really alive, just an object, and that he is frail, unable to stand alone. But, he needs support, physically and emotionally, but no one ever offers that to him. The restricted theme of the poem is the life of the hunchback, and the universal theme of the poem is the treatment of disabled people by modern society. The investigation lays on how Dylan Thomas creates sympathy and empathy for the hunchback, how he is uncared for and nobody bothers to even acknowledge him.

In the first stanza, Dylan Thomas immediately shows that the hunchback is alone by calling him "A solitary mister", who stays away from the society. "A solitary mister", Instead of a name makes the hunchback seem less cared for, as no one bothers to learn his name. This

shows how the society reflects for his deformity that does not have name and address.

"Like the park birds he came early/ Like the water he sat down."

The hunchback is considered to be the part of the scenery of the park. it is to be noted that his only companion in the park is nature. The second line makes little sense, and is meant to show that that the hunchback, like the water, is a constant part of the park, and that like water he is transparent, and the people in the park look right through him. It could also be contrasting the purity of water, and the way that water will eventually join with other waterways and reach the sea, to his deformity and the view that he will be alone forever. Although the hunchback, has not done anything more than come and sat down in the park, yet it is being shown that he is not human but part of the scenery.

"After the railings and shrubberies / The birds the grass the trees the lake /And the wild boys innocent as strawberries/ Had followed the hunchback/ To his kennel in the dark."

Dylan Thomas also relates the hunchback's disability to imprisonment and how the boys' insults when they follow him into sleep in the kennel. "Kennel" may be where the poet, who is reflecting on his childhood memories, believed the hunchback slept, but it still shows that he does not live in luxury. The trees and the grass following the hunchback links into the idea that they are his prison, and he cannot escape them, as well as suggesting that he sleeps in the park, with them all around him.

Dylan Thomas then makes us feel sorry for the hunchback by describing the hunchback's diet is like that of a prisoner.

"Eating bread from a newspaper/ Drinking water from the chained cup"

Bread and water used to be the only sustenance prisoners were granted, and the use of a newspaper as his plate shows he is not eating in luxury, and may have had to beg or scrape through bins for it. The day-to-day aspects of the hunchback's life are shown plainly here, and the reader should feel bad for the hunchback, who is disabled and should be helped, but is instead forced to scavenge second-hand food. The use of "locks" and "chains" throughout the poem show how he is a prisoner of his disability, unable to get a job and leave the park, which is effectively his cell. In the last verse, Thomas talks about how the hunchback thinks all day about a partner for himself.

"A woman's figure without fault/ Straight as a young elm/ Straight and tall from his crooked bones"

The alliteration of the "F" in "figure without fault" emphasizes how the hunchback is striving perfection in his partner, as he has been told and shown by others that this is something he will never have himself. It may be that the hunchback he had one to look after him, 'A woman figure without fault,' someone just perfect who could stay a keep him company after the 'locks and chains.' Probably this woman was his savior, someone who could help him escape from his torturing reality. To him she was perfect. All he really needed was love and devotion from someone and he thought that this 'woman figure' was it. Throughout the poem the reader has extracts which help convey the loneliness and isolation felt by the hunchback in the park. Thomas has conveyed this man's isolation from the normality of a community very well. He has shown and described how the man is like a feature to the park, which is mocked and marred daily by those who expect to see him. Someone who can no longer interact with others, rather than when it is him being scorned. Thomas excels in making the reader pity the hunchback, and showing the true extent of his unhappiness and differences, using a variety of splendid phrases to create the surreal and sad atmosphere surrounding this very isolated man "Straight" are repeated, which supports this idea, as she cannot be hunched like him. "Crooked bones" links back to his disability completely defining him, and affecting every aspect of his being. However, it shows that though he is "crooked" from him can come something that is untainted, in the form of his imaginary partner. But no one else sees

it, and they just treat him in accordance with his outward appearance.

Thomas shows the hunchback is mocked and treated like an animal, which also leads to us feeling sorry for him. This is an example of the cruel treatment he receives, being accused of living like an animal, which may hold some truth, and it dehumanizes him. "The old dog sleeper"

This ties in with the "kennel" idea and because of the way it is extremely degrading. Thomas creates different binary oppositions like the past and the present, the world of children and the world of adults, and the world of reality and the world of imagination. He renders the typical Words worth an double consciousness while dealing with two different times and two different worlds (the world of children and the world of adults). From the past he brings the memories of childhood in which we see the poet with children in the parks to hurl the stones at "the solitary mister" an artist. In this sense like those children he (poet) too was a tormenter in the past. But from the standpoint of the worlds of adults (present time) and as an artist himself, the poet sympathizes the solitary mister. It is the dividedness of his attitude that pulls down the wall between two different times and two different worlds. At this point the poet seems to be a tormentor of himself. The child Dylan Thomas hurls the stone at the adult Dylan Thomas.

The 'Solitary Mister' is very far-away from the sense of beauty and sense of duty in this world of reality. He is deprived of the physical beauty because of the hunch on his back and there is no sense of duty because he lives a careless life. But this very person is engaged in creativity (artistic) because he is able to transcend the bitter experiences of the world of reality that includes his physical deformity, children's torment and his carelessness. He creates a beautiful picture of a woman in his solitariness through the use of his imagination. This image of beautiful woman does not show traces of bitter experiences of the world of reality. In this sense Dylan Thomas romanticism covers near to Keatsian romanticism because of his belief in art as a power that transcends the world of reality.

The poem actually is about love for both children and adults. This solitary mister lives in the world of reality (day) and the world of imagination (night), where the world of imagination is dominant. The world of reality is full of suffering, where there is torment, sorrow and the bitter experiences quite contrary of the world of imagination that is full of happiness.

Dylan Thomas clearly show feelings of guilt for accepting his treatment, and that made him to convey

through a range of effective techniques. He depicts the life of the hunchback, showing his loneliness and his poor treatment at the hands of others, though he has done nothing to deserve it. On reflection, it seems why people are treated so differently because of their defects, for which they are mocked instead of being helped to overcome. This paper explores issues of individuals and society in 'Hunchback in the Park.' It deals with the theme of individuals removed from society. The hunchback is 'solitary', isolated by his deformity. He lives like a wild man, ironically in a 'park': the place where society tames nature, fascinating the boys' imaginations. The poet juxtaposes the hunchback with the 'wild', 'truant' boys: both sit in a liminal (twilight) space, just on the border of normal society. It shows and shares a feeling of his deformity woe that has in a situation that no-one would ever wish on their worst enemy. That is why this is still a good poem which consider just for the disability to survive in the world of dehumanization circumstances.

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EXISTENTIALISM IN THE NOVELS OF RUSKIN BOND

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Abstract

Existentialism is an important aspect of modernism in art and literature and as conceived today, it is basically a philosophy of existence which was pioneered by Nietzsche and Kierkegaard and later disseminated by Sartre etc. In the 20th Century, existentialism became identified with a European cultural movement. It implies 'quest' of an individual for the assertion of 'self', despite his failures and limitations. Amidst grim facts of life, existentialism presents a philosophy of hope, ecstasy and exultation. It stresses on choice of responsibility and freedom for consequences of one's acts. It is a representation of rejection of all abstract thinking and insists that philosophy should be connected with an individual's own life and experience. Ruskin Bond, the renowned Indian author of British descent has interminably been categorized as an inspirational writer. His books have the capacity to bring in a fresh breath of air into the lives whose existence has become dull and meaningless. Every time he takes up a different issue, which is common to all, envelops it up in a wonderful philosophic story thus, showing the readers a ray of hope. The impact it has created, have made his novels time and again the international best seller. Bond, while motivating his readers considers the existential questions, the ones that are debated by philosophers and counsellors. This paper of mine intends to talk over Ruskin Bond as an existential author as he discusses various problems in his two famous novels A Room on the Roof and Vagrants In The Valley moulded in the form of beautiful stories.

Keywords: Ruskin Bond, novels, existentialism.

Existentialism is a 20th century philosophical approach which emphasizes the existence of human beings solely as the outcome of one's choice. The path that the individual, being, a free and responsible agent chooses, determines their future developments. It emphasizes the fact that there is no particular reason for such an existence. It even disregards the existence of all pervasive God or transcendental force to guide this existence. Everything that one sees today is the result of the decision taken by the individual, rather the choice made by the individual in the past. The works of Soren Kierkegaard, Fredric Nietzsche, Karl Jaspers and Edmund Husserl are considered the precursors of existential philosophy though it was not labeled as existentialism at that time. The deep pessimism and void brought down by the World Wars and the Great Depression of 1930 put to question the very essence of human existence. The prevailing social scenario lead Jean Paul Sartre to lay the foundation of his monumental work Being and Nothingness: An Essay on Phenomenological Ontology (1943) where he demonstrates his principal – free will exists. His work was partly influenced by the German philosopher Martin Heidegger's Being and Time which was again a development of Edmund Husserl's analysis of human consciousness. Sartre's introduction to Being and Nothingness has been put together in a book Existentialism and Humanism which is regarded as the defining text of Existential movement. The book encapsulates his slogan 'existence precedes essence' meaning that there is no external controlling factor to

define the individual goal or character; that the essence of life is decided solely by the individual. Existence is "self-making-in-a-situation" by (Fackenheim 1961:37). Human beings differ from all other entities for our existence is not fixed by the type of entities they are. Neither nature nor culture can constitute one's entity. It is solely the desire to exist which, in the process forms the identity. According to Sartre, "man first of all exists, encounters himself, surges up in the world-and defines himself afterwards".

The Room on the Roof first came into publication in the year 1951 when he was 17 years old. The room of the roof is the semi autobiographical story of the orphaned Anglo-Indian boy Rusty. This is first novel and won the John Llewellyn Rhys Prize in 1957 awarded to young writers below 30. The protagonist Rusty faces the spiteful assault of existence as a single person. He passes through various stages of existential dispositions and final attains complement nature which signifies his movement from stagnation to a progress. Ruskin Bond gives a beautiful shape to his theme hidden in the actuality of his life. In this novel Rusty lost his parents, through this incident, the human feelings are explained and after he lost his parents, how he struggle in his life which also explained in the novel. It was written in first narration and presents the incident which the young author was experiencing while writing the novel. The room of the roof explores the themes of aimless, conflict, identity and isolation. Rusty's parents died when he was young. He lives in the ditched area Dehra with his guardian Mr. Harrison who hates Indian people. Mr. Harrison's dominating attitude did not allow

Rusty to mix-up with Indians. He was the only young of his age among the other British people in Dehra. He always feels loneliness and walked aimlessly in the streets over the hill side of Dehra. Dehra is the beautiful town had small forest and hills made a perfect natural scenario to the tourist. Bond exhibits the agony of loneliness in uncovering the psychological conflict in the character of Rusty and his quest for meaning through a series of Relationships. After his meeting with Somi, he came to know the real life behind the Clock Tower. He wants to share his feeling and miseries with somebody the only he finds relief from his inner wounds. Rusty accompanied by Somi and his friends. They roam everywhere in Dehra without the knowledge of Rusty's guardian. Rusty is also a victim of post-independence era, he was struggling between two language and countries and between two cultures he was getting younger and the big question striking in his mind was the question of his own identity. Somi finds him a job teaching English to Kishen Kapoor, in exchange for room and meal. The room gives more freedom and he is the king of his room and everything could see from that room and teaching Kishen. He felt terribly lovesick on Meena, Kishen's mother and wanted to runaway with her, into the hills and forests of Dehra. Meena met an accident and died made Rusty once again feels loneliness. He had been walking all evening, crying his heart out. Rusty lay awake, his eyes wide open, brimming with tears, he did not know if the tears were for himself or, for Meena, or for Kishen. Rusty could not tolerate the death of Meena. Kishen's aunt came there to take Kishen to her house. Everyone went from Dehra and he feels loneliness. The Room becomes heaven to him, now he feels irritable. Rusty wanted to forget Meena. If Kishen had been with him, it would have been possible to him. He would have found comfort with his companionship. But alone, Rusty realized he was not the master of himself. Then Rusty had a thought making a garden on the roof, besides his room. The idea took his fancy to such an extent that he spent several hours planning the set out of the flower-beds, and visualizing the complete picture, with marigolds, zinnias, and cosmos blooming everywhere. Suddenly his thoughts turned inwards. When Rusty visit to Kishen's aunt house, he came to know the second marriage of Kishen's dad. Kishen was not feeling well on the situation, they both ran away from the house to reach the room. Rusty's brotherly love for Kishen and Meena's faith in him that he would take care for her son when she would be away does not let him go away. He lives his rest life to follow a promise which he made with an Indian. Finally Rusty finds a "Home" and a

reason to live a life for others who are not this people. He successfully completes his process of having his own identity, home and a life of his own. He resolves his identity crisis: and becomes a mature and self-assured young man, and faces all the difficulties of his with hope and courage and assimilates in Indian culture in the full acceptance and accepts his status in India from exclusivity to culture hybridity. Thus the prominent characters in the novel, suffers from the existential predicament for different reasons. They suffer alienation, weariness, boredom, restlessness, meaningless in their lives. In the restless search, they with draw from human ambience to natural environs of peace and tranquility, but here to Rusty find no response and equanimity. He is tormented by his hollow existence. His other novel *Vagrants in The Valley* is the continuous of the first novel and both the novels are called as "Two Novels of Adolescence". Identity is much debated term in the theory of Existentialism. The perplexity of the protagonists was caused by the binary opposition results in identity crisis. Rusty searching for his own identity in this novel. The novel *vagrants in the Valley*, which is the sequel of *The Room on the Roof*. Rusty and Kishen, the protagonists of *The Room on the Roof* and *Vagrants in the Valley* respectively, seem to explore the hidden treasure of life. They search for their bearings of sorrow and joy. The story begins where its prequel ends. Here Rusty's friend Kishen joins him in his travels and adventures. Kishen adopted by his one of aunt and Rusty travels in the hills to find out the meaning and identity of life. In this search Rusty introduced many characters and most of them are very humours. Meaningless in his life leads to emptiness and hollowness. Rusty and Kishen live a life of empty pockets and they walked with dirty dresses and travelling in train without tickets. They wandering in forest for food and staying in old church outskirts of the city. Mrs. Bhusan, aunt of Kishen caught him in bazaar and takes him to her house and provides food and shelter to him. He was not feeling well without Rusty but her aunt daughter made hi to convince and they both become playmate. Rusty met an old man who reveals him about his father property under his aunt. Rusty visits to aunt house at Rishikesh to found his own identity. Aunt reveals that she had only some books which Rusty's father left there. He collects his books and return to his room. The center of existentialism is the absolute character of the free commitment by which every man realizes himself in realizing a type of humanity. There is no other universe expect the human universe of human subjectivity. This relation of transcendence as constitute of man with subjectivity is called existential humanism.

Conclusion

Both the novels goes much deeper with the consciousness of the main character Rusty and places him in life like situation and through the use of dialogues discuss, the probable thoughts in the minds of the readers. While reading the novels the readers find themselves inseparable from the characters because the issues, the problems that are dealt in the novel are common to everyone. Thus, Ruskin Bond diffuses the existential issued through the stories of the novels without being deeply philosophical and making it easy for the reader to unite the knots of life and live every moment of it.

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NARCISSISTIC DEPRESSION IN TENNESSEE WILLIAMS THE GLASS MENAGERIE

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Tennessee William is the one of the foremost writer in English literature. He was an American playwright and prominent 20th century writer. He was born in Mississippi march 26, 1911. He did his early education in Mississippi but his life changed when his family moved to St. Louis Missouri. He is a prize winning play writer. From his childhood to his old age he faced so many problems through emotional and physical way. The young Williams were influenced by his elder sister Rose's emotional and mental imbalance during their childhood. She did not have a rose in the bed of childhood because she was seriously affected by nervous problem in 1935. He spent his childhood in loneliness. He expressed his feelings through this line.

*"When so many are lonely as seem to be lonely,
It would be inexcusably selfish to be lonely alone".
(Tennessee William)*

He was died in Feb 25, 1983 in New York.

His famous works are A Street Car Named Desire, The Glass Menagerie [1944], Cat on a hot tin Roof [1955], Night of the Laguna [1961]. These all the works deals with loneliness, hypnotic violence. The Glass Menagerie was written in 1944, based on reworked material from one of Williams Short stories "Portrait of a girl in glass" and his screen play.

Tennessee wrote the play during the world war. He portrayed a declassed southern family living in a tenement. It is one act drama. He produced in 1944 and published in 1945, 20th century critics were consider as a finest drama. The Glass Menagerie is set in the city of St. Louis in the mid nineties and thirties which was during the period of the great depression. The prominent and urgent theme of the Glass Menagerie is the character unable to accepting a reality and unable to overcome from the difficulties.

Narcissistic means having or showing an excessive interest, admiration in oneself and one's physical appearance. In this play Laura had interest in glass animals, which is transparent. The Glass Menagerie is revealed inflexible grip of the characters and it is resemble of fragility. They struggle to accept the truth while using major events in their lives to change their perception and

make them understand the real world. It also reflected the depression age.

The play begins with the monologue of Tom, who is the only son of wing field. Tom followed his father footstep that refused his family and went out from the home, Tom also tried to escape from his duty. Tom wanted to secure a suitor for his crippled and painfully, shy sister Laura, who lives in a fantasy world with a collection of glass animals.

Amanda is the mother of Laura and Tom, who living upon her delusions of a romantic past and her cynical son. Amanda always talkative about her past and she recalls her life with her husband Amanda to Laura: "Stay fresh and pretty, it's almost time for our gentleman caller to start arriving" [The Glass Menagerie p; 20]

Amanda worries about her young girl life. She had inferiority complex due to his crippled leg. She was searching suitor and cheer up her daughter to enjoy the ceremony .Amanda resemble as a 20th century mother, who had confused and collapsed about their past and present life.

*Laura: mother's afraid "I'm going to be an old maid".
[The Glass Menagerie-26]*

Laura is young girl and she had a dormant feelings, she never thinks about her future and play with the glass animals which has no feelings .in her school days she fell in love with a charm boy name Jim. Jim called her blue rose which is not real, imaginative one. All these characters want to live private world which has a fascinate world. Jim represents the world of reality. When he knows about her love, Jim understands the situation of Laura and he tried to overcome from her imagination. While both of them speak each other they recollected their memories and she hid herself in the shadow place. Unfortunately Jim pushed out the glass animals, the unique horse which has horn fell down on the floor, and the horn was broken.

Jim: Aw, Aw, Aw. Is it broken?

Laura: Now it is just like all the other horses.

Jim: it's lost its.

Laura: Horn! It doesn't matter [Smiling] I'll just imagine he had an operation. The horn was removed to make him feel less. Freakish!

[The Glass Menagerie-p; 28]

Laura felt smooth because the presence of Jim and she realize her worries, agony removed from his heart like this broken horses which has a unique horn. Except this scene, remaining all the conversation of Laura revealed her negative thoughts. She wanted to escape or pass down from the reality. Tennessee William once said "I have always been more interested in a creating character that contains appearance of fragility these neurotic people I write about, but they are really strong". All the people in the play and also the people who lived in end of the 19th beginning of the 20th century never accept reality and they were believed science, no hope with god .they had mental conflict. They lived with imagination which gives happiness. The play had an unhappy ending, smile didn't stay in the Laura mouth it came like a guest because the gentleman who makes her happy. Jim broke out the truth the truth of the man is he is already engaged with another girl, Laura becomes frustration. Though she living in fascinates world her love made her realise the reality. She heard lot of wounding words from the society which is made her hating. Laura thinks the animals only her life

because it didn't delivered a wounded speech, so she accepts her pessimistic life. She longing for a good companion who is help to survive in this world. This shows when we have depress we should concentrate on our merits and willing which will develop our confident and show a new life. Even now the people accept this change their attitude. In olden days those who's had problem in physically were called as disabled children so they never come out and succeed in their life. But when we started to call them as differently able children they started to concentrate on their abilities and coming up.

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RACISM AND ITS DISABILITY IN WOLE SOYINKA'S TELEPHONE CONVERSATION

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Abstract

The Poem "Telephone Conversation" was written by Wole Soyinka, the Nigerian writer and the first person who got Nobel Prize in Literature in 1986. In this poem the poet talks about two people who are conversing through phone. The African man who is looking for a house and the landlady who has proposed a considerable price. The man felt happy that there won't be any disturbance for his privacy as the landlady doesn't stay on the same building. The African man makes up his mind to consider the offer, so he mentioned that he is black. On hearing this, there was nothing but silence taken place on the other end. This silence makes the mind of African man to conclude it as a refusal. But the silence is soon broken by asking him to explain exactly about his darkness of color. At first the man thinks that he may be misheard the question but when the landlady repeats the same question in different form that showed the importance of color to the landlady before she allows him for rent. This is entirely devastating for the African man and he imagines himself to be a machine like the phone and that he has been reduced to being a button on the phone. He also able to smell the stench from her words and the question made him to see everything red around.

The Afro-American man is reduced to shame by the sudden silence and where he sarcastically thinks that the lady broke her silence and gave him option to choose and define "how dark" he is. "Like chocolate, or dark or light?" Then he answered "West African sepia" in his passport. The Landlady without knowing how dark it could be, she asks him to define what he means. The man replies, that it is almost similar to being a brunette but a dark brunette. The African man now shouts out loud saying that he is black but he is not that black for anyone to be put to shame. He also says that his feet and palms of his hand are all white and he sits on his rear which has turned black due to friction. He knows that the landlady will never convince. At such a crucial moment, he makes a desperate attempt to plead her to come and take a good look at him. Finally, the landlady slams down the receiver on his face.

The Theme of "Racism" in Wole Soyinka's Telephone Conversation

The Poem "Telephone conversation" depicts a conversation between a white lady and an African man which shows the light on the racism and prejudice.

The title of the poem clearly shows that two people are talking on the phone, so the outset of the poem is on a positive mood. The man who is an African looking for a house, in the mean time there is land lady who proposed considerable price, and the area is located in impartial and not racially prejudiced. The man was happy that the landlady does not stay in the same building. The African man was happy with the rent and location of the house, so he is ready to accept the offer, but the only thing which creates doubt in his mind is his color. So he admitted that he is black, saying he prefers not to waste the time to travel if she is going to refuse him on that category.

On hearing the note that the man is black, the other end remained silence. The silence which persists made him to think that the landlady will definitely refuse him to give house.

"How Dark?"...I had Not Misheard...."are you Light or Very Dark?" Button b

The above line shows that he is wrong because the silence was broken and land lady asked him to explain

how dark he is. The man thinks that he has misheard but he realized that it is not true as she repeats her question in a various form. The question made him to feel as if he has just changed as machine like a telephone which is in front of him and asked to choose which button he is. The man was so stressed and able to feel the smell of stench which coming from her words. The question about color which was asked by the land lady made the man to see everything as red everything around him. Ironically he is ashamed by the tense and awkward silence which follows and asks for clarification thinking sarcastically that the lady was really helpful by giving him options to choose from.

"Are You Dark? Or Very Light" Revelation came
"You mean- like plain or milk chocolate?"

He understands what she is trying to ask, if she would like him to compare himself with chocolate, dark or light? She dispassionately answers and his thoughts change and he describes himself as a West African Sepia. On hearing the answer from the man, the lady remains quite, not wanting to show her ignorance, but she gives in to curiosity and asks what that is. He stated about his color that it is same as brunette and she immediately know the range of darkness. Now the man disregards formality and mocks her directly by saying that he is not all black, the feet and palm of his hands are completely white, but he says that

his bottom was black due to friction. But as he sensed that the phone slammed on him.

The disability of colour was not only in the minds of adult, it is also in the minds in children. It was clearly described in Countee Cullen's "Incident". The poem says about the humiliation of black child by the white child. The child when goes for holiday to Baltimore, the child enjoys the place and the sceneries. But the beauty of the city was hidden when the white boy humiliated him by saying "nigger". The boy who belongs to black had been in Baltimore for a long time however, no matter what he saw or where he went, the only thing that linger in his mind is this particular incident of being humiliated and called as a black. In "Telephone Conversation" also when the man hears her question regarding how dark he is, the man was humiliated and got angry towards the land lady and he sees red everywhere. The imagery of the huge bus squelching the black tar is symbolic of how dominant white community treats those belonging to the minor black one. In this the bus was compared to the white community and the Road which was black in color is compared to the black people.

To show the racism, the poet used irony in the beginning of the poem. The African says that he has to "self-confess" when he reveals his skin color to lady. The color of his skin is not under the control of that man, he haven't done anything regarding the color, it is not a sin to be dark skinned, so fact that the man feels ashamed and sorry for this is ironical and this shows how ridiculous racism is that one should apologize or be differentiated against solely because of the color of one's skin. It seems almost comical that anyone should be submissive when he had actually committed no mistakes. On the other end the lady is of good. The basis of the woman rejecting to lease her house to the man is because of the colour and prejudice of the African. Even though the man was black in

colour but retains better manners and vocabulary than the white woman, using words like "spectroscopic" and "rancid" whereas she does not know meaning for West African Sepia is and she is inconsiderate in her inquiries. Using irony, the poet proves that how absurd it is to judge the intellect or character of a man depending on the colour of skin only.

The poem deal with the theme racism and Prejudice in a light hearted, almost comical manner. The theme of racism was clearly well depicted with the conversation in telephone. If the person has been speaking face to face with the lady, this whole conversation would never have taken place. She may be refused outright, or would have found any other way to refuse him.

Soyinka clearly explained the feelings of the African man like anger, shame, humility and sense of disgust. These are stimulated by the white people. As a result of the poem, the poet concludes that who won't judge a book by its cover, will never judge a person by the colour of the skin. In today's world, racism might be a dying concern, but not completely eradicated. Thus this poem remains a universal message for all of us, as Soyinka manages to convey how absurd all prejudices are by highlighting the woman's poor choice of rejecting the man just because he does not share the same skin.

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SELF - IDENTITY CRISIS FOR WOMEN'S CHARACTERS IN THE SELECT NOVELS OF ANITA NAIR

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Abstract

Anita Nair is a living postmodern Indian woman writer in English. As a woman writer, she goes deep into the inner mind of the depressed women by virtue of their feminine sensibility and psychological insight and brings to light their issues, which are the outcome of Indian women's psyche and emotional inequalities in a male dominated society. Anita Nair's "Ladies Coupe" has turned out to be a great success. It is the story of a women's search for freedom and women's conditions in a male dominated society. The novel raises the questions whether the role of an Indian woman as a representative of other women, living under oppressive patriarchal systems in relation to cultural resistance, should be restricted only to their roles as wives and mothers. In such a world, woman's role is limited to reproduction regardless of her own desires and needs. Hence, this paper tries to point out how Anita Nair projects Indian feminism and attitude through women characters in her novels.

Keywords: Self-identity, patriarchy, feminism

Introduction

Feminism emerged in the western world as a movement in support of the same rights and opportunities for women as for men. Feminism has been subtly handled in the massive work of English novels of India, Feminism is defined as a cultural, economic and political movement that is focused towards establishing legal protection and complete equality for women. In Indian writing, feminism has been used as a humble attempt for evaluating the real social scenario as far as women are concerned. Today's contemporary Indian English novelists are writing for the masses using the theme of feminism, which not only interests the readers but also affects them. Throughout the world, feminism has generated interest amongst the people and India is no exception. Most postmodern Indian women novelists are interested in exploring the feminine consciousness of the women characters, their evolution towards an awakened conscience and how eventually this leads to enrichment of their inner self in a male dominated society. Writers like Kamala Markandaya, Anita Desai, Shashi Desphande, Shobha De, Bharathi Mukherjee and some others have denied any sort of feminist bias in their writings but an in-depth analysis proves a strong feminist intent, for women's issue pertains to be the chief concern of their plot. Among these writers, Anita Nair is one of the most prominent women writers in Indian English. She has refused to be labeled as a feminist writer. Far from taking a feminist concerns thereby fighting against the patriarchal society and male domination, she has taken a balanced view of life from a woman's point of view by bringing in all the feminine sensibilities.

Anita Nair's *Ladies Coupe* (2001) is a story of a woman's search for freedom and independence. Nair says "I am not a feminist. I enjoy being in the house. I liked to be treated nicely and pampered. I don't think this book is about feminism". "It's about the inner strength which I see in so many women that overwhelms me". "When fifteen years ago, I was travelling in a *Ladies Coupe*, the women around me began talking....people talk more openly to strangers". That is why Anita Nair keeps the title a "*Ladies Coupe*". (Behal, Suchitra: An Interview. *The Hindu*)

Anita Nair compared her novel to Chaucer's *The Canterbury Tales* told by a band of pilgrims on their way to the shrine of St. Thomas at Canterbury. They are a collection of stories in frame. Likewise, in "*Ladies Coupe*", Anita Nair depicts six women in a railway compartment, each having a story to tell. By narrating the stories of six women, Nair moves from a state of passivity and absence to a state of active presence, from the kitchen and the bedroom to the street and the world at large. These are the stories which together make a single story of women rediscovering their bodies. There are stories which become a metaphor for a utopian world that is liberated from patriarchy, one that is not characterized by fake binaries.

Anita Nair narrates the stories of six women who are travelling together in a *Ladies Coupe* of a train. Mainly it depicts the crisis of social norms and inner urge for freedom. Akhilandeshwari alias Akhila forty-five, single and working as a clerk, has been brought up in a conservative family of Tamil Brahmins. Akhila bears the burden of her family after her father's death. Her brothers and sisters grow up and get married and they hardly think about

Akhila's needs and aspirations. She has never been able to live a life of her own or passes an identity of her own. 'She was always an extension of someone's identity; daughter, sister, aunt....Akhila wished for once someone should see her as a whole being' (P.201-202). On her way to Kanyakumari, Akhila meets five different women – Janaki Prabhakar, Prabha Devi, Margaret Paulraj, Sheela Vasudevan and Marikolunthu. Though, they met for the first time they share their life's experience with each other. Even though they differ in age, educational background and cultural upbringing, their stories have a common thread, the tragic predicament of Indian women in a patriarchal social order. Janaki, the oldest of the six women in the Coupe, grows up in the traditional family of being groomed into an obedient daughter, a loyal wife and a doting mother. She has been looked after all her life by men. "First there was my father and brother; then my husband. When my husband is gone, there will be my son, waiting, to take off from where his father left off. A woman like me ends up being fragile. Our men treat as like princess" (P.22-23). She is someone who always had a man to protect her. Someone who was first protected by her father then by brother then by her husband and after him, it would be her son. She recognizes the futility of being an obedient wife and a caring mother and the need to assert self-identity and freedom to live one's own life.

The Youngest of the six is Sheela, fourteen-years-old who talks about the female child abuse by men. Sheela felt ashamed and hurt at the unwanted touching of Hasina's father Nazar as, "one Sunday afternoon when Sheela went to their house, rushing in from the heat with a line of sweat beading her upper lip. Nazar had reached forward and wiped it with his forefinger. The touch of his finger tingled on her skin for a long time" (P.66). When once Nazar knotted the bows in her sleeves, "She saw the hurt in Hasina and her mother's eyes" (P.66). After that Sheela took the right decision that "She would never go to Hasina's house again" (P.66) as a means of her self-protection. Through this character, Nair has brought out the ill-treatment of women by men.

Margaret Shanti, another woman in the Ladies Coupe, is a successful chemistry teacher, embroiled in an unhappy marriage with Ebenezer Paulraj, the principal of the school she works in. He is intensive, self-absorbed and indifferent towards his wife. Margaret would like to divorce him, but does not to do so because she is afraid of society. Her way of taking revenge is to feed him oily food and make him a fall and dull person. Prabha Devi is an accomplished woman whose embroidery was done with

stitches so fine that you could barely see them, whose 'Ideas were light and soft', and who 'walked with small mincing steps, her head forever bowed, suppliant; womanly' (P.170). After her marriage, her life swished past in the blur of insignificant days till one day a week after her fortieth birthday. When she realized that somewhere in the process of being a good wife, a good daughter-in-law and a good mother. Prabha Devi forgets how it is to be herself and that's when she learns to strike a balance between being what she wants to be and being what she is expected to be and a shufti of a swimming pool helps her realize the need for the balancing act.

The most heart-rending tale is that of Marikolunthu, thirty-one years old and an unwed mother who is a victim of a man's lust: her poverty forcing her to do things that violate traditional social, moral injunctions. Now, she is a mother to an illegitimate child. She has experienced poverty, rape, lesbianism and physical torture. "I was a restless spirit warped and bitter. Sometimes I would think of the past and I would feel a quickening in the vacuum that existed within me now" (P.266). One night in the Ladies Coupe and her interaction with the five women, helped Akhila to realize that she had given the society an unnecessary power of ruling her life. These women and their stories helped Akhila find the answer to her biggest question- 'Can a woman stay single and be happy, or does a woman need a man to feel complete?' Hence, she comes to conclude that she gets back in touch with the gay who she felt in love with, someone who she did not accept for the fear of the society.

Conclusion

Ladies Coupe questions the status of women in a traditional bound social order that sees women exclusively in the role of an obedient daughter, a docile wife and a breeder of children. Women in post-colonial India boldly defy such delimiting roles and assert self-dignity and personal freedom. They are to pen their basic physical and emotional needs and acts un-inhabitingly to satisfy them. The train journey in fact symbolizes a journey away from family and responsibilities, a journey that will ultimately make them conscious of their self-esteem and dignity. It is a journey towards self-discovery Akhila travels with the question that has been haunting all her adult life. She meets five women characters in the novel and travels with the same question. This wonderful atmosphere, delicious, warm novel takes reader into the heart of women's life in contemporary India, revealing how the dilemmas that

women face in their relationships with husband, mothers, friends, employees and children.

Anita Nair's "Ladies Coupe" brings into focus the issue of self-realization. Though Anita Nair is not a feminist, her stories portray the sensibilities of a woman, how a woman looks at herself and her problems.

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DISTINCTIVENESS OF ORAL LITERARY TRADITION WITH REFERENCE TO MAHABHARATA AND AENEID

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Abstract

The genres like lyrics, Epics, ballads, prose tales and rituals existed and transformed orally and it was oldest then the written literature. Literature can be defined as planned and well-wrought human expression, in this sense it is right to mark those cautiously and carefully sung or said orals' as 'Oral literature'. People spread values; tradition and culture as orally said or sung tales. Oral tradition may not obey any culture or formulas it is either narrative or non-narrative. Traditional oral literature has its own context. The codification of oral literature serves as a means to glorify the past and stabilize the society. Several characteristics are found in the works of oral literature. They had to be memorized and transmitted orally; their composition often displayed exclusive use of the anagram memorial. The purpose of oral literature is varied, first it serves as an immediate recreation and entertainment, later it educate and literate onlookers about their culture. By all means oral literature edifies and entertains people of all ages.

Key Words: Tradition, culture, oral tradition, oral literature and moral values

"Literature is the immortality of speech" - Wilhelm Von

"A great speech is literature" - Peggy Noonan

The genres like lyrics, Epics, ballads, prose tales and rituals existed and transformed orally and it was oldest than the written literature. No special word to denote or to address such genres, before they ascribed in words. They are identified as 'oral literature'. Literature can be defined as planned and well-wrought human expression, in this sense it is right to mark those cautiously and carefully sung or said orals' as 'Oral literature'. People spread values; tradition and culture as orally said or sung tales. It offers metric base and compositional devices when it appears in the written form, oral literature should be acknowledged for those devices. They are not too complicated or critical to compose Oral literature, it consists of the songs, stories and sayings, people express them in their natural way without any intervention. People unaware of writing, the creator or transmitter did not write but sang or told it; the receiver did not read but heard it. These early legacies are not only oral but also aural as they are told and heard. The immediate pleasure we can yield from orals' is aesthetic gratification and provides relaxation since it is a vent for human feelings. The oral literary tradition associated with epic. In the beginning its major focus is on the 'performance'. The performance might be in traditional setting and for the traditional audience. Tradition is important in oral traditional epic or literature. It has a depth meaning when set into literature. Both the text and context are inseparable in it. Oral literature is free of sympathetic knowledge and risk of misunderstanding the context. It is insufficient to study performance and contextuality without

understanding the tradition behind them. The epic song and singing is ancient, especially in Greek tradition, it was developed in Homer's time. Whatever the greatest tradition might be, Whenever it starts, either in the least past or distant past the tradition retain its strength and roots, they blooms and fruits through singers and listeners. Subject of the tradition is change from time to time. Stories reformed from old to new and the new carries the similarity and advancement. This serves as a vent to maintain living tradition. No 'preservation' is needed to preserve, it regenerates through the songs and singers. Traditionality divides itself into several categories, flourish with various elements and persist over generations.

Oral tradition has been in practice as story telling either is of verse or prose or song chanting. The onlookers or listeners community gathered in a place (people gatherings or religious gatherings) and carries their culture for generations. The oral songs are user friendly and audience cantered, hence it has detailed usage on various occasions. Story telling or singing turns to be a social behaviour in the form of lamentation, chanting, rituals and customs in repetition like a memoriser. The art of composing songs and stories carried out traditionally and to the generation, the transition happens naturally. Until the arrival of the written or printed form the oral literature preserves the tradition. The process of composition and transmission of the oral tradition of poetry or prose differs from genre to genre like that of the treatment of Epic or Elegy. Oral tradition may not obey any

culture or formulas it is either narrative or non-narrative. Traditional oral literature has its own context, story patterns, genera, secular narrative and mythic quality. Non-narrative poems like lyric obey certain other qualities. There are works with specific pattern, stories and forms in respective to their division. The ballad of *Barbara Allen* and the tale of *The Three Princesses* are some examples. The Traditionality behind the oral tradition is oral poetics, the form is much musical and of stories, those stories are simple and momentary. It is freely constructed, loosely packed, with short-lived anecdotes and limited frame of reference, as time went on, well-structured narratives and songs of deeper meaning told or sung by the skilful creators or storytellers or singers. 'Oral literature' is the term which includes songs and tales which is familiar among people in all languages as it focus on innate human aesthetic sense. Several characteristics are found in the works of oral literature. They had to be memorized and transmitted orally; their composition often displayed exclusive use of the anagram memorial. It is evident that the oral poetry was framed in such a way with supportive meters to enhance the durability of memory. These oral forms before codified it depends on the remitters, for their sake many oral things were composed using court meter, popularly known as Drott Kavanaugh (alliterative verse). The Vedic hymns in Sanskrit even before printing survives with the help of memorization and oral recitation, Sanskrit literature is supported by sound pattern. Memorization of Vedic literature can be done in a way to enhance easy recitation; recitation of a text supports with eleven ways and are verified and scrutinized with recited form. This approach found to be effective that the best old texts in India like the Rigveda, was preserved and transformed the culture and morals.

The Oral literature is highly subjective with its performance as it necessarily involves interaction with the audience. The author in written literature allows the readers alone, but the speaker of an oral literature is there itself and amid with the audience, the orator's presence enables to modify, omit some details or adding extra explanation about the work, in consideration with the level of the audience, swift adjustments were made as per the time, place, and occasion of oration. Thus the oral literature is essentially oral friendly and audience friendly offers forum for inclusion or exclusion and highly reachable. Oral literature has been jotted down after centuries of its first or initial delivery. The beauty is that it still holds the freshness and zeal as it was. The oral literature stands ahead of written literature, it has its

original flow and often revised and updated. Nomadic groups or tribal or cultured society were favour with oral tradition then literary. They thought the manuscript as the artificial codification. One such people were belongs to Indian society, it preserves the holy texts in the oral tradition. They are awkward with the codification that it spoils Oral text's holiness, both Shruti (Revelations) and Smriti (Composed by humans) maintained orally for centuries. The reason for such tendency is that to avoid the easy accessibility, perhaps the elite group of the society wants to have an authority and command over it. They recite the text within the group and taught amidst them. Elite group literary texts (religious texts, hymn, songs and chanting) are oral groups meant for bureaucrats not for common people. The common people hold the folk tales has their legacy and appraise their forerunners and introduce them to their next generation in the form of lullaby, folk songs and proverbs.

The purpose of oral literature is varied, first it serves as an immediate recreation and entertainment, later it educate and literate onlookers about their culture. Major role of oral literature differs based on the genre; historical orals' are to register the past history and its importance, religious based orals are hint the rituals and ethos of a religion and its significance, epics, legends and mythologies are to teach and amuse the general listeners (public). Almost all the oral literatures are very prosperous in the cultural phase as they reflect a race or group or society's history, religion, customs and value system. Oral literature was patronized and boosted by the users; they might be inspired by its educative aspects which are conveyed either explicitly or implicitly, they plays vital role of educating and socializing the young members of the society. This oral tradition brings out certain great epics for ages, which are composed to convey specific morals and messages. For example, the Sanskrit epic *Ramayana* illustrate the duties of relationships, Homer's epic *Aeneid* exemplify the virtues valued in that time and the characters are the ready role models for society. Other works like *The Kalevala* of Finland and the *Kalevipoeg* of Estonia brings the spirit of nationalism not only to its native but also to the world. Oral literature served as an effective tool and media to carry and convey the ideas and messages as tales, marchens and stories to the audience.

We have several ways to categorize the oral literature (which were published or printed). The familiar way to categorize the works of oral literature is by genres as the epic, the myth, religious scripts and historical accounts. It also is classified by their regions, language or simply by

the time or period they belong to. This paper focuses on the printed part of oral literature and is categorized into three groups. The process of categorization is based on the process of encoding i.e. from oral to verbal printed version, few orals are printed without any inclusion and exclusion, few are formulated with several improvisations and some were recreated or retold in the author's own version. The first category is of simply recorded one without any changes, the recited matter reconstructed as passages. They belong to classical type or ancient group, the authorship or the creator of such talk tale is anonymous. The Old Sumerian Version of *Gilgamesh* Epics or the Sanskrit epics such as *Mahabharata* or *Ramayana* belong to this category. The second group edited-compiled type, which had undergone more editing process than the simple record type. The editor or the writer or story teller usually collected related details, separately transmitted versions with possible inclusions, oral traditions and all its branches and bunches were gathered. Then it was compared, merged or separated the different versions of a story, edited incoherent or inclusions and contradictions or controversies in the related stories and organized them into a single work. The faithful translation of a work from oral language to a written language was done. The name of the editor and the illustrator may appear or sometimes disappeared normally with the previous identity of the oral work.

The re-creation type the third group consists of works which are literally re-created based on oral traditions. They took motifs, themes, characters or events from oral traditions or works of fiction which they are going to encode. These works differ from mere fiction in that sense these works faithfully reflect the oral tradition of the society where they exist rather than it takes the motifs from them. The third type of oral literature often was written down by its composer from the beginning of its creation, since it was the creation of an individual, it was transmitted directly, often it does not have the period or orality. Nevertheless, because of the richness of oral tradition which forms the basis of such works, it could still be classified as an expanded oral literature. *Mahabharata* is one of the two major Sanskrit epics ('itihasa') of ancient India. Together with *Ramayana*, it encompasses the Vedic narrative of the historical past. The intense diversity of the *Ramayana* would not allow it to consider it as a single version; it was the most widespread and diversified. Ancient Sanskrit version, of this epic as representative of the *Ramayan*s (the original along with its diversification still exist), A.K. Ramanujan suggested this point in his

essay *Three Hundred Ramayan*s. *Mahabharata*, which is less varied and fluctuates only in minor details in its various versions. The epic *Mahabharata*, deals with the historical past of India in and around the 10th century BC. The central event of the epic circles around the Kurukshetra war. The date of composition of the story is estimated to be around 8th or 9th century BC, and was hailed as the oldest 'text' of the epic and oral tale of India dated back to 4th century BC. The strong tradition of favouring orality and commands over the literacy in India, it was recited on religious ceremony and rituals for days to entertain and educate people. Textualization of *Mahabharata* is not strange, like many Vedic scripts, *Mahabharata* was also composed in a specific way to aid the memorization. But unlike *Vedas*, which are preserved and was made perfect in printing, the epic was varied slightly, through the process of oral tradition. But still the orality maintained certain firm flow thing as its core. Many popular poets, orators and religious spokesmen maintained its reality and originality. Certain attempts are made to encode the tale of *Mahabharata* these attempts to codify continued after the 4th century CE, the epic reached its final form in the Gupta period; however, those attempts were attained scarcely successful status. Before the arrival of early modern period the transformation of orality-based to literacy-based was not accelerated. Moreover the region based language barrier and culture bias de-accelerate the unification of coding. It was only after the late 19th century such textualization became active and possible.

The epic is of great significance and importance in Indian culture. It is one of the epics existed as oral tale which portray the moral values, it provides the role model for people to follow in their lives and customs. Religious, cultural and social values are preserved in the work. The tale enriched with socio-political, traditional values and behavioural patterns through their characters. *Bhagavad Gita*, a part of *Mahabharata* popularly known as the 'Gita the Holy text' provides the duties to be involved in human relationships and is considered as a guide, philosophy and the way of life it encourages fit to the people who lived, living and will live in future. In modern times, the epic used to inspire the independence movement of India and praised to be a national epic, it is distinctive in its oral tradition and still serves as bedtime tale to Indian kids.

Aeneid was written by Virgil between 29 and 19 BC in Latin. This epic centres with the story of legendary hero Aeneas, the Trojan warrior who travelled back to Italy after the Trojan War and he became the founder and forerunner of Alba Longa, the mythical predecessor of Rome. The

epic is based on the Greco-Roman legendary tales and myth about Aeneas, who is also a character, appears in Homer's the *Iliad*. Even though the *Aeneid* was written down from the beginning of its history, it could be considered as a work of oral literature, because it was popular tell-tale in public gatherings and was later edited-compiled, Virgil gathered and piled up the disconnected stories of Aeneas legends, his travels and the foundation of Rome were formulated and framed into a single epic. The epic also served as a powerful myth to connect Rome to the legends of Troy and thereby legitimate the new dynasty and its descendants of the founder of Rome. The new Roman Empire experienced a major social and political change around the time of the composition of *Aeneid*; the fall of the Republic and the formation of the Empire happened in that time. Such changes threatened the faith of the Romans' and their belief in the greatness of their state. To deal with this problem, to overcome the new government had to be legitimized; linking the founder of the Rome with the 're-founder' Augustus, was one of the swiftest way to justify the legitimacy of the Empire. In the epic, the son of Aeneas is renamed as Julius and is considered to be the ancestor of the family of Julius Caesar (and thus his adopted son Augustus). Furthermore, old moral values of Rome were re-introduced to stabilize the society and console the imbalance and uproar aroused. Aeneas in the epic proves himself as a role model for Romans; he is described in such a way as a man of loyalty and devotion to his country. Such portrayal was intended (indirectly or undercurrent) to bring forth the patriotism and the sense of greatness about their land which was declining. The composition of the epic *Aeneid* from oral traditions reflects the social changes of the era. It is distinctive in its oral tradition.

The process of Transition from orality to literature happens gradually in the Era of Settlement. Many of the earliest works of oral literature were encoded exactly as it was recited or said or sung. Later, the encoding process began to involve with the comparison among the variants and compilation of related works into one. These compilations enrich the learned society, but still the orals' educate the illiterate society. Many works still continued to be orally transmitted even after it was imprinted. One brunt that the codification of oral literature had on ancient civilization was that it provided the thrust for the changeover from myth and magic to science. Social anthropologist Jack Goody suggested that the codification of oral literature made it doable to scrutinize the discourse

by giving oral communication a semi-permanent form. He further emphasis that the textualization of oral traditions provided way to rationality, scepticism, and criticism; since it was done by a author or editor who subjects to be partial or skip certain things for the sake of publication. At the same time it also increases the potentiality of cumulative knowledge and perception of abstract concepts. The transition of oral into text can be viewed as the process of changing the myth (unreal) into science (fact). But till many societies remained with orality-based, there are many societies which remained close to 'myth' than 'science' even centuries after such process of literary transition. However, the codification of oral literature provides the possible basis for logical comparison and criticism. Nowadays for various purposes oral tales are transplanted into oral literature. However, the most obvious reason is to verify and correct the text, alter or modify with necessary change and modification. The codification of oral literature serves as a means to glorify the past and stabilize the society. It is evident that text of a work is more effective in passing on the ideas in apt, possible and clear manner. Since oral traditions were often variable (indistinct) and less efficient in conveying a social message in a commonly acceptable and stabilised way we need oral literature. By all means oral literature edifies and entertains people of all ages.

"Literature was formerly an art and finance a trade; today it is the reverse" - Joseph Roux.

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A DETAILED STUDY OF VARIOUS CONCEPTS OF DISABILITY IN LORRAINE HANSBERRY'S "A RAISIN IN THE SUN"

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Lorraine Hansberry's "A Raisin in the Sun" deals with various perspective of disability. The play revolves around the Younger's' dream and their struggle on the grounds of racial segregation, gender discrimination, Existentialism, cultural and social disabilities and Expatriation.

The play portrays the blacks' strenuous effort to make their dreams true in the white society that bubbles with various disabilities. The play focuses on a black family in white society who aspires to lead a decent life. When the play opens the whole family is excited to receive the insurance money – ten thousand dollars – of deceased Big Walter. Lena Younger, the head of the family dreams to buy a house as the part of fulfilling her husband's wish. Her elder son, Walter Younger wishes to run a liquor store in partnership with Willy Harris and Bobo. Her younger daughter Beneatha wants to be a doctor and yearns to lead an independent life. She craves for her ancestral past. When the family gets ready to shift to the newly bought house at Clybourne Park – a place meant exclusively for whites. Plight in the disguise of Karl Linder, a white representative of the Clybourne Park Improvement Association waits at their doorsteps to gift them disappointment. He tries to restrain the Youngers settling in the white society. Despite the new neighbors' opposition, the family shifts to the new house anchoring faith on God to face new crisis. Racial segregation could be sensed throughout the play. The struggle of the black family is the struggle of every black man of the white society. Mama recalls Big Walter's words "Seem like God didn't see fit to give the black man nothing but dreams". These dejected words clearly explicate the boundary of blacks is only to dream not to prove. When the family hears that Mama booked a house in Clybourne Park, Ruth astonishes and claims "Clybourne Park? Mama, there ain't no colored people living in Clybourne Park."

One of their neighbors, Mrs. Johnson informs them that black houses are being bombed and she adds that in future she will read about them in the newspaper as "NEGROES INVADE CLYBOURNE PARK – BOMBED!"

The turning point of the play is the arrival of Linder who restrains the entry of Youngers amidst whites. Further he tricks by saying "Our Negro families are happier when

they live in their own communities." But when the family resolves to settle in the newly bought house, Linder says "I sure hope you people know what you're getting into" as an alarm. Lorraine Hansberry deals with gender discrimination in the play, in particular in the first two acts. The inequality could be noted between Walter and his wife, Ruth, between Walter and Beneatha and between George Murchinson and Beneatha. Male chauvinism is quite predominant in Walter's character.

Walter Younger being an unsettled family man pleases Ruth, his wife to get a share from the insurance money of ten thousand dollars from his Mama. When she denies to do so, he loses his temper and yells as "We one group of men tied to a race of women with small minds!" He further belittles women folks as ants in the lines: "Here I am a giant – surrounded by ants! Ants who can't even understand what it is the giant is talking about".

Walter intrudes in the ambition of Beneatha to be a doctor. He comments "Who the hell told you you had to be a doctor? If you so crazy 'bout messing 'round with sick people – then go be a nurse like other women – or just get married and be quite." which heralds the attitude of men world. Mama who is fed up with Walter's treatment of his own women has rightly pointed out him as a hard hearted and a 'kind of wild with women'. Suppression of woman's dream could also be sensed in Beneatha's classmate, George Murchinson. He comments that Beneatha looks like an eccentric in Nigerian dress, while she wears it with pride. He urges her to 'get dressed'. His dominance is also vivid in the opening scene of Act II scene II, while he wants to indulge in love making, the uninterested Beneatha continues talking about the ancestral past. The dejected George rejects her talk by saying that men do not like aggressive, independent girl. It is evident in "As for myself, I want a nice – simple sophisticated girl ... not a poet – O.K?". Expatriation is the foremost reason for the sufferings of the Youngers. The author has built tension and conflict on expatriation. In general, expatriation leads to chaos of acceptance. We could witness this chaos in the characters of Beneatha and George Murchinson. Though there are colored, each differs in acceptance. Acceptance

here means they are torn between the acceptance of their native heritage and 'fascinated' heritage.

Beneatha searches her ancestral identity among the whites and assimilating negroes. She calls Joseph Asagai, her school mate, as an intellect – as he is aware of the native land in contrast she labels George Murchinson as 'shallow' because of his little knowledge of native land. Though she is fascinated to dress herself as a typical Nigerian, She astonishes when Asagai offers to get settled in Nigeria after their marriage. She is in dilemma whether to accept deep knowledge Asagai's proposal and get settled in Nigeria or shallow George's to be comfortable in the new found land.

George Murchinson whose family mints money in the new found land is often referred to as 'Assimilating Negroes' by Beneatha. In Act I scene i when Walter welcomes him as 'Black Brother' he immediately retaliates as 'Black Brother hell!' This reply highlights that the rich colored never wants to get identified themselves with their natives but with whites. This effect of expatriation is in every Afro – American settler.

Another effect of expatriation is socio – cultural disability which builds up strife in every Afro – American. The author asserts this concept through Mama, Ruth and Walter. The social disability of the family is evident in various circumstances. In Act I scene i when Ruth suggests Mama to set out for a trip to Europe or South America like rich women do, and Mama replies as: "Something always told me I wasn't no rich white woman." Ruth hails that "...being a colored woman, I guess I can't help myself none." When Walter asks Travis of his dream, he says to be a bus driver. Travis says so because he never seen any black occupying decent position. Linder reports the family that the whites are quite unhappy with their yet – to – be black neighbours. The cultural disability is evident when Beneatha announces the arrival of Linder to Walter and Ruth, the couple has stopped dancing to the blues. It heralds that they voluntarily hide their natural instinct in order to please the whites.

Existentialism is another disability that prevails in the play. Mama repents on living in the 'rat trap' like house where cockroaches march all over, where a bathroom has to be shared with the neighbour and where Travis has to

lie down in the drawing hall. Beneatha when hears of Ruth's pregnancy, she asks "Where is he going to live, on the roof?" which questions the existence of gestation too. When Mama informs about their new house, Ruth asks "Is there a whole lot of sunlight?" The penetration of sunlight through a small window symbolizes the restriction of their hope and dream in the white society. The feeble plant of Mama represents the hard existence of black. "I am looking for my identity!" utters Beneatha that questions entire black men's identity.

On hearing Mama's decision of buying a new house, the dejected Walter cries "so you butchered up a dream of mine." When Willy Harris absconds with money, Walter says "THAT MONEY IS MADE OUT OF MY FATHER'S FLESH". From Walter's outburst, it is clear that the last hope of him to initiate an own business has shattered into pieces and there is no other option left for Walter except to be a chauffeur for a white man. Youngers' shift to the newly bought house projects the colored men's struggle for existence. Other than Travis and Beneatha, the family does odd jobs for their upliftment. Despite so many obstacles, colored men have to move on in their life holding a little hope and anchoring faith on God. In spite of all these efforts, they are yanked and they are withered. The struggle for black men's existence and disappointment are clear from Ruth's words "...life can be a barrel of disappointment." The paper has dealt with the detailed study of the characters of the play "A Raisin in the Sun". Each character is a replica of every Afro – American and reminds his resistance to exist on various grounds of disability. Though these levels of disability shatter him, he regains strength and confidence to face the new crisis. Black men willingly set to travel in the road of difficulties anchoring faith on God.

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CULTURAL AND SOCIAL DISABILITIES: THE WORLD - RENOWNED NOSE

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Abstract

*This paper focuses on the cultural and social problems of an individual in the society. Social realism is an artistic movement that depicts the daily struggle of the working class. Vaikom Mohammed Basheer was a renowned Muslim novelist in Malayalam Literature who used very simple Malabar language in his writings. Most of the tales were written in a vernacular language that is spoken and easily understood by the common people of the particular period. His short story *Vishvavikhyat Mookken* translated as *The World-Renowned Nose* deals with the everyday life of a common man, his anxieties, fears, struggles, and joys. It depicts the different facts of common man's life. Basheer's emphasis is not so much on the nose as it is on how society reacts to it. Irony, satire, sarcasm, caricature, humor, pathos are the tools to expose the folly, the stupidity of the masses and give a parodic representation of society. This paper concludes that *The World-Renowned Nose* holds up a mirror to each one of us in the society. It is a humorous satire of our times that makes us to laugh but at the same time it wraps a harsh truth about culture, politics, psychology of people, and society.*

*It is not a story of a man with long nose but it is about his success, betrayal, and tragic consequences of an ordinary people in the society under different unavoidable circumstances. The story reflects ourselves inside the society. This is a medium to criticize the defects in a society through the culture of Kerala people. Vaikom Mohammed Basheer was born in Vaikom, a small village in Kerala. He lived in an impressionable age when Gandhiji came to visit Vaikom in 1924 for Salt Satyagraha. He ran away from home and participated in freedom struggle very soon was arrested with the other freedom fighters and sent to the Cannanore Central Jail. Basheer's experiences at the jail were painful and torturous which in turn wrought a dramatic change in him. For seven years he travelled all over India, he posed as a beggar, palmist, and an astrologer. His experiences in prison featured in many of his short stories and novel *Mathilukal* (Walls), *Tiger*, *Itiyan Panikker*, and *Vishvavikhyat Mookken* (*The World Renowned Nose*).*

After the Independence Basheer withdrew from active politics and chose not to go back to the past but to look forward. So there is no bitterness in his novels and stories written after independence. As he adopted the culture as a conscious writer he tried to show the mirror to society through his satirical writings. In 1930, the Progressive Writers made an impact on Malayalam Literature by writing about socialist themes, poverty, unemployment and hunger. Basheer too wrote on these subjects, he chose to be objective rather than sentimental. He used a colloquial style of Sanskritised Malayalam with an irony, humour and satire. He received the Sahitya Akademi Award in 1970 and the Padma Shree in 1982. Culture is described as the collective achievements, mannerisms and other manifestations of a group of people. It indexes the behaviours, beliefs and characteristics of a particular social, ethnic or age group. It is not genetically inherited and cannot exist on its own. It is passed on from one generation to the other. It changes often because each generation adds something of its own before passing it on to the next.

The short story *Vishvavikhyat Mookken* (*The World Renowned Nose*) was published in 1954. It is a characteristically satiric tale with humour as well as pathos. Basheer takes us through a story of a simple man who experiences both the zenith as well as the Nadir of his fortunes. Because at the age of twenty four his nose grows to a disproportionate length, within a month its tip level grown to his navel like a freak. The story is not so much on the nose as it is on the society how the society reacts to it. The story focuses on the psychology of the masses and also on the idiocy of the society that at one instance put a man on a pedestal to worship him and at another pull him down to trample him all for the same reason. Irony, satire, sarcasm, caricature, humor, pathos are the tools skillfully used by Basheer to expose the fallacies of the society.

Mookken, the protagonist, who is very humble, illiterate man for him kitchen is his world and not bothered about the outside society. Mookken's daily routine has nothing special about it. He cooks, eats, takes a good pinch of snuff, sleeps, wakes up and cooks again. His mother comes and collects his wages and brings him his favorite snuff. Day in and day out he continues to live out

this mundane routine and is quite content with his lot. At that time an incident happened something that changed Mookken's life forever. An event over which he had no control and which plunged him first into the depths of despair and then took him to the heights of his fantasy, bringing him money success, fame, importance and all that he never even had dreamed of Mookken's nose started to grow all of a sudden. It soon extended past his mouth and down his chin in no time.

Mookken's nose grew to an enormous length it still continued to perform its basic functions. It could still breathe, take in snuff, and distinguish one smell from another. In other words, it behaved like a perfectly normal nose. The fantastic here has become the vehicle for bringing out the humour as well as the pathos in ordinary life. Exaggeration is a major tool in the hands of a satirist. Basheer is a master of satire to use it to the hilt and looks at the human scene before him through the magnifying glass. The device of caricature too has come into play here. Mookken's nose has been deliberately exaggerated to create an effect that is grotesque as well as comic. People throng to get a glimpse of his nose. Photographers, reporters, T.V. crews it was a roaring sea of humanity.

The tragic consequence of the swelling crowds is that Mookken gets thrown out of his job. The big words are used by Basheer to express his opinion calling it as an act of injustice. It is about the cultural farce that the story is ultimately shaped one. The multitude or the masses are driven by bandwagon mentality. The society do not care to look beyond the spectacle nor do people have the intelligence or sensitivity to feel the pathos of the situation. Society forgets that Mookken is one of them and not a starving animal on exhibition. People are not bothered whether Mookken is hungry or poor. All they want is to sneak a look at the extraordinary nose. Mookken is disgusted with the huge sea of humanity he asks his mother to close the doors on them so he can have some peace. Mookken denied looking the crowds but they offer to pay to get a glimpse of his extraordinary nose. Fortune now smiles on Mookken and his mother. In the wake of its growing popularity Mookken's nose brought him name, fame and lots of money. The irony in this is that Mookken is unwittingly used the situation to his advantage but nevertheless he has ended up becoming something of an exhibit even if for a price.

The society mocks Mookken in a serious tone that an illiterate, unpretentious cook became a millionaire in six years' time and moved from his humble hut to a mansion. He acted in three films. Nine biographies were

written on him along with a film on his life. In addition six renowned poets wrote encomiums on him. A discomfort begins to creep into the humour of the situation. The society that was willing to pay for a glimpse of Mookken's nose may be stupid but what about the writers, the filmmakers, the intellectuals. These are the people who are thought to be the enlightened lot and by forgetting the culture they worshipped him like a God. In a crowd all distinctions between uninformed and enlightened get erased. The mob is driven by just one mentality and that is a collective mentality of the crowd. Reason, rationality, logic are the first casualties in such a situation. If the masses are swayed in one direction then they will all move in that direction together. But so fickle is human nature that it takes only a slight spark for the crowd to sway from one extreme to the other. The crowds make Mookken a celebrity.

Mookken's only claim to greatness is the sheer size of his nose. He is a simple illiterate man suddenly finds himself scaling heights of greatness that go beyond his imagination. If Mookken does not have an opinion on the matter then the matter is of no consequence. It would be helpful to recall at this point that the man is illiterate and his only claim to greatness is his abnormal nose. The foolishness of the reporters who eagerly jot down Mookken's words and the stupidity of the people who wait eagerly to read them all are burlesqued. If fame and recognition come conspiracies cannot be far behind.

A storm is generated by one of Mookken's secretaries who forced by one of the warring parties gives a damaging statement. She declares that Mookken is 'the worst bourgeois reactionary of our times' is an 'appalling fraud' and his nose is made of rubber. The news sends shock waves through the centers of power. From the heights of success and popularity Mookken falls down to the dungeons of rejection and despair. The great tamasha begins there by the society. This is the rule of the game and the same happens with Mookken. Realizing that Mookken's nose is a confirmed noise maker and attention grabber, various people are in a race to appropriate it, lay a claim to it or be associated with it.

The World-Renowned Nose is a story of the socio-cultural necessities for any party to prosper. It has a political catchwords and phrases to parody the Indian political scene. The communists were very active in Kerala and Basheer got branded as Comrade Basheer himself. Mookken's nose is a technique of parody or burlesque to drive home the point. The social truth is that whatever is popular is bound to lead at first to controversies and then

to conspiracies. Mookken's life has been a tale of success is about to turn into a tale of betrayal and tragic controversy. The President is bombarded with telegrams, phone calls and letters. The same crowd that till yesterday was jostling to get a glimpse of his nose now wants to tear him to pieces.

The World-Renowned Nose almost reflects the social realities in contemporary India. The society can put a man on a platform and at the next it can pull the same man down without any compunction. Mookken's other secretary, the one who remained loyal to him, is appropriated by the Pro-Mookken party made to give a counterstatement in the press is a wider controversy.

In this story, amplification is used effectively by the satirist Basheer and he narrates it to the present things in a cartoonist fashion. A simple man who has no ambition in life except to eat, sleep and have a good pinch of snuff very soon become a pawn for the vested interests of the various political parties. Humour gives a way to pathos. The entire exercise of authentication and validation is once again a parody of similar exercises being undertaken for complete non issues in political circles. To test the nose of Mookken whether it is artificial or natural the medical experts come from forty eight countries, ultimately only pinch and prick the nose in order to see if it is real. A drop of blood confirms the authenticity of the nose and the verdict that it is natural is unanimous. Mookken is back to being popular again and a Mookashri is bestowed on him.

The World-Renowned Nose as a satire does not end here. It now uses Mookken as a spring board to criticize and expose the hollowness behind the great ones. One

prestigious university honours Mookken with a degree of Master of Literature while another goes a step ahead and confers on him a D.Litt. The Anti Mookken parties are however undeterred by the verdict of the medical experts and continue to shout anti Mookken slogans.

This paper concludes that *The World-Renowned Nose* holds up a mirror to each one of us in the society. It is a humorous satire of our times that makes us to laugh but at the same time it wraps a harsh truth about politics, psychology of people, and society. It is not a story of a man with long nose but it is about his success, betrayal, and tragic consequences of an ordinary people in the society under different unavoidable circumstances. The story reflects ourselves inside the society. This is a medium to criticize the defects in a society.

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EXISTENCE OF EXISTENTIALISM IN ANITA DESAI'S NOVEL FIRE ON THE MOUNTAIN

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Man is the only animal for whom his own existence is a problem which he has to solve. Existentialism as a philosophy, is historically and culturally of European origin. Ever since it was recognized as the dominating philosophy of the West in the mid-twentieth century, it has left "its impact on literature [which] has both been substantial and significant. A philosophy, existentialism by its very nature defies and abhors systematization. Existentialists, emphasis the importance of the individual as well as his freedom and responsibility for being what he is existentialism have been widely reflected in the literature of the world Almost all great writers of the present generation have handled the doctrines of existentialism in their works. This is the main reason why man's alienation, dread, absurdity, bad faith, responsibility, commitment to freedom, anguish are the very hallmarks of 20th century literature. As a novelist, Anita Desai exhibits a strong inclination towards the existentialist interpretation of the human predicament. In particular, she voices the mute miseries and helplessness of married women tormented by existentialist problems and predicaments. A woman novelist, Desai has won a niche by exploring the emotional world of women, bringing to light the various deeper forces at work in feminine sensibility as well as psychology. This predilection leads her to examine the psyche of her women protagonists when they are confronted with the absurdity of life. This draws her attention to the darker side of life. She projects a tragic vision in her novels by placing her female protagonists in hostile situations. Starting from her first novel *Cry the Peacock* to the latest Baumgartner's Bombay, all her novels highlight the existentialist's predilection for portraying the predicament of man. Many critics have traced shades of existentialist thought in the novel of Anita Desai. Time and again her themes and characters have been interpreted in the light of existential philosophy. In this regard it has been pointed out: Desai's chief concern is human relationship. Her central theme is she existential predicament of an individual, which she projects through incompatible couples- very sensitive wives and ill matched husbands. She is a minute observer and perceives everything mutely, minutely and delicately. Whenever she creates a poetical situation, she gives it a

perfect poetic treatment to every detail. Anita Desai's characters are self-conscious of the reality around them and they carry a sense of loneliness, alienation and pessimism. She adds a new dimension turning inward into the realities of life and plunges into the deep-depths of the human psyche to score out its mysteries and chaos in the minds of characters. Particularly *Fire on the Mountain* has been identified as the lyrical fictionalization of the quintessence of existentialism. A close study of the texture and theme of the novel in relation to the tenets of existentialism justifies the above observation. It has been noted that *Fire on the Mountain* displays skillful dramatization of experiences of certain women embroiled by the cross way of life. This novel deals with the existential angst experienced by the female protagonist Nanda Kaul, an old lady living in isolation. It also projects the inner turmoil of a small girl, Raka, who is haunted by a sense of futility. Thirdly, it presents the plight of a helpless woman, Ila Das who is in conflict with forces that are too powerful to be encountered, resulting in her tragic death. Thus, the existential themes of solitude, alienation, the futility of human existence and struggle for survival form the major themes of the novel. *Fire on the Mountain* falls into three sections, each further divided into several short chapters of unequal length.

The first section titled "Nand Kaul at Carignano" runs into ten chapters. This section deals with Nanda Kaul, the main protagonist's lonely life in Kasauli. "Raka comes to Carignano" forms the second section and it contains twenty one chapters. It portrays Nanda Kaul's change of attitude towards Raka, her great granddaughter. The final section "Ila Das leaves Carignano" is divided into thirteen chapters. This section presents the tragic end of Ila Da, Nanda Kaul's childhood friend. In all, the book runs to 145 pages. The structural unity, as suggested by the section captions is offered by Carignano, Nanda Kaul and Raka, running counter to one another complemented by that of Ila Das also provide unity of structure. Like the other works of Anita Desai, the present novel contains neither any story value nor events that are interesting by themselves. The entire novel revolves round the existential angst experienced by the women protagonists. In this novel, the

story element is very thin and there is practically no action except for the tragic end. The story revolves round the inner lives of the two female protagonists, Nanda Kaul and Raka. Nanda Kaul is the wife of Mr.Kaul, the Vice-Chancellor of the Punjab University. When the novel begins, Nanda Kaul is living in Carignano, far from the madding crowd. She is leading a life of isolation and introspection. She shuns all human company. Even the postman's arrival to deliver the letter is frowned upon by her. But this seeming quietude does not last long. Raka arrives at Carignano to convalesce after her typhoid attack. The old woman and the young girl live in double singleness. But as days pass by, Nanda Kaul finds herself drawn towards Raka, something she had not expected. But the little girl refuses to be befriended and escapes into the hills looking for company in solitude. Ila Das, Nanda Kaul's childhood friend visits Carignano to meet Raka. A onetime lecture in the Punjab University, Ila Das had lost her job subsequent to Mr.Kaul's retirement. She has come to Kasauli now in her new capacity as an officer in the social welfare department.

She fights against child marriage by enlightening the local people about the evils of this practice. This invites the wrath of many of the villagers of whom Preet Singh is one. His attempts to barter his little daughter for a tiny piece of land and a few goats have been successfully thwarted by Ila Das. He is lying in wait to settle his score with her. One evening, when Ila Das returns late from Carignano to her humble house in the valleys, he waylays her, rapes and murders her. When the news of Ila Das's death is conveyed to Nand Kaul over the phone, she is rudely shocked and falls dead. Raka unaware of her great grandmother's death, rushes into the house proclaiming wildly that she has set the forest of fire. Nanda Kaul, Raka and to some extent Ila Das, are embodiments of the existential predicament experienced by the individual in an un-understanding and even hostile universe. A detailed examination of the characters of these protagonists brings to light how Anita Desai has succeeded in giving expression to her existentialist world-view through these characters and by a subtle use of imagery and symbols. When the novel begins, Nand Kaul is presented as a recluse. Living all alone, except for the company of the servants who dare not disturb her privacy, she brooks no human presence. She wanted no one and nothing else. Whatever else came, or happened here, would be unwelcome intrusion and distraction. She spends her days in isolation, musing about her past and experiencing the existential ennui. From the musings of her agitated mind it

appears that as the wife of the vice-chancellor for the Punjab University and the mother of several children, she has lived a very busy and tiring life . Anita Desai unfurls her past in the form of long interior monologues punctuated by authorial interruptions; Nanda Kaul had witnessed only betrayals and demands in life before her retirement to Kasauli. She had lived a monotonous life receiving and treating the endless stream of visitors who used to call on her vice-chancellor husband. Her husband had carried on a life-long affair with his mathematics mistress Miss David, whom he would have married, had she not been a Christian. Again, the memories of her children make Nanda Kaul shudder at the very thought of her past. As a mother of several children, all demanding and unaccommodative, she had been given too many anxious moments. Now all alone in Carignano, a house associated with many weird stories, Nanda Kaul feels that loneliness is the only essential condition of human life. Whenever she looks at the tall pine trees that stand out from among the underwood, she is reminded of her own alienation. Not exactly conscious of what she is waiting for, nonetheless, she is awaiting the inevitable end to all human existence: death. She is haunted by the existential angst which has led her to conclude that human life is basically a lonely struggle against the odds of life. In her case the odds have manifested themselves in the form of an adulterous husband and cantankerous children. Strongly convinced that life and dealt a raw deal to her, she has resolved to find the meaning, if any, of her existence in isolation. She treasures her freedom, her privacy, glad her responsibilities towards her family are over, glad she needs nobody and nobody now needs her. This has coloured her outlook on life to a large extent. Her reaction to the arrival of the postman and Raka, her invalid great granddaughter, makes it appear that she has become a misanthrope. But the truth seems to be that she is a sensitive person preoccupied with the real nature of her existence as opposed to the illusory life of her past as a vice-chancellor's wife and mother to children. If Nanda Kaul was a recluse out of vengeance for a long life of duty and obligation, her great grand daughter was a recluse by nature, by instinct. She had not arrived at this condition by a long route of rejection and sacrifice [like Nanda Kaul], she was born to it, simply. Desai's above observation about Raka's character at once brings out the similarity and difference with that of Nanda Kaul's in their mental makeup. Raks's character has been introduced by the novelist as a foil to Nanda Kaul's. If Nanda Kaul symbolises a particular aspect of existentialism, which is

examined elsewhere in this chapter, Raka epitomises another aspect of the existential predicament: the influence of her parents on her life. Anita Desai makes Raka both young temperamentally and solitude-loving. When Raka is first introduced, the reader is informed that she is the granddaughter of Asha, the most problematic of Nanda Kaul's daughters. That she is an unwelcome intruder into Nanda Kaul's life is suggested by an image. As Nanda Kaul first looks at her greatgrand daughter who is walking towards her, she reminds the old lady of an insect: Raka slowed down, dragged her foot, then came towards her great grandmother with something despairing in her attitude. She turned a pair of extravagantly large and somewhat bulging eyes about in a way that made the old lady feel more than ever her resemblance to an insect. However, the old lady is shocked to see the pale and gaunt little girl and is moved to pity. But to Nanda Kaul she was still an intruder, an outsider, a mosquito flown up from the plains to tease and worry. Raka herself does not bother much about the blatant lack of warmth exhibited by her great grandmother. She prefers to stay away from company.

Like a wild animal newly caged, she keeps prowling barefoot in her room, looking at the stone heaps. She is not interested in flowers or playing as children of her age normally tend to do. By using two reptile images successively in a span of two pages, and by a suggestive hint about Raka's lack of interest in play and flowers, Desai impliedly establishes that there is something weird about her. Soon through several interior monologues enacted in Raka's subconscious mind, the reason for the abnormality in her is unfolded. The daughter of an ill-matched couple, Raka has been witness to the brutality and futility of human existence. She is haunted by the recollections of the nightmarish nights that have made her almost a child-stoic. Somewhere behind them, behind it all was her father, home from a party, stumbling and crashing through the curtains of the night, his mouth opening to let out a flood of rotten stench, beating at her mother with hammers and fists of abuse-harsh, filthy abuse that made Raka cower under her bedclothes and wet her mattress in fright, feeling the stream of urine warm and weakening between her legs like a stream of blood, and her mother lay down on the floor and shut her eyes and wept. Under her feet, in the dark, Raka felt that flat, wet jelly of her mother's being squelching and quivering, so that she didn't know where to put her feet and wept as she tried to get free of it. Ahead of her, no longer on the ground but at some distance now, her mother was crying. Then it was a jackal crying. The

sudden shift from the interior monologue about her bitter past to the present observation of the jackal crying, the latter superimposed on the former brings out Raka's predicament. By doing this, the novelist likens the haunting memories to the crying jackals. So Raka's life is a close encounter with things that are wild and frightful- be it the memories of her mother beaten to pulp by a drunkard father or the chilling cry of the jackals. Instead of trying to escape from this harsh and unnerving experiences and memories, Raka goes farther and deeper into them as if to fathom the bottom of such wild realities.

After some initial hesitation, she ventures deep down the ravine to the Monkey Point- a place not frequented by others and from where the cries of the jackals are heard: No one ever came here but Raka and the cuckoos that sang invisibly. These [the cuckoos] were not the dutiful domestic birds that called Nanda Kaul to attention at Carignano. They were the demented birds that raved and beckoned Raka on to a land where there was no sound, only silence, no light, only shade, and skeletons kept in beds of ash on which the footprints of jackals flowered in gray. This passage effectively conveys Raka's plight and significance. She is at once a little girl with a splintered psyche and an unmistakable symbol of the individual's quest for meaning. The jackals are symbols of the mystery of life and Raka's walk to the Monkey Point is symbolic of her search for something unknown, yet inevitable and indispensable. Not all children would dare to brave the rough terrains of the ravines and impending menace of the jackals. Similarly, not all human beings are conscious of the futility of human existence nor are they in search of newer values. The existential theme of quest for meaning undertaken by those who refuse to remain merely as members of the multitude is well brought out in the lonely and mystified wanderings of Raka. In this respect it has been pointed out by Shantha Krishnaswamy: Her [Raka's] childhood has hardened her into a little core of solitary self-sufficiency and now, a young girl up here in the mountains. Her spirit is defiant enough to go chanting 'I don't care, I don't care, I can't care of anything'. The conventional sweet smells and sounds of girlhood are ignored, she feels drawn by scenes of devastation and failure. The forest fires tingle her and she bursts from the shell of Carignano like a sharp, keen edged explosive to set fire to the mountainside. The concluding part of the foregoing observation concerning Raka's predilection for the forest fires needs elaborate analysis for it has symbolic overtones. Ever since her arrival at Carignano, Raka evinces a keen interest in wild fire. This obsession with the

forest fire provides yet another dimension with the forest fire provides to her existentialist preoccupations. Immediately after her arrival at Carignano, on witnessing a fire in the forest she becomes obsessed with forest fires for they seem to her the empirical manifestation of her inner conflict: whether to continue with her mediocre and painful and aimless existence imposed upon her by heredity and environment or to revolt against their dictates and attempt to create her own values.

Conclusion

Desai is a novelist of existentialist concerns, chiefly considering what F.H.Heinaman described as 'the enduring human condition.' In her novels, she has ably dwelt upon such existentialist themes as maladjustment, alienation, absurdity of human existence, quest for the

ultimate meaning in life, decision, detachment, isolation and time as the fourth dimension, focusing on how women in the contemporary urban milieu are bravely struggling against or helplessly submitting to the relentless forces of absurd life. This novel contains the core of the novelist's existential world-view in that all the three characters are nothing but the manifestations of her alter ego that gives expression to her outlook on life.

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SURREALISM IN GUNTER GRASS' *THE TIN DRUM*

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Surrealism is an effective technique employed in the novel *The Tin Drum* to reveal the grotesque and realistic situation in Germany. All three books in the novel cover the incidents before, during and after the war. The conventional modes of artistic organisation have been avoided in this novel and so it allows the use of unlikely scandalous elements as well as dreamlike and nightmarish sequences. Surrealism is a cultural movement which attempts to revolt against all restraints on free creativity. The use of surrealism has helped to reveal the harsh effects of war and the Nazi rule. It was emerged out of disgust with the brutality and destructiveness of the First World War, and set out, according to its manifestos, to create a negative art and false values of modern bourgeois society, including its rationality and the kind of art and literature that rationality had fostered. (Abrams and Harpham 392) The element of theme is much more enriched and deeper in surrealism in this novel as it targets to convey the essential social messages to the readers.

The use of surrealism aims to bring to the attention of readers through undesirable realities that are hidden purposefully by tyrannical authorities. The novel is set in Danzig (now Gdansk) which was a free and independent city until September 1, 1939. At the outset of the Second World War this region became the first to be taken up by the German force. When the war ended, Danzig became a part of Poland again. The impact of war is discussed by the author through the city of Danzig which had to yield its own share of war memories. We come across various confusing events which are beyond human logic and rationalization during so many occasions in the novel. Oskar Matzerath, the protagonist of the novel tells varying versions of his story throughout the book and so his narration is not reliable. For instance, Oskar's description about the impregnation of his grandmother Anna Bronski by Joseph Koljaiczek, when he attempts to escape from the police by taking refuge under the four skirts as she sits in a potato field is highly unconvincing. This fantastic conception is only one of the surrealist events that occur in the novel. Agnes, Oskar's mother, is seen as wavering between Matzerath and her cousin Jan Bronski throughout the first part of the novel. Just as the Poles are uncertain of their belongingness between

Germany and Poland, she too seems to be torn between the two men. Oskar unable to decide which of the two men is his real father continually speculates on the true nature of his birth. When Oskar becomes three years old, he makes the decision of stop growing any taller or to mature physically in an act of devilish self-will. As he is already convinced of his intellectual superiority and disgusted by the narrow mindedness of German bourgeois society, he chooses to remain the size of a child and lets others remark him as a freak.

Oskar says that he is one of those infants with unique mental faculty whose mental development is already completed at birth. He says that he was able to hear, see, and think like an adult from the very instant he was born. Oskar says "Let me say at once: I was one of those clairaudient infants whose mental development is complete at birth and there after simply confirmed" (Grass 35) to establish his intelligence and uniqueness. As he is an extraordinary child, he formulates a plan to be exempt from conforming to the conventions and customs of the society. Yet, his intelligence and lucidity allow him to stand mentally above adults and enable him to analyse their motivations.

Oskar's glass-shattering scream is observed with surprise and admiration as it is considered as something distinctive by the people who surround him. He had control over his unique skill, he was able to break windows of buildings on the other side of the city, and he was also able to engrave writing into glass. He uses this skill as an art of seduction through which he provokes ordinary people to become thieves as he shatters shop windows with his voice. This power is lost when he makes the conscious decision of resuming to grow again at the end of the novel.

The people around him including his own family were not able to see beyond his 'dwarfishness'. He overtly expresses his contempt towards his family who cannot identify him as a gifted infant. Oskar decided to choose texts for learning by himself and is captivated by the texts of Goethe and Rasputin. The novel concentrates on the sense of duality, the dogma that there are two conflicting powers, good and evil, in the universe. Oskar's words expose his dual character when he makes the confession that he had never been a child and therefore he needs to pretend childish behaviour. He oscillates between Rasputin

and Goethe and they have a huge influence on his existence. Indeed, Oskar is attracted by two equal forces of nature and reason, being split between his material desires and spiritual demands.

The grotesque scenes in the novel consists of the crude fisherman who uses a severed horse's head to catch eels; the subsequent mania of Oskar's mother with fish whose death is caused by her obsessive eating of fish frequently; the treacherous scheme between Oskar and a gang of mobsters to conduct a parody of the Catholic mass, with Oskar, the dwarf assuming the role of the infant Jesus; the wounded Polish postal worker forced to play cards as the blood is draining out of his body. These uncanny scenes are still classified among the most disturbing and unforgettable scenes in modern German literature. The mysterious deaths of men who take the job of guarding a figurehead from an old sailboat named 'Niobe' are perplexing. Niobe, popularly known as 'the green maiden', was installed in a newly furnished Maritime Museum. The author provides surreal accounts of the mystifying deaths of people who come to contact with the statue. Their lifeless bodies were all found with transfigured faces and chests stabbed by sharp instruments. When Oskar arrives back home, after his adventurous trip, for the third birthday of his son Kurt, he had been moulded by his experiences. Oskar visits the church with Maria and he is astonished when he hears the boy Jesus drumming. Quite taken aback by the surprise, Oskar regrets that he let Jesus drum as he delivered a potpourri of Oskar's favourite incidents trying to fascinate him. Oskar mentions about his conversation with the boy Jesus who asks Oskar to be his follower. "Then he needled me a third time: 'Oskar, dost thou love me?' Now Jesus saw my face: 'I hate you, little fellow, you and your bag of tricks!' Strangely enough, my hostility lifted him to vocal triumph" (Grass 338). He becomes the leader of the bunch of hooligans to exercise his influence, which was sharpened by his unique experiences, upon those youngsters. Like Jesus, he wanted to gather disciples while he wanted to experiment his power on them. Oskar uses his extraordinary skill to manipulate and control the adult world, often using methods that are vicious, harmful and skeptical to reveal the absurdity that happens around him. At one point, he disturbs a Nazi rally by altering the beat of his tin drum to the Blue Danube which the band then follows.

The surreal elements used in *The Tin Drum* helps to perceive the crude incidents of war as more comprehensible and more palatable. It attempts to capture

how a war of such outrageous magnitude effects people on a personal level, as can be seen through the life of Oskar. He moves further inward and does not seem to be bothered about the tragedies occurring in the lives of others. Oskar tries to shock the world and make them understand their own ruthlessness through certain fierce incidents that reflects the influence of both the World Wars. His life replicates Germany's struggle to free itself from its own delusion of supremacy, find reconciliation with the past through national togetherness. The Tin Drum combines history, horrifying details about war, repressed past memories, mocking description and satiric tale with vibrant, destabilizing imagery.

Oskar and his family leave Poland and moves to Düsseldorf, Germany after the Second World War. Oskar slowly begins to grow again after willfully throwing himself from another height. He undoes the anti-growing spell, which had prevented the natural growth process for him, making him appear as a three year old child. He jumps into the burial ground of Alfred Matzernath during the funeral gathering to initiate his re-growth process. When he escapes as a refugee to West Germany, he puts on extra stature and mass, and transforms himself from a three-foot high dwarf to a four-foot high hunchback. Oskar has settled for a different kind of abnormality instead of gaining true maturity. His tin drum is an instrument that evokes intense memories among his audience, and it permits them to shed their tears expressing the bottled up emotions that they have kept inside so long. His ability to control his growth is highly irrational and hence surreal. The novel follows the reconstruction of Germany through Oskar who takes up multiple jobs to sustain his family.

The novel uses images and metaphors that compel the readers to purge into deeper thinking and reveal subconscious meanings. His mother, father and 'presumptive' father, friends, accomplices, lovers were all subjected to troubles and directly or indirectly he is involved in it. Often Oskar's involvement is not clear, it is mostly indirect, yet he consistently plays some responsible role in the demise of people around him. Most often Grass leaves it up to the reader to trace the connection between cause and effect; Oskar himself has little concern for examining his probable culpability.

Gunter Grass' technique of moving forward and backward in time, blending fantasy and reality, as well as Oskar's unreliable narration causes uncertainty about what is happening. Oskar, very much his own man despite his chosen lack of growth, chooses to move between the first-person and third-person point of view. Readers' doubt and

hesitation is prompted by the wavering perspective of the narrator that multiplies this state of uncertainty. For instance, when he refers to the peephole he says that the warden Bruno, a peculiar person, keeps a relentless watch through a peephole in the door. Yet, Oskar contradicts this by insisting that sometimes he himself is in front of the peephole and sometimes he is behind it. Lack of exact situation of characters, their contradictory statements, as well as their inconsistent viewpoints altogether add to the already existing dubiousness.

Meyn, the trumpeter who stays in Oskar's building, owns four cats and one day when he gets sick of them, beats them to death and puts them in a dumpster. Laubchaud the watchmaker reports him to animal control. This is narrated in the book various times in alternate point of views. Towards the end of the First Book, the style of narration changes into that of fairy-tale, a succession of sentences starting with the childish, fairy-tale 'once upon a time' (Grass 189). It seems that the constant repetition of this phrase at the beginning of each sentence sows the seeds of suspicion and uncertainty in the reader, making them wonder if the occasions mentioned in the story have really happened in a realistic world. The reader fails to make a clear discrepancy between reality and illusion, what is genuine, and what seems to be genuine. In describing the meeting of Oskar with Corporal Lankes for the first time with his troupes, the narrative technique used by the novelist changes to a progression of dialogues. This sort of automatic writing where the writer writes the thoughts as it comes to the mind without attempting to structure is an important characteristic of the surrealists. Hence this surrealistic aspect has helped the process of recollection of repressed traumatic memories of the past.

Using surrealism, Gunter Grass tries to revolutionize Germany through *The Tin Drum*, as it is necessary to

overcome the painful past experiences of war. He attempts to give people new perspectives both on themselves and the society. He uses his novel as a medium to escape the old, corrupted ways of thought and to enter new ways of thought which would be productive rather than destructive.

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THE SUPERSTITION BELIEF IN A.K.RAMANUJAN'S OBITUARY

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Obituary" written by A.K. Ramanujan reminiscences his father's death, and the merit and meaning in the speaker's family-life. The opening lines enumerate the list of things the father left behind as legacy: his table heaped with newspapers full of dust, debts and daughters. The speaker carps that the father left them only with trials and tribulations. The newspapers are just stale pieces of past-news, and the father of his own has not contributed much in terms of creativity or productivity. Daughters are considered to be a source of burden in India, not lesser than debts. Parents are entrusted with the responsibility of "marrying them off" with adequate dowry to suit their status. In a conversational tone, reminiscent of Philip Larkin, he talks about the Grandson named after the father, who had the incorrigible habit of urinating in bed. This highlights that the poet's father left behind nothing but only memories in the form of debris. He claims that the Grandson was named after his father "by chance" literally meaning 'luckily'; however, signifying the opposite.

Added to the legacy is a dilapidated house. The poet mentions that the decrepit house leant on the coconut tree through their growing years. The deterioration in their quality of life is apparent, from the metaphor of the house. Furthermore, it may also signify that the family had to live a parasitic life borrowing from others (the way the house leans on the coconut tree). The poet utters that his father being 'the burning type' burnt properly at the cremation. The phrase may connote the features of the father, his physicality being dried and parched. It may also refer to his wry temperament. Further, it verges on the meaning that the person was a chain smoker, if we observe the following lines:

he burned properly
at the cremation
as before, easily
and at both ends,

His eyes appeared as coins in the funeral pyre, and were not any different and came across as they always did. This amounts to the fact that they did not have any feeling in them even while he was alive. They are coin-like in their metallic stare. Again, a person's eye balls reflect whatever he looks at. Perhaps the speaker indicated that his father's eyes were always on money. He also left some

half-burnt spinal discs that were half-burnt that the priest advised the children to pick 'gingerly' or carefully and immerse in the Thriveni, the confluence of the three rivers where the bones of the dead are immersed as per the Hindu rites. No conspicuous or insignificant tombstone was erected for the dead person bearing dates of his birth and death. Therefore, neither was his birth of much consequence nor was his death. He is deemed so incapable, that even his birth is a Caesarean one for which, he did not have to put in much effort. His death also came easily to him in the form of heart failure at the fruit market.

All he gained in his life worth mentioning, is that he managed to get two lines of obituary inserted in some newspaper in Madras. The paper was sold to hawker, who in turn sold it to a grocer from whom the poet occasionally bought provisions. This underlines the triviality of whatever the father has achieved. The poet states that earlier on, he used to read the papers which had groceries like salt and jaggery wrapped up in it. However, nowadays he does it for the reason that some day he may succeed in finding those lines relating to his father's obituary. Thus the poet attempts to discover some meaning of his father's existence in his life: this is the significance of the quest in the end.

Being the burning type,
he burned properly
at the cremation...

When the father was cremated, coins were placed on the body's eyes. In keeping with the Hindu custom of swift cremation, bodies are cremated within 24. After the cremation, the sons dug through the ashes to find hot coals to throw in an eastward fashion into the river.

The father would have no headstone with the dates of his birth and death. To the son, the dates are parentheses encapsulating the time of the father's life. From his birth to his death, the son feels that his father did many things incorrectly or incompletely:

like his caesarean birth
in a Brahmin ghetto
and his death by heart-
failure in the fruit market...

He hears that his father's obituary took two lines in a local newspaper four weeks after his cremation. The son often bought sugar cane placed in one of these newspapers shaped like a cone. In the beginning, the son says that he looks for the paper for fun, and then he says he would like to have the obituary.

Since the narrator is the oldest son, he will be responsible for any ancient rituals that the culture requires. There is little mourning when a Hindu dies because they believe that once a person is born he or she never dies. Often there is little crying. The son does not show any strong feelings for the father's death which may be due to the Hindu custom or his irritation with his father. Now, everything is different. Understandably, the mother is changed; her husband has died. Despite the displeasure with his father voiced by the narrator, he still respectfully wants to have the paper with the father's obituary.

*Our little Sammy's gone,
His tiny spirit's fled;
Our little boy we loved so dear
Lies sleeping with the dead.
A tear within a father's eye,
A mother's aching heart,
Can only tell the agony
How hard it is to part.*

Daughters are considering as a source of burden in India, not lesser than debts. Parents are entrusted with the responsibility of "marrying them off" with adequate dowry to suit their status. In a conversational tone reminiscent of Philip Larkin, he talks about the Grandson named after the father, who had the incorrigible habit of urinating in bed. This highlights that the poet's father left behind nothing but only memories in the form of debris. He claims that the Grandson was named after his father "by chance" literally meaning luckily; however, signifying the opposite. Added to the legacy is a dilapidated house. The poet mentions that the decrepit house leant on the coconut tree through their growing years. The deterioration in their quality of life is apparent, from the metaphor of the house. Furthermore, it may also signify that the family had to live a parasitic life borrowing from others (the way the house leans on the coconut tree). The poet utters that his father being 'the burning type' burnt properly at the cremation. The phrase may connote the features of the father, his physicality being dried and parched. It may also refer to his wry temperament. Further, it verges on the meaning that the person was a chain smoker, if we observe the following lines: he burned properly at the cremation as before, easily and at both ends,

*Ere sin has seared the breast,
Or sorrow waked the tear,
Rise to thy throne of changeless rest,
In yon celestial sphere!*

A society is created by the blocks of family units. Stronger the blocks, stronger the building of the society. Families are the strongest blocks on which the society rests. Without family there would be no society and to maintain a good society, a woman plays a pivotal role, whether she is a sister, wife or mother. The family is the most important unit of social organization. The family unit – primarily a man and a woman living together in harmony and peace – is and always will be an essential social organization or unit of any society. This relationship alone provides equilibrium in a sexual, emotional, intellectual and social way as no other can. The role of the family is to give a praiseworthy example, so that others within the society can follow as a model, resulting in the building of the society. The most respected and commendable member of the family is the Father. Fatherhood is truly a vocation that builds the foundation on which families and society rests. A.K.Ramanujan's poetry is mainly based on the familial relationships. He recalls his past memories through the medium of poetry. His poetry is exceptional, realistic and sociably applicable. He has a style of lyrical sensitivity that embraces extraordinary distinctive poetry, infancy recalls, ideology, patients, reverent proficiency and a broad kind of human conditions. In the poem "Obituary" Ramanujan has ironically presented the image of his father.

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THE THEME OF IMPORTANCE OF FREEDOM WITH REFERENCE TO JEAN PAUL SATRE'S *THE FLIES*

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Abstract

This paper aims to render a Sartrean existentialistic theme Freedom in The Flies written in 1943. Although drama was his small part of remarkable oeuvre that includes the central texts of French existentialism- the philosophical movement that he named and developed- in the forms of novels, essays, and continual stream of articles. The importance of freedom is the dominant theme of the play. In the play the people of Argos enslaved by a moral framework that requires perpetual repentance for past sins, Orestes, the Protagonist decides that he must create himself and his world by murdering Aegistheus and Clytemnestra in order to establish himself as one of the Argives and also to set the Argives free from these tyrannical rulers. Since human freedom is the greatest value, it supercedes both the skeptical view that all morals are relative and the god-given moral norm to which all human beings must adhere... For Sartre, freedom involves both a choice and an action based on that choice. The play is structured around this view of freedom.

Key Words: Freedom, Existentialism, Philosophy, Existence, Sartre's concepts

Introduction

Jean-Paul Charles Aymard Sartre (21 June in 1905 – 15 April 1980) was a French philosopher, playwright, novelist, political activist, biographer, and literary critic. He was one of the key figures in the philosophy of existentialism and phenomenology, and one of the leading figures in 20th - century French philosophy and Marxism. His work has also influenced sociology, critical theory, post-colonial theory, and literary studies, and continues to influence these disciplines. In philosophy, the terms "exist" and "existence" denote something active rather than passive and thus are closely dependent on the Latin root *ex*, "out" + sister from *star*, "to stand". The term existentialism means pertaining to existence. Since it gained accurate at the end of the second world war, the term "existentialism" has mostly been associated with a cultural movement that grew out of the wartime intellectual atmosphere of the Left Bank in Paris and spread through fiction and art as much as philosophy. The theoretical and other writings of Jean-Paul Sartre, Simone de Beauvoir, Albert Camus, and Frantz Fanon in the 1940s and 1950s are usually taken as central to this movement, as are the sculptures of Alberto Giacometti, the paintings of Jean Dubuffet, and the plays of Samuel Beckett from this time. Existentialism is frequently viewed, therefore, as an aesthetic movement rooted in certain philosophical thoughts and supplanting surrealism at the centre of European artistic fashion. Most notably, the nineteenth-century philosophers Søren Kierkegaard and Friedrich Nietzsche are usually taken to be the key early existentialists. Since there are similar themes in the work of Fyodor Dostoyevsky, Gabriel Marcel, Karl Jaspers, and more controversially Martin Heidegger,

these thinkers are also often found in surveys of existentialism

Discussion

The play deals with the theme freedom that is woven throughout the play's fabric. The play was produced during the World War II, and Sartre is lauded for having gotten his play past the Nazi censors; but on the surface this is a mythological drama, it also depicts political and moral about the plight of human slavery. Sartre wrote *The Flies* in keeping with his desire to "put on the stage certain situations which throw light on the main aspects of the condition of man and to have the spectator participate in the free choice which man makes in these situations." *The Flies* is Sartre's first play, written a year before *No Exit*, and it gave him his first popular opportunity on the stage, to communicate his ideas to large groups of people who ordinarily might not have read his other works. Sartre was the best feature of the theater and his tremendous forum for disseminating his thoughts. In the 1940s, the medium which served something of the purpose which television serves today.

It is an actualization of a myth (Oresteian) and came as another French contribution to the long list of Oresteian dramas. The French classical education has often led French playwrights to use Greek and Roman subject matter, and in 1873, the poet Leconte de Lisle wrote a tragedy dealing with Orestes entitled *Les Erinnyes*. After him, writers discovered the value of using myths to illustrate contemporary problems. Orestes returns home after many years' absence and finds that his mother, Clytemnestra, and her lover, Aegistheus (her husband

in *The Flies*), have murdered Agamemnon, Orestes' father; they now sit on the throne and have made a slave of Orestes' sister, Electra. She urges her brother to murder them, which he does, and then he is hounded for the rest of his life by the Furies of revenge.

In Sartre's version of the myth, the characters are shown as "being" and "becoming." Some refuse to commit themselves to an action, while others engage themselves forcefully; *responsibility* is a feature which again is shown to be necessary for escaping life's "nausea," and when the characters reject this responsibility, they are obliged to accept the consequences, in the form of flies. As early as the book of Exodus in the Bible, flies are used as a symbolic plague for punishment: "And there came a grievous swarm of flies into the house of the Pharaoh, and into his servants' houses, and into all the land of Egypt: the land was corrupted by reason of the swarm of flies" (Exodus 8:24). And, in the fifth century B.C., the three great Greek tragedians, Aeschylus, Sophocles, and Euripides all wrote versions of this myth. Critics have often compared the treatment of the Orestes myth by Sartre with that of Giraudoux: *The Flies* is less concerned with literary aesthetics than *Electre*, and Sartre uses it as a vehicle to elaborate his existential principles. He criticized Giraudoux for portraying human essence as a fixed commodity as opposed to the act of becoming, and, in a series of essays on theater; he described what his ideas on the theater were in terms of life's everyday situations:

Sartre's argument for authenticity being the cardinal virtue takes us deeper into his philosophy. The values and significances that we find in the world, he argues, do not exist independently of our awareness, but rather reflect our own aims and purposes, themselves a filter through which we see the world. It might seem to us that our desires simply react to what is objectively good and bad, attractive

and unattractive, but in fact things seem good, bad, attractive, or unattractive only because of the goals we are already pursuing. As soon as we realise this, Sartre thinks, we can no longer choose to pursue any goal without also promoting the underlying cause of the significance that goal has...

Conclusion

Freedom is this ability to invent new values and to create oneself and one's own world. Since all other values spring from one's free interpretation of the world, freedom is the foundational value in Sartre's system. Sartre's philosophy is built around the idea that human beings are capable of interpreting the world for themselves, thereby creating new values. *The Flies* is an exploration of Jean-Paul Sartre's ideas on radical personal freedom and radical personal responsibility. Sartre argues that every man is free in every sense. No one has authority over us until we choose to give him or her that authority. Even seemingly inescapable situations – like being alive – are a choice that we must consciously make. *The Flies* presents freedom as both a burden and a gift. Freedom provokes fear and anguish, and yet, it is decidedly what makes us human.

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GENDER AND SOCIAL DISABILITIES

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Abstract

Literature of women merely or exactly captured the image of the men's view in the language of women. The women are not ready to recognize their own inner self and not come from the society's rule. Later the feminist writers fight for the woman's rights, status and power at par with man on the grounds of 'equality of sexes'. It is normally focused and talks about the 'place' of female in male society especially in literature. It throws a challenged on the age-long tradition of gender discrimination. It also deals with new social and economic realism affecting the convention. This paper tries tracing the gender disability.

Literature means of anything that capture the realities of society like photography. But literature is different from photography. Literature talks, explains and interprets the various dimensions with different perspectives of the something. It extends its hands at every end of the Universe. Sometimes it celebrates the customs and traditions of society and sometimes it makes satire about them. It throws a lime light on the various social issues. From the various issues, disability is the major one. Everyone in the world is affected by disability physically, mentally and socially. The definition of disability may vary according to the person. People who are affected physically, they seem the world like them. People who are affected socially, they show their inability and express their failures in the words and claiming others. People who are mentally affected, they seem the world is filled with lunatics and they are clever than others.

Likewise the literary people too seem the world and its nature by the view of them and focused to bring out the significance of the society in their works. This literature is marked as disability literature. They fail to understand others and try to give the reality. This literature is come forth to bring out the vulgar reality of society as well as individual. This paper tries to talk about the disabilities in the level of gender, cultural and social with reference to the works of women. Woman, the name itself is come from wife + man=Woman. It is controlled by the man, so called the society. They become superior to the woman and determine the world of them. They are treated as commodities even in the Modern and Technology world. In all period they are weaker than others. They are used as an object who gives pleasure, nurture and sacrifice.

Any culture especially in India, they teaches that "How is a girl child 'made'? It codifies some special and strict rule to woman. They should act and react as it is in codifies rules. The society poses rules according to their discipline,

chastity under the control of man in the role of father, husband and child. Education to woman is restricted to her. Besides a woman get education that they have a view about her and society.

The culture as well as society seems the state of puberty as something else. But for women, it is her hormonal change that occurred in her body. Saints in their poetry mentioned menses as thomam. They struggled to hide the hormonal changes in her body especially menstrual cycle. She hides the pains of this cycle within herself. She engaged in her daily work without any fail. She always thinks about welfare of others in their sufferings. Sometimes woman sees these hormonal changes happily as:

My childhood becomes a drop

It shines in my face

That

Becomes small

It waters my cloth

She stands in opposite pole

Pull from the hands of God's hand

A single rag. (Thenmozhi.S, Thakkum Meliya Minnal)

The puberty stage of woman gives many problems in the course of cycle. This stage announces the growth of woman to the society in marriage market. The growth includes physical as well as the growth of the mind. The loss and pain due to menses could not replaced by anything. The poetess Salma uses the stage of puberty as markers of youth. She expressed the view of restriction of woman in the name of menstruation. In tradition, the body of woman during menses is considered as thettu (impure). They are usually alienated from the house and society. In her poem, *Menopause*, she explains this as:

The mind swings to and fro

I hold it tight to the wind

The body will twist and strain

To keep the hand from slipping. (Translated by N.Kalyana Raman)

The society fails to understand that puberty is a part of biological change in the body of woman and mind and not connected with any religious rituals. The society has an idea about puberty. The girl who attained puberty is not allowed to go out and restricts to educate. It is celebrated by the society as a call for marriage. In the time of menses, they are not allowed to participate in any religious rituals. The loneliness of woman starts from this stage and continue till her death. If this cycle falls in any time of festival, the state of woman is unbearable. They didn't know about the happenings for first time. The innocence of the girl is expressed in "Proscribed Blood-2" by Malathi Maithri as:

Removing her garment,
She rinses it in the pond's water
Impelled by the blood scent

.....
Seeing the marvel
Of the pond's moon
Turning red, little by little.

Women writers also focused about sexual freedom. The society always relates the term virginity with woman and not with man. The woman who keeps her chastity, she is considered as Goddess. In many places wives are worked as slaves without any expectations. The feminist writers use the body and feelings of woman against the domination of man. Woman differentiates sex from lust. Woman must fight against sexual harassments. The sexual desire means not only physical union between man and woman. Woman has rights to talk about her physical union. For instance,

To receive a little love
However turbid
From you
To fulfill by responsibility
As yours child's mother (Translated by N.Kalyana Raman)
And,
Pass through all parts of body
After of last minute
Cleaned and wear
The blood stained dress
World is filled with
The odour of sex. (1-6, translated from Sukirtharani's Kalavi Vasanai)

The writers seek the rights to express their feelings without any hesitation including sex. The concept of

virginity is not followed male. The reason is unknown or it is made by themselves to others and not for themselves. He has physical union with anyone who may not be his wife. For woman must be loyal to her husband. The poetess S.Thenmozhi explains the feelings of woman when they are not ready for so called sex as:

I felt from the body
Which fell on me?
Know that it is not yours
But I admit you
You don't feel me

I know that (Translated from the collection of poetry The Hermit Crab, 1-6)

In a physical union between a man and woman, the emotions and feelings of a woman are always ignored. The feelings of them are usually taken for granted. Poetess throws the light on this mental condition of a woman during sexual intercourse. She is also aware of the fact that her husband indulges mechanically in this act and does not really have emotional inclination to his wife. These lines break the stereotypical virgin faithfulness associated with women and their role as loyal wives and treat woman as ordinary human beings who also have emotions.

The society speaks about the culture, customs, traditions, disciplines but they are not ready speaking about sex. Sex becomes a secret world of the human being. The feeling of it is common to all. It is feeling of human as love, hate, happiness and sorrow. It seems as an unknown secret to all. But it leads to many sexual harassments. Some writers use the sex as their weapon to express their anguish. For instance, Sukirtharani states that:

After a thousands of year
The evolution becomes useless
Your evident hides from eye
That times you and your generations
Understand

My vagina's strength. (Translated from Yonigallin Veriyam, 1-7)

The lines from the poem *A Deserted Village* by Salma focuses on the pain of loneliness of woman. Memories are buried into her deep mind forcefully. There is no chance to share her feelings to anyone including her husband rather than to herself as:

Past the sorrows of my loneliness
You alone ask me with this question, waking
A sadness that's been buried
So long and deep in my memory
The woman must live in her loneliness till her death

With a loneliness that shall never end
I am living here still. (1-7)

The lines from *Society Made of Houses* by Malathi Maithri depict the state of woman as:

All houses in the town are like women
Windows are the eyes
Vaginas are portal,
Waiting for a man for a lifetime...
Men who straddle houses
On not develop women
And women who abide on time
Are not houses. (1-8)

The women poets like Salma, Malathi, Kutti Revathi, Kamala Markandaya and others use 'body' as a tool to express their anguish about male dominated society. They use the body parts of human and its reaction as seen as freedom from sexual harassments. They are criticized for writing about their bodies, emotions, sex and sexuality without any hesitation, which a woman is conventionally expected to have. They face threats from other side. Men expressed their anger against this poetry. They charged that they express these feelings because they are not sexually satisfied. If these poems are written by men, they celebrate it. They charged not for their works but for being

a woman. The forces like culture, society, tradition offers insights into the workings of woman's own body and convincing her that women are weak. So male domination is not only the rights of man but it also necessary for the protection of woman. Many spaces are created by woman for woman to assist, strengthen and empower themselves. These spaces are not easily carved by them. They against everything even with her insights. The society the truth that as Gerdo Lerner says:

We now know that man is not the measure of that which in human, but men and women is. Men are not the centre of the world, but men and women are. This insight will transforms consciousness as decisively as did Copernicus's discovery that the earth is not center of the universe.

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DEPICTION OF INDIAN HEROES IN THE SELECT NOVELS OF R.K. NARAYAN

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Abstract

R.K. Narayan is one of the few Indian writers in English who have succeeded in sensitively portraying twentieth century India. Undoubtedly R.K. Narayan is a man of letters. He is pure and simple. He is a story-teller par excellence. Unlike most Indian writers he doesn't have any educative purpose in his writings. He has touched a vast range of Indian life and thought; but political issues and social conflicts do not figure in his stories except as general background for the fortunes of his enjoyable characters. He has a keen eye for details and his awareness of the contemporary Indian situation is penetrating. He presents human nature with veracity, humor and compassion. He unveils with delicate touches the contrariness of the human predicament. The conflicts that lay between appearance and reality, profession and performance the spirit and the flesh are brought out without malice. He believes in the fundamental goodness of man.

R.K.Narayan has written about 10 novels and about 151 short stories. He has written about his school and college life in the novels *Swami and Friends*, *Bachelor of Arts* and *The English Teacher*. His domestic novels are *The Dark Room* and *The Vendor of sweets* and his best known novels dealing with money-worshipping people of the world are *The Financial Expert*, *Mr. Sampath*, *The Guide*, and *The Man-Eater of Malgudi*. His only political novel is *Waiting for the Mahatma*. R.K. Narayan has emerged on the Indian literary scene as the leading Indian novelist in English among many foreign Indo-Anglian novelists. He focuses his attention sharply and to work from an instinct for limitation. He writes for the middle class, his own class, the members of which is neither too well off, having no worries about money and position nor dehumanized by absolute need. R.K. Narayan is remarkable not only for his outstanding and grand qualities of humor descriptive beauty and characterization but also for his simple and easy language and unaffected and elegant prose style. He has used the language of the common man in his novels. His hero is usually modest, sensitive, ardent, wry about himself and sufficiently conscious of having an active inner life and of grasping towards some existence independent of the family. The family is the immediate context in which he operates and his novels are remarkable for the delicacy and precision of the family relations treated that of son and parents, brother and brother in 'The Bachelor of Arts', of husband and wife, and father and daughter in 'The English Teacher', of grandmother and grandson in 'Waiting for the Mahatma'. The firmly delineated town, therefore, in the outer circle of the action, within it is the subtler and more wavering ring of the family; and at the centre of that stands, or rather

flinches, the Narayan hero, engaging with the universal problem of just not being but also of becoming and graving into a mature human being. It is in this way that Narayan achieves universality. He may be regional, but he is never parochial.

Narayan's descriptions are very much impressive as well as interesting. The objects and situations he describes linger in the memory of the reader. This is because he possesses sure and penetrating eyes for important details. He describes his characters with sympathy. He does not fail to depict human life with all its flaws and frivolities. Therefore, an element of bizarre is also present in his novels. Besides portraying good-natured sensible and fine men and women he also portrays demons like Raju, Ramani, Sampath and Vasu. Though contemptuous and malignant these characters also make his novels interesting. His descriptions are full of interest because they abound in realism and fantasy. His descriptions are impressive and fascinating not because he is a good story-teller but because he is an explorer of the minds of his characters. He possesses the powerful magic of natural expression. His novels grip the attention of the reader from the very beginning because they are full of abundant interest. Narayan's heroes are never drawn on a heroic scale. His heroes are the unheroic heroes. These are average human beings and they do not possess extraordinary capacities, but through some accidents attain greatness very soon to return to their original state. The way they achieve greatness and manage to reach the top of the ladder is fantastic. They do not control the events, but the events control them. They are helpless creatures torn by desires and tossed by their fortunes. In the case of Narayan's heroes, character is destiny as well as destiny is

character. Many of his heroes are compelled by the force of circumstances to leave their homes.

Raju goes from town to town and after a brief span of jail settles down on the bank of the Sarayu near Mangala village. Chandran, the Bachelor of Arts, intensely in love with Malathi, at last runs away from home. Mr. Sampath, the cunning shark, is impelled by luck and leaves Malgudi forever. The English Teacher after his wife's death also leaves his home to take interest in spirits. Mali goes to America. Narayan portrays his characters realistically. He also gives details of their traits, manners, habits and dress. He also gives their background. Narayan always grasps the psychological essential which gives his characters their reality. Mr. Sampath may not be as full of life as Mr. Pickwick or Mr. Micawber, but we understand him. We know his psychological make-up and we know just how he will behave and why. This psychological grip enables Narayan to draw complex character better. A character like Raju or Sampath is full of complexities. He is not only a sinner, he is also a saint. If he can cheat, he has his moments of generosity too.

In Narayan's novels we do not have pure villains and pure saints. We have an alloy of good and bad in his major characters. Mr. Sampath and Margayya and Raju and Rosie all have their weaknesses as well as virtues. In fact they are more sinned against than sinning. This is another proof of his realistic characterization, for in life we have neither purely good nor entirely bad people. Narayan's rustic characters too are as good and significant as the rustic characters of Hardy. His minor characters play an important role in the novel. For example, without Velan of Mangla village it could have been impossible to develop the action of the novel in the existing manner.

The characterization in *The Guide* is of a simple form. It lacks subtlety. The novelist tries to unfold the nature of his characters through their acts and speeches. Rosie is a round character; she changes. Raju changes only in form but not in essence. Narayan does not portray three dimensional characters in *The Guide*; all his characters are two-dimensional (Rosie) or one-dimensional. All the characters in the novel have their flaws.

Marco and Rosie suffer from maladjustment; Raju is greedy and dishonest; his mother and maternal uncle are tradition bound; Velan is superstitious; Gaffur and Joseph are dry and wooden. But the novelist does not pass his judgment on his characters. Like an ideal artist he lets them act in the fitness of their individual virtue or evil. Women characters are very few, but the character of Rosie has been portrayed in detail. She is a tragic character.

The hero of the novel, that is Raju, fulfils Aristotelian expectations. He is prominent, not by virtue of his being a prominent person, but from the point of view of his significant presence in the novel. He never leaves the stage, and many dramatic things happen to him. He grows in economic stature; he has a foible responsibility for his tragedy; the social climate goes against him. But at the same time is a bit different hero from the one conceived by Aristotle. He is not of high birth; he is not of royal blood. This is because of Narayan's modern outlook. He believes that a hero should belong to the common strata of society. Like Dickens's heroes, the heroes of Narayan are also common people. Narayan here is like other Indo-Anglian writers of novel who regard the common man as the hero of their work. Narayan's heroes rise from the average to the extraordinary status. The heroine in *The Guide* is also typically Indian. She is dominated by the hero both emotionally and economically. She is unlike Becky Sharp of Thackeray's *Vanity Fair* or the heroine of Defoe's *Moll Flanders*. Most heroines shine in the pages of fiction because of their sexual role or appeal. But Rosie is of a different ilk. She indulges in sex momentarily; but later on she devotes her life for the sake of art and culture. She is a typical Indian woman who is dominated by man both emotionally and financially. Similarly the traditional villain in the novel is absent. The hero himself commits certain acts of villainy, but he is open to correction or penance. Narayan's characters are not only real, they are also objective. Narayan tries to keep them as much free from autobiographical touches as possible. Precision and not abundance is Narayan's keynote of characterization. He gives only a few details of his characters. His characters are not mere types; they are individuals to a degree. He knows their foibles and social set-up. His characters move in the local atmosphere of Malgudi. He develops his characters very well.

The Guide is perhaps the best illustration of the rare blending of the two parts – the art of narration and the art of characterization. In fact Narayan's unique success in these two arts and in making the grow out of the other is an answer to the many complaints made against all Indian novelists in general. If a "strong liking for sharp characterization, for the savor of particular persons and events is requisite for the novel," Narayan has more than succeeded any other novelists.

R.K. Narayan's characters are mostly drawn from the middle class. With his keen observation of men and manners, he turns a skilled portrayer of characters, drawn from the middle class, which he knows well. Like Jane

Austen's his world is narrow and limited and he is content only with the little bit of irony two inches wide". But what he knows, he portrays with remarkable depth and sureness of touch. The world of R.K. Narayan is the South Indian middle class world and from that world he selects a limited number of characters and concentrates on their full and realistic portrayal. Also he does not aim at depicting the interactions of various characters on one another and his characters do not change or grow very much.

In *The Guide* however the characters of Raju and Rosie do change and grow to a certain extent though essentially the characters remain the same from first to last possessing the same weakness and foibles.

Narayan's characters are both individuals and types. Raju is a type but out of the type grows an individual all his own. Even Rosie will be recognized as a type by those who are familiar with the South Indian art world, and her life and character will find a parallel in those of many other dancers and film stars of the South. But it is as Nalini that Rosie becomes a type and as Rosie, she is uniquely individual. In a similar way, Marco is both a type and an individual.

Gaffur, Raju's mother, his uncle from the village, the Sait, the man behind the desk in the Lodge, Joseph of the Peak House, Mani the secretary, the five rupee lawyer and the adjournment expert from Madras: are all types who fit in very well into the tragic-comic pattern of life, which, is presented in the novel. Even Velan is a type in a wider sense. He represents the average Indian villager and in a deeper sense India itself.

Narayan follows both the analytical and dramatic methods in characterization. His characters are often described vividly, as Marco, for instance, is described as Marco polo. Dress, personal appearance, and looks have to be described to create a mental picture of the characters in our minds and they are described in this novel. He explains why he chose to call Rosie's husband as Marco. He gives an exciting pen picture of Rosie as she struck Raju's consciousness. "She was not very glamorous if that is what you expect but she did have a figure, a slight and slender one beautifully fashioned, eyes that sparkle, a complexion not white but dusky, which made her only half visible as if you saw her through a film of tender coconut juice". Raju too is described - both Raju the Swami, and Raju of Malgudi. The change of dress and appearance comes over Railway Raju after meeting Rosie, and again when she shoots into position and influence. Nalini's husband does reflect character that makes him most alive

and real. Similarly, behaviour, feelings, attitudes are all described in a manner which makes characterization complete and perfect.

In most of the novels of R.K. Narayan, there are characters who are simple and characters who are intricate. Swami, Krishna and the English Teacher are simple characters. They are so transparent that we can see through their characters. But all the characters in *The Guide* are of the intricate type. Raju, Rosie and Marco are all complex creations. They are psychologically more active and we find each harrowed by his or her own consciousness. We have a few odd characters too like Gaffur, the five rupee lawyer, the teacher of the 'pyol' school. R.K. Narayan's Women characters are of two types, the one, the typical Indian house wife-loving, devoted, faithful and orthodox and the other, the gay flirts, the butterflies of society. Rosie is often described as the character of the latter class and equated with Rungi of *The Man Eater of Malgudi*. But a more careful and dispassionate study will show her up as a noble soul which has lost its way in the world of error lured by an irresistible passion for art. R.K. Narayan is intensely aware of the way in which human character is constituted.

Conclusion

According to R.K. Narayan, the very conditions of human growth are individual discrepancy and communal collaboration. It is this double insight which the career of Raju embodies and justifies. Raju is utterly isolated but it is his collaboration with the expectation of people that turns on illusion into something like the truth. It is this remarkable insight which accounts for the unique interplay of characters and environment which one finds in *The Guide*.

Narayan is undoubtedly a brilliant descriptive artist. His descriptions of situations and images are unsurpassed because they are rich in variety and vividness. He is remarkable for his precision, brevity and life-likeness. His style which has made him a wonderful descriptive artist is simple and full of grace and elegance. His expression is natural, effortless, clear, simple and exact.

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EXISTENTIAL CRISIS IN FRANZ KAFKA'S THE METAMORPHOSIS

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Abstract

The issue of existence and meaning in life is a topic related to the philosophical school of Existentialism. Franz Kafka was a German language novelist who is the major figures of the twentieth century. His works typically features isolated protagonists who experience alienation, existential anxiety, guilt and absurdity. The prime focus of this paper is to show how the main character of the novella Metamorphosis Gregor Samsa is isolated from the society and faces existential crisis and feels that he has no purpose in life.

Key Words: Existentialism, alienation, existential anxiety, absurdity.

Existentialism is a term applied to the works of the nineteenth and the twentieth century European philosophers who focused on the condition of human existence, feelings, responsibilities, freedom, pain, guilt and regret. Existential themes are reflected in the Theatre of Absurd. The playwrights like Sartre, Camus, Samuel Beckett, Eugene Ionesco and Jean Genet have brought out the existential themes in their works. Kafka's work is a representation of the modern concern with the individual's place in the society. As modernity transposed people from traditional society with fixed meanings and family ties, Kafka unmasks the void and deadly world in which meaning is not only absent, but malicious to the individuals. Society which loses the source of value is not an affable place for the individuals and so they try to find out the meaning of their existence.

Kafka's protagonists isolated because they are caught between the idea of good and evil which they are not able to comprehend and resolve. They become alienated to such an extent that they are not involved in meaningful communication. A typical Kafka hero stands between the vanished and the present world. Kafka through his protagonists brings into light the existential crisis of his heroes. "For the existentialist, man is never just part of the cosmos but always stands to it in a relationship of tension with possibilities of tragic conflict" (Macquarrie 17). The Metamorphosis is about the alienation and disgust of Gregor Samsa who gets transformed into a monstrous insect and is abandoned and hated by his family members.

The main character in the novella Gregor Samsa experiences an existential crisis when he confronts with the absurdity in life. He feels that he has no true purpose in life. He wakes up one morning transformed into a monstrous bug. Samsa felt as though he had no real place in society, he was just a trivial thing to everyone. He worked as a traveling salesman living in hotel rooms, eating bad food and was much like a worthless bug. He

was a creature to his boss always working as his boss wanted. Gregor Samsa remarks "What a strenuous career it is that I've chosen! Travelling day in and day out." (*The Metamorphosis* 2). He did not spend time for entertainment, did not have friends. "He was a tool of the boss, without brains or backbone" (*The Metamorphosis* 2). He was a man who devoted himself to work and self-sacrifice. His primary purpose was to support his unappreciative family. He was so sincere in that role that it became his identity and he lost himself, he lost the idea of having a purpose in life. He endured the role of the worthless bug.

It is not explained how Gregor transformed into a beetle, or shows that Gregor gives much thought to having the body of an insect, Kafka gives a strong impression that Gregor is extremely loyal to his work and is the sole support for his family, none of whom work themselves. His condition does not arouse a sense of surprise to his family members who merely despise him as an impending burden. Most of the story revolves around his interactions with his family, with whom he lives, their denial and repulsion whenever he reveals his physical condition. Horrified by his appearance, they shut Gregor into his room, but care for him by providing him food and water. The sister takes charge of taking care of Gregor, initially working hard to make him comfortable. The sister and mother shrink back whenever he reveals himself, and Gregor's father throws apples at him and injures him when he emerges from his room one day. Conflicts and confusion arise primarily between Gregor and his sister Grete, his parents, and his work. Each of these three relationships has different moral and ethical complexities in defining them. Gregor's metamorphosis has placed him into a position of opposition, and that he has minimal control over the events. Disharmony also occurs between family members as they try to arrive at a decision of what to do with Gregor. Finally, they all come to an agreement

that they must get rid of him. As time passes with Gregor confined to his room, his only activities are looking out of his window, and creeping up the walls and over the ceiling. Financial hardship befalls the family, and the sister's concern on him deteriorates. Devoid of human contact, one day Gregor emerges to the sound of his sister's violin in the hopes to get his much-loved sister to play violin in his room. But her rejection of him is total, when she says to the family. The sister played so beautifully with her eyes following the notes. Gregor advanced a little, keeping his eyes low so that they might possibly meet hers. Was he a beast if music could move him so?" (*The Metamorphosis* 76). Existential crisis are seen in Gregor primarily in the beginning of the novella. He seemed to have little purpose in life apart from working all day to provide financial support to the family. This crisis becomes even worse after he transforms into a bug. He is unable to do anything useful as a bug and he becomes a burden to his family. He faces his crisis when he realizes that his existence is of no use to anyone. After this realization he, in fact, wishes to die. "He watched as it slowly began to get light everywhere outside the window too. Then, without his willing it, his head sank down completely, and his last breath flowed weakly from his nostrils." (p. 29). He dies after being rejected by his sister, alienated from his family and from human beings. The loss of meaning in life and the realization of being a burden make Gregor lose the very purpose of existence. This realization with a deep feeling

of anxiety results in unconscious punishment. His death is parallel to the family's liberation.

The Metamorphosis uses peculiar metaphorical transformation to illustrate the themes of existentialism and its role in the human life. The main character, Gregor, discovers that he is undergoing a grotesque transformation into a giant insect. This transformation is used to illustrate Gregor's alienation from society and his family, which is a common theme in existentialist thought. Gregor chooses to do meaningless work he hates in order to take care of his family and, by doing so, creates his own meaning in life. This story illustrates the agony of alienation in the human condition. In doing what he believes is right, Gregor becomes isolated from his fellow man and loses his humanity.

The author also highlights existential questions such as the meaning of life, communication with others, relations between an individual and his own body and his own mind. Gregor's story is used as a reason to bring up questions about social, loneliness and familial relationships and individuality.

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WOMEN'S IDENTITY IN BAMA'S SANGATI

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This Paper discusses about Dalit marginalization, discrimination and humiliation from common tradition of life especially the tragic condition of dalit women in Indian society. Dalit literature is about the sufferings of 'oppressed class'. Dalit fiction and its literary movement are based on the common ground of social oppression. It is a study of marginal and colonized. Dalit literature is a form of post-colonial literature. The form of dalit and individual. Many writers, thinkers, social reformers and political figures gave their contribution in the dalit literary movement like B.R. Ambedkar, M.K. Gandhi, and Rettaimalai Srinivasa etc.

Exploitation or oppression of weaker by stronger is as old as mankind itself. The Indian history has been a vibrant record of conflict and dialectic between two opposite forces like exploiters and exploited colonizer and colonized, powerless. Dalit literature is always marked by revolt and a great struggle of lower caste, against the high class people commonly known as savarna. In India there is a huge campus of religion situated in the society. There are four major caste divisions in India, Brahmin, Kshatriya, Vaishya, and Shudra. The lowest caste people came under Shudra's. They are regarded as dalits. These people are suppressed, humiliated, exploited, discriminated and marginalized in every sphere of life. These people are also regarded as untouchables/ Harijan. In Indian society some communities are at the lowest step like: dalits, females, poor, eunuchs, etc. If the woman belongs to dalit community. Therefore it could be said they are "doubly oppressed". Sangati exposes that how a man spend money to earn as they please but on the other hand a woman has to fulfill their family responsibilities. The theme of Sangati is "Subjugation to celebration". Bama's 'Sangati' is a unique Dalit feminist narrative. It is mainly concern with women's movement in India. Literature also contributes in the Dalit movement and to the women's movement in India especially in Tamilnadu movement of 1960s may be noted as the starting point of feminism. But of course before this there already occurred various struggle against male oppression, the privilege systems and inequality.

Sangati carries an autobiographical element in their narrative, but it is a story of a whole community, not an individual. In Sangati, many strong Dalit women who had

the shackles of authority are also focused. The conditions of dalits were very bad as they were not allowed to enter in to the temple, and schools for education. This form of discrimination based on identity akin to racism.

Sangati was originally written in Tamil in 1944. It was translated by Laxmi Halmstrom into English. The whole narrative is divided into twelve chapters. The word sangati means events and thus novel through individual stories, anecdotes and memories portrays the events, that place in the life of a woman in paraiya community. The novel also reveals how paraiya women double oppressed. Sangati deals generation of women: the older women double oppressed. Sangati deals with several generation of women: the older belongs to narrators grandmothers generation velliamma kizhavi's generation and downward generation belongs to narrator and the generation coming after as she grows up.

Sangati is an autobiography of her community, which highlights the struggle of paraiya women. Bama chooses only a woman protagonist for every story in her novel sangati contributes both to the dalit movement and to the women's movement in india specially tamilnadu. "sangati is a look at a part of those dalit women who dared to make fun of the class in power that oppressed them and through this, they the courage to revolt."

Sangati also refers news and the book is full of interconnected events-the everyday happenings of dalit community. It goes against the notions of traditional novel. The book does not carry any plot in the normal sense, but it is a series of anecdotes. The author herself says the purpose of writing the book in her acknowledgement.

"My mind is crowded with many anecdotes: stories not only about the sorrows and tears of dalit women, but also about their lively and rebellious culture, passion about life with vitality, truth, enjoyment and about their hard labour. I wanted to shout out these stories."

Women are presented in sangati as wage earners as much as men as working as agricultural and building side labours, but earning less than men do. Yet the money that earn in their own to spend as they please, whereas women bear the financial burden of running the family. Women are also constantly victim to sexual harassment and abuse in

the world of work. Bama exposes caste and gender problems both outside and inside the community. Sangati focuses generally on dalit women on various issues such as gender, sexual discrimination. According to bama "All women in the world are second class citizens. For dalit women, the problem is grave. Their identity given them a different set of problems." Sangati encapsulates the author's experience of working within an erogenous and appraised society and the serious of several interconnected anecdotes, experiences, news and events as narrated in the book, from an autobiography of a community. Sungari is a portrayal of many trouble witnessing stories as ones writers paati said "Once you are born a woman can you go and confront a group of four or five men?" should you ever do it?. This narration accommodates more than 35 characters most of whom...female, but in conventional sense there is no individual who may be tagged as hero or heroine. Bama gives another picture of the community. Although both men and women came after hard day's work in the field. The men went straight to the bazaar or chavadi to while away their time, coming home only for their meal. But as for the women they return home vessels, clean the house, collect water, gather firewood, go to the shops to buy rice and other provision boil some rice, make a kazhambu or a kanji feed husband and children before they eat what is left over and go to bed.

Even they lay down their bodies wracked with pain; they were not allowed to sleep. Whether she dies or survived, she had to finish his business. Women were not allowed to take part on any occasion, the men themselves would dress up and act as women rather than allow us to join in.

The book deals with gender bias faced by dalit women right from the childhood. Girl babies are always considered inferior and taken less care. Dalit girls are hardly enjoying her childhood. They have little time to play as she has to take care of their younger siblings.

Maikkanni is one such girl who has started to work from the day she learns to walk. She has to go to work when her mother delivers a baby. When her mother becomes fit maikkanni turn to take care of the new born baby. The life of a dalit girl was tormenting but the life of a grown up dalit woman was worse. The story as narrators' cousin marriamma tells a lot about the sexual assault the abuse faced by dalit women and their inability to stand up against it. Bama is very careful in portraying the picture of a dalit woman. Bama shows gender discrimination meted out to them throughout the lives of dalit woman.

Bama realistically portrays the physical violence, likely lynching, whipping and canning that dalit woman by fathers, husbands, and brothers. Bama explores the psychological stress and stairs. Her language is also very different from other Indian women writers as she is more generous with the use of Tamil dalit slogans. She addresses the women of village by using suffix 'Amma' (mother) with their names. The names of places, months, festivals, rituals, customs, utensils, ornaments, clothes, edibles, games etc. to the names of occupations, the way of addressing relatives, ghosts, spirits etc., she unceasingly uses various Tamil words.

The voices of many women speaking and addressing one another, sharing their everyday experience with each other, sometimes expressed in anger or pain. The language is full of explicit sexual references too. Bama bridges the spoken and written styles of Tamil by breaking the rules of written grammar spellings. Bama says that man can humiliate woman many times, he can disrespect a woman, it is very normal. But in this partial double minded society woman has no right to spoken out anything. This is acceptable to all.

The postcolonial thrust of her book is in its huge criticism of indian church. Bama feministically voices out the grievances of paraiya women. Characters like vellaiyamma patti and a small girl and the narrator herself, who learns the story from her grandmother which becomes development of the novel. In novel many strong dalit women had courage to break the shackles of authority. Bama said they live under pressure and get enjoy their fully life.

In india there is prevalence of caste-hierarchy within sub castes of dalit community. In sangati, the catholic priests were also gender biased and treated the converted dalit women as inferior. Bama used two models of narration in his book sangati: one is confessional and the other, is conventional. And thus she goes deep up to the historical perspective of dalit community. Bama has personally experienced the marginalized. She sums up their situations in the following lines:

"Everywhere you look, you see blows and beatings, shame and humiliation....became we have not been to school or learnt anything, we go about like slaves all our lives, from the day we are born till the day we die, as is we blind, even though we have eyes".

Sangati examines "the difference between women and their different ways in which they are subject to apportion and their coping strategies". In the novel the language of dalit women is rich and resourceful giving way

to proverbs, folklore and folk songs. Bama as a feminist writer, protest against all forms of oppression and sufferings faced by dalit women in the first half of sangati. But later part of sangati moves away from the state of depression and frustration. Instead it presents a positive identity to dalit women focusing their inner strength and vigor. She also attracts our mind towards the education system about dalit community. She gave the examples of pecchiamma, who belongs to chakkili community, studies only up to fifth class. The girls of that community do not go to school all that much. Through Sangati Bama holds the mirror up to the heart of dalit women. She makes an appeal for change and betterment of the life of a dalit women in the variety of fields, including sex and gender discrimination, equal opportunity in work force, education rights etc. actually gives the narrator a key function and controls all the incidents and events in a proper way. The narrator becomes both omniscient narrator and controlling agent of their story, who speaks out historical aspects of

dalit community through variety of characters, and it becomes development of novel. Bama is clear that no one is going to help the hopeless women in her community; it is up to the women themselves to take their lives into their own hands. Hard labour and precariousness of dalit women leads to culture of violence, and this runs through the novel.

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