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EDITORIAL

It is fundamentally very easy to say the qualitative taste of water of any resource but one will fail to say the true taste of fruit juice which would be the final product of so many ingredients of different tastes of sweet, bitter, sour, ripe or raw including the taste of the water added in it and felt by the tongue,. Such is the real comparative fact behind this write-up package having around 23 treatises penned by different or otherwise multi-faceted enthusiastic learnt or learning academicians and even cradle-status academic infants with their own assumptions and findings to assess its resultant impact from good people like you, the readers.

This compendium is packed with 23 views from ‘racial discrimination’ to ‘feminist view’, landing for a pause on “the psychological impact of COVID-19 on human population and the fragile social situations in the Pandemic Year”, - the present scenario which shook and ruined the whole universe without a policy or project plan which still threatens the humanity and the entire world at large.

We feel satisfied with self-contentment as we could provide suitable, comfortable and convenient playground to students, scholars, trainers, professors, well-wishers besides readers like you to disclose their open-end views, with possible reasonable explanations they stored in their minds’ storages paving paths to reach our readers for justification and exactness in confirmations with acceptance and admittance.

We have to admit the truth that except our team, so many people are behind the success of this publication, who are well remembered here from the bottom of our hearts and supplicate them to continue their supports in all means in future too.

We wish you good luck in all your steps towards academic and professional targets

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Aim & Objectives

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

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HEGEMONY AND RACIAL DISCRIMINATION IN DORIS LESSING'S THE GRASS IS SINGING

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20BCE2641

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African literature comprises both oral and written forms. The written literature of Africa was emerged five thousand years ago. The Afrocentric tradition traces the antecedents of African written literature to such touchstones as the scribal tradition of ancient Egypt, the Arabic poetic tradition, which began roughly with the Arab. Literature is any single body of written works. There are different kinds of literature, such as poetry, plays, and novels. They are classified under language, historical period, origin, genre and subject. It is derived from the Latin word *literatura/litteratura* which means letter or handwriting.

The theme of colonialism plays an important role in African literature. The whites colonized the nations as far as they could and they gave a term called 'Common Wealth Nations', the literature which emerged from these nations are called as Common Wealth literature and it has other terms too. The impact of colonialism in African literature can be seen from those works especially those were written in European languages. The large body of this literature focuses on Colonialism which implies the trauma they encounter as slaves and this effect continued for centuries. Africa is viewed as an uncivilized continent and the regional writers who fight to disapprove this statement. Hence, they wrote about their culture and traditions in their works. The writers who stood for their culture were Wole Soyinka and Chinua Achebe.

Doris Lessing was born in Persia (Present day Iran) to British parents in 22 October 1919 and died in 17 November 2013. She was a British novelist, poet, playwright, librettist, biographer and short story writer. She wrote her debut novel *The Grass is*

singing when her second marriage broke up and published it in 1950. This book made her recognized as a novelist and won her Noble Prize for Literature. She was regarded as one of the most celebrated post-war writers in English.

The awards Lessing received throughout her literary career include Somerset Maugham Award (1954), France's Prix Medicis (1976) and being shortlisted multiple times for the Man Booker Prize. She was recognized as a Companion of Honour by the British Government in 1999 and especially she was awarded the Noble prize for Literature in 2007 for her popular work *The Grass is Singing*.

Initially it was only the blacks who represent themselves in their writings but being a white woman who wrote for the blacks is Doris Lessing. The tortures they underwent by their white masters and how they were made to work in their fields even without intervals became the theme of their writing. White people have never seen the blacks as human being. Van Schillon points out:

That Lessing's writing encompasses concerns about environmental disaster, the threat and the consequences of warfare, the collision of race and culture, the collapse or political and social systems and the dynamics or the family. (Scullion 2006: 8)

Doris Lessing's experiences in Rhodesia made her to pen it down. The novel begins with the murder of Mary and then her life story starts. Hence, the novel is considered to be 'Bildungsroman'. The protagonist of the novel was Mary, She had a horrible childhood as her father was a drunkard and her mother ran a store. She had two siblings both died of dysentery. Later she was admitted into a

boarding school and there she was happy. At the age of sixteen, she secured job and her father was so proud of her and she never cared her dad. She got feminist mind from her mother. Later her mother too died. In the town she was having content and peaceful life until her friends passed her bad comments on her spinster life and due to this she decided to marry a man. Dick Turner turns up during that time and he also desperately in need of a woman and both of them got married. And literally all her problems started there.

Mary couldn't cop up with Dick's lifestyle because she was in love with town life which Dick despises most. She always found trouble with the natives and at last she was quite acquainted with Moses and even allowed him to dress her up, not with love or respect but with fear. Hence, when Tony came to rescue her, she never said a word. At last, she was murdered by the native servant called Moses. Lessing wanted to unravel the cruel treatment of the whites towards the natives and she narrated it through the character Mary and she represents the imperialist. The beauty lies in the narratology, Lessing gives as a clear picture of the society and the views of whites on the Blacks.

The very word 'Hegemony' refers to 'Domination' in all dictionaries. It was intensively discussed by the Italian politician and philosopher Antonio Gramsci in his prison writings in which he defined 'hegemony as a form of control exercised by a dominant class, in the Marxist sense of a group controlling the means of production' (scholarblogs.emory.edu/postcolonialstudies/2014/06/20/hegemony-in-gramsci/)

In *The Grassis Singing*, hegemony plays a vital part. The dominant class in this novel is the whites and the sub-ordinate class is the blacks. The Whites made the minds of blacks to be submissive. The Africans were physically strong people and they also do all the household chores because they were trained from their childhood

The main aim of hegemony is Dominance. The whites dominated the blacks both politically and economically. They made them to abide according to

the rules they framed. The blacks were not allowed to speak in their native tongue and forced to learn the foreign language and this condition is more or less like the survival of the fittest. They couldn't converse in their African language because others couldn't understand. There were many dialects in African language, so they had to learn the foreign language. They were not allowed to look into the eyes of their white masters and they were not allowed to retaliate. The only job of the blacks were work, work, and work all day long and they couldn't take leave as they wish. They were not allowed to go out without their passport. Hegemony was applied as a tool to maintain the fear of whites among the blacks.

The white mistresses like Mary; never knew how to handle a nigger and they never thought them as Human beings. Dick brought another native as a houseboy and he was straight from kraal and he was in his teens. He didn't know how to work in the house and he was unable to understand her and very nervous. She explained him how to do the house works since it was his first time he couldn't understand her. Dick once told her to be easy with the natives but she refused to let go of her standards. For a while she was doing the household chores and even for cleaning she used the derogatory terms. For example, 'scrubbing skin off a black face' 'She cleaned and polished tables and chairs and plates, as if she were scrubbing skin off a black face. She was consumed with hatred' (p.68).

Mary can never be in good terms with the natives and her irritation was too much for her to bear. She hated them whole-heartedly and not a bit of concern over the natives. She just kept on changing the servants in her home. Dick brought another new native to the home and he got some experiences on working in the white masters' home. The idea of not looking into her eyes made her fierce. 'She felt she would like to pick up a plate and throw it in his face so as to make it human and expressive, even with pain'(p.68).

The words 'to make it human', explains the rudeness of her behavior. She was the worst being in the world who doesn't even know how to behave to another human being that too to a native. First of all, she never saw them as human beings at all and they were like animals to her. She used her authority too much over the natives. Once the native's son was ill in kraal and he was needed by his family and so he must leave at once but Mary never understands his condition. 'He's a human being, isn't he? He's got to eat. Why must that bath be done all at once?' (p.78). Dick was reasonable, considerate and mainly he saw the natives as human being unlike other whites. He had humanity in him and he was standing as a bridge between the natives and his wife. But Mary never understood Dick or the natives, she couldn't tolerate her husband Dick supporting the native and her pride got hurt. 'It's my house', said Mary. 'He's my boy, not yours. Don't interfere' (p.78).

Mary couldn't understand either Dick or the natives. So, Dick explained to Mary about the nature of his work and when he returns home it was hard for him to fight against her. She never kept a native more than a month and it was a routine to her. Mary never wanted to acquaint with Charlie Slatter and his family and it shocked Dick so much. The poverty also played an important role in destroying them. Charlie suggested Dick to plant tobacco and to get rid of all the debts. But Dick considered tobacco to be an inhuman crop. Unlike Charlie, he wasn't greedy and the farm was so dear to him and all the plants were like a family to him. Charlie left him with scorn. He tried many jobs but everything ends in vain. First, he tried to set up a beehive but it ends in failure, then he tried pig farming and it died immediately after their birth, then he gave a try to turkeys, then rabbits, chickens and everything ended in failure and there was no luck for him.

The race, gender, nationalism, class and ethnicity are the sub-genres of colonialism. The novel also explores in all these categories and based on hegemony and racial discrimination can be explained. Hegemony came into the notion because of the race differences between the blacks and the

whites. Blacks were oppressed mainly because of their colour. Mary saw them with disgust. When she was running the store the natives used to sit in front of the kaffir store which she hates most and following things happened. 'If she disliked native men, she loathed the women. She hated the exposed fleshiness of them, their soft brown bodies and soft bashful faces.' (p.94).

The word 'Hated' expresses how much she disliked the natives. They never even engaged her in a conversation but she hated them because of their skin colour and the way they dress. One mustn't hate other people because of the way they dress and their complexion but Mary hate the natives based on these things. 'She could not bear to see them sitting there on the grass, their legs tucked under them in that traditional timeless pose, as peaceful and uncaring as if it did not matter' (p.94).

In this, the exact example of Racism is clearly portrayed (i.e.) soft brown bodies, the natives were sitting quietly and none of them disturbed her but Mary couldn't bear even the very sight of them. The race concept made her eyes blind to humanity and it was so pathetic. Not alone Mary, the Europeans defined beauty lies in white colour, they hate the dark complexion. There is an overall perception that Dark is ugly. Mary went a step further and explained the disgusting experience. The natives sat before the kaffir shop in order to hide them from shade but she despised them.

Above all, she hated the way they suckled their babies, with their breasts hanging down for everyone to see; there was something in their calm satisfied maternity that made her blood boil. 'Their babies hanging on them like leeches, (p.95)

Mary as a woman, she describes mother nurturing the child in such a ridiculous way and their calmness made her blood boil. The white were racially spoiled mainly the mistresses and their serenity made her angry but what is the need to get angry on seeing the natives. This was where the concept of Hegemony lies and she also describes the babies as leeches and monkeys which hangs over their mother's breast. Motherhood is the most

precious thing in the world and it is considered to be the purest form of love, Mary couldn't see the motherhood. She saw them only as natives and not as human beings and they also have every right to live in this world. At one point of time she could no longer withstand them. She started to shout at them. 'Shut into the stuffy store with a crowd of these chattering evil-smelling creatures. She said sharply, in the kitchen kaffir, 'Hurry up now!'' (p.96). She exclaims them as evil-smelling creatures and in Mary's heart natives were never considered to be a human beings. Her subjectivity and behavioral patterns are shaped by the cross-hatched intersection of gender, class, and race through the sexual and political colonialism in the context of imperialism. Lessing exposes that the Turners' failures in terms of farming and in their poverty because of this the other white settlers hate them.

Colonialism is based on the white men's spirit of venture for missionary and farm life through their settlement in the third world countries and harvesting their resources by establishing the imperial authority over the native people. The white men, by enslaving the native men on the lands they have in fact stolen from them and feminizing some others in their house chores, preserve their own position as masters in the center and the natives as 'Others' in the margin. They use race and gender, two inseparable qualifiers, to access their privilege of power in the imperial hierarchy and legitimize their actions. Gender and racism are the components of this hierarchy by which the white settlers attempt to establish their own rules and security in the alien land.

Mary's feeling towards natives shout her hatred for blacks very loudly. She didn't treat them as human feelings at all. Even their sight of working on farm filled her with disgust:

She hated their half-naked, thick-muscled black bodies stooping in the mindless rhythm of their work. She hated their sullenness, their averted eyes when they spoke to her, their veiled insolence: and she hated more than anything, with a violent physical repulsion, the heavy smell that came from them, a hot, sour animal smell. (p.115).

Mary's disgust about the blacks is result of supremacy of whites over blacks. It is defined by John.W.Cell (1982) in his book regarding white supremacy that:

The association of blackness with all the things evil, ugly and satanic and of whiteness with all the things pure, beautiful and Godly was fundamental to their psychology, to the way medieval and early-modern Europeans (Especially northern Europeans) perceived and organized the world. In the conditions of southern Africa and northern America this colour syndrome acquired immediacy and relevance (Cell 4).

The novel exhibits the racial relationship between white farmers and their native workers. Apart from this she investigates the grounds of racial discrimination. When it came to the point, one never had a contact with natives, except in the master-servant relationship and they never knew them in their own lives as human beings.

In the above-mentioned text, picture of true racial discrimination has sketched, it is not on the bias on the basis of black and white but gender bias is very much prevalent in the novel. Due to Dick's illness Mary goes to farm but natives' revolts they don't want to work under a lady. The natives' bitterness might be ascribed to the fact that they would expect their master to be a man, not a woman, according to the conventions of the society.

The paper explains the hegemony coursed by the whites on the blacks in Rhodesia through racial discrimination in the novel *The Grass is singing*. The whites who practiced hegemony in this novel are Mary and in some places, Tony Marston and Charlie Slatter whereas Dick is an easy going man in that society. The whites colonized in order to educate and civilize the blacks but on seeing their land and women. They had been carried away by their selfish and egotistical nature. Also, the Europeans boast themselves as Whiteman's burden but all they did was dominating and discriminating the blacks on the basis of racial illogical discrimination. The whites never showed love toward the natives. They proclaimed themselves as the spreaders of good news

but their actions never reveal them like that. Mary, though an educated woman she didn't know to treat the natives. The racial discrimination can be found in many such incidents in the novel such as the use of racial offensive words, blind accusations, and hurtful treatment on physical appearances, excessive domineering acts and labeling the things to be associated with certain race. The Whites never show their humanity towards them and if they have shown the results would have been different.

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CULTURAL ECO-FEMINISM IN TEMSULA AO'S LABURNUM FOR MY HEAD

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The study of my paper deals with the aspects of Cultural Eco-feminism in TemsulaAo's Laburnum for My Head. The story explores the strong desire of the protagonist, Lentina who struggles to achieve her connection with nature due to the interference of patriarchal society. The study throws light on the subtle interrelationship of woman and nature. TemsulaAo portrays the deeper insight of nature into the world of woman to describe the significance of inner self which exist in the bond of immortality.

Eco-feminism is a branch of feminism that examines the connection between women and nature. It is also called as Ecological feminism. The term Eco-feminism or 'Eco-feminisme' was coined by French feminist, Francoise d'Eaubonne in her book, *Le Feminisme ou la Mort* in 1974 as part of her call to save the planet. It emphasise the relationship of nature and women in the patriarchal society, where the supremacy of social norms are subjugated over them. Eco-feminism focuses on the practices of domination within culture, racism, sexism, class oppression, and the exploitation of nature. It acknowledges that there is an association between the domination of women and disparagement of nature in the patriarchal society.

The heart of the paper concentrates on Cultural Eco-feminism which is one of the tropes of Eco-feminism. Cultural Eco-feminism encourages the intimate relationship of women and nature. Women have close association with nature because of their gender role which distinguished as nurturer and provider as like nature. TemsulaAo is an Indian English poet, scholar, novelist and ethnographer from Nagaland. She was born in October 1945 in Jorhat,

Assam. Her oeuvre includes five books of poetry, two books of short stories, a book of literary criticism and a book on her own culture. Her works have been translated into German, French, Assamese, Bengal and Hindi. Her writings reflect intense feeling of love, loss, despair, pain and loneliness. Her characters voice out the sufferings and choices of women in the patriarchal society. Her writings create awareness to the society about the violence, cultural loss and environmental degradation. She received the Nagaland Governor's Award for Distinction in Literature in 2009. She received the honorary Padma Shri Award in 2007. TemsulaAo received the Sahitya Akademi Award for her short story collection, *Laburnum for My Head* in 2013.

The story starts with an extraordinary happening of the nature which brings glorious remark to the vast expanse of the old cemetery which stood beyond both ornate and simple. A woman named, Lentina desired to plant laburnum bushes in her garden. She has always admired laburnum for its feminine gesture and humble characteristics. She says, "... they were not brazen like the gulmohars with their orange and dark pink blossoms. The way the laburnum flowers hung their heads earthward appeals to her because she attributed humility to the gesture." Lentina's admiration connects the world of woman and nature with the mere expression of femininity. Her desire for laburnum was considered as, 'unhealthy fetish' by her husband and children.

Lentina attempted several times to plant laburnum in her garden but her endeavor was agitated by her new gardener, some stray cows, and a worker from the health department. Her exertion to bring the

strange beauty of nature into the garden was shattered with the ill luck of heavy rain that flooded and washed away the entire garden except the full-grown trees. In the theoretical aspects of Cultural Eco-feminism, even rain a life giving source represents the image of male in the facet of mythological studies (Zeus is the god of rain and thunder in Greek mythology and Varuna is the god of rain in Hindu mythology). Lentina's new gardener, some stray cows, a worker from the health department and heavy rain symbolizes the dominant image of patriarchy that interfere the growth of nature and the desire of woman. TamsulaAo asserts the role of male-dominant society which obstructs Lentina's endeavor to plant laburnum.

Lentina's intense desire overpowered her yearning for laburnum which made her husband and children to talk openly in the family gathering. She was not able to understand her family's concern over her diminutive craving and she was hurt by their tactless behaviour. TamsulaAo states Lentina's emotion beautifully with the expression of feminine attributes. She says, "... (Lentina) was inwardly hurt by their seeming insensitivity to beauty around them." Lentina's ardent choice gave her hope to have a full-grown laburnum tree some day in her garden.

Lentina's husband was a respectable and prominent member of society. He died quietly with a sign of strange disease in his sleep. Lentina announced that she will accompany her husband on his last journey. Her bold decision on the burial day surprised everyone including herself. She sensed an impulse that urged her to join in the last rites of her husband at the graveyard where it's usually for men to take part. The delicate spirit of women-nature connection is brought with the powerful expression of Lentina's emotion. The author, TamsulaAo attempts to bring the connection of femininity with her character, Lentina and laburnum. Although Lentina, is drawn closely towards nature her morally signified ways of life made her to choose the path which represents the manifestation of femininity in the aspects of culture. The women-nature connection

helps to disclose the position of identity that has a strong affinity with nature.

TamsulaAo aesthetically traced Lentina's beautiful appeal to the sense of nature which appended the artistic impact of the story. When Lentina stood among the assortment of headstones, she cogitated on man's attempt to defy death with idealistic visionary on immortality, "... as if erecting these memorials would bring the dead back to life." The idea of laburnum tree on her grave as a headstone nurtured from her deep desire for finding self-fulfillment in relation with nature. TamsulaAo brings the experience of epiphanic sensation through her protagonist, Lentina who feels relieved with the companionship of nature. Lentina understood that she cannot confide her excitement to her relatives or children and decided to turn her attention towards her servants. She was particular to trust her driver, Babu who was a widower. She believes that her cook and gardener cannot help her because they have a family and secrets in families are intricate to conceal. Babu serves his mistress with love and obedience to fulfill her desire.

Her desire was interfered by her family, when she spotted a place for her burial. Driver Babu says, "... but madam, your place is already earmarked beside my master." This statement portrays the patriarchal dominance and the illicit obstruction of the society. The interference of human into nature's wishes is compared with the interference of man into woman's wishes and dreams. The rhetorical statement of Lentina, "Nonsense, it can go to whichever son goes first. My place is here ..." shows her initiation of vision which connects her with nature. Her confidence was slightly shattered, when she got diverse opinions from people to acquire the adjacent plot of the land. She struggled to find the right spot for her burial which will never be disturbed and pose problem to others. Lentina recalled her conversation with her husband, who advised her to invest in the inconspicuous plots which have future prospects. She patiently waited in the chaotic situation and acted enigmatically. She replied to

Babu with a glint in her eyes, “Be patient Babu, time will answer your question.”

Lentina’s desire was achieved when fate intervened and presented an opportunity. A man named, Khalong who was the son of her late husband’s friend came from a neighbouring village to pay his condolences. She noticed certain dejection in Khalong’s demeanour and found that he had bad financial situation as a result of his father’s prolonged illness. He told with the verge of tears, that he needs to sell his land adjoining to the cemetery. Lentina appeared excited and asked him to sell his land to her. Khalong was taken aback to sell his unsuitable land to Lentina. She explained him about her selfish motive to buy a plot for her burial and beautify the place with trees over her grave. Khalong was convinced and accepted his unexpected turn of fortune. Lentina found her spot for burial after a protracted exploration. She became the proud land owner of the land. Lentina feels liberated from the clutches of patriarchal culture. Babu, the ever-faithful friend treasured laburnum for his mistress. The instability in Lentina’s health was compared with the uncertainty in the growth of laburnum.

TemsulaAo states about the growing phase of humanity in the relationship of Lentina and Babu. Lentina treated Babu with civility and kindness but she always maintained a distance as master-servant relationship. The master-servant relationship was gradually broken down by showing her dependence on him to accomplish her desire. Babu served his mistress as a dutiful servant, then as a friend and finally as a confidant. The journey of Woman and Nature is connected with humanity. TemsulaAo skillfully sculptured the relationship of Lentina and Babu who serves the similar purpose of humanity as like woman and nature. This unusual bond of humanity between a strong-willed woman and her faithful servant was based on trust and loyalty.

After a long struggle her dream comes true, she found solace in the hands of nature which carried her

endearingly evermore, “... the humble Indian laburnum bush erupts in glory, with its blossoms of yellow mellow beauty.” Cultural Eco-feminism encourages the association of woman with nature because of their sensitivity to the sanctity and deprivation of the environment. People thought that it was an accident of nature but “the phenomenon stood out as a magnificent incongruity in the space where man tries to cling to a make –believe permanence wrenched from him by death.” Her self-fulfilling prophecy brought out by the sense of ecstasy towards nature proves her life as immortal.

Nature reflects the attributes of femininity as women holds the beautiful cadence of nature. The bond of woman and nature staged the spiritual element that stood as a pantomime of beauty against the cosmic forces like fate, destiny etc. This connection with nature emphasizes her sense of belonging. Nature is portrayed as the everlasting source of inspiration by the author TemsulaAo, who connects her character Lentina, with the pristine ambience of nature in the universe. Nature nourishes and flourishes every soul to find the true meaning of life which wafts the spirit of beauty in the eternal journey of peace.

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SCIENCE FICTION: A GENDERED GENRE?

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Science Fiction has occupied quite a significant place in modern literature. It can be defined as the genre that gives an insight into the world filled with science and technology, either in reality or imaginative. It includes concepts like time travel, journey to other planets, life in a parallel universe, a new disease and so on. All such concepts found in science fiction cannot be proven wrong because there is a fair chance for it to become true since it has scientific principles involved in it. Mostly the plot of science fiction has an idea which exists only in theory. The author uses his imaginative skill to build up a new universe of science and technology based on such theories. There is always a possibility for the theory to succeed or fail, but in either case it will be considered as one kind of invention. Most of the science fiction deals with that section of science and technology which is still not explored by scientists and this is where the imagination of the author comes in. On the lighter note science fiction can be defined as that kind of literature that is based on what is known and taken to the realm of the unknown. The definitions of science fiction given by John W. Campbell, Issac Asimov and Gerald Heard may help identify following characteristics:

- (a) Prophetic
- (b) Descriptive of the social impacts of science
- (c) Set in a novel, imaginative situation.

Science fiction is largely classified into two types:

- (a) Soft science fiction
- (b) Hard science fiction.

Soft science fiction involves soft science principles that may not be scientifically accurate. George Orwell's *Nineteen Eighty-Four* is a very good example of soft science fiction. Hard science fiction, on the other hand, focusses on accurate scientific principles. Robert A. Heinlein's *The Rolling Stones* is an example of hard science fiction.

A True Story by Lucian of Samosata, written during the second century AD, is often considered as the first novel in the genre of science fiction. When any kind of invention or discovery is made in science it is always associated with male being the discoverer or the inventor in most cases. No woman is expected or even guessed to be its inventor or discoverer. Similarly, when the term 'writer' is mentioned, by default it is associated with male. If the writer is a female the gender is highlighted (as woman writer) whereas it is not required when the writer is a male. The entire world is filled with sexist view and language. While taking into account the books under science fiction, it is found that most of its authors are male. Issac Asimov, Arthur C. Clarke, Robert A. Heinlein and H.G. Wells are some of the writers who quickly occupy the top most positions in this list. Only one or two female writers come into this list and such female intruders are seen with great contempt among the male writers. A good example is Mary Shelley. She was very much recognised for her works but still she was never considered a science fiction writer by that male writer society of her time. This was not only the case of Mary Shelley but also of all other women writers of that time.

In the earlier times there were very few fictions written by women. This was because women were not supposed to write and be more educated or successful than men. Naturally any genre was restricted for women. Science fiction too became a forbidden area for women. It is because science fiction is considered to be of the higher order. Science fiction needs great knowledge regarding science and technology and very great language skill that grips the attention of the readers till the end. Such knowledge and skill is never expected from a woman as she is always considered the weaker being, when compared to the male, who lacks all this knowledge. It is of great astonishment to this

male domain when one such female writer establishes her mark in literature because women are always related to familial aspects. Breaking away from such traditional image of woman and creating an intellectual work is never quickly accepted and recognised by male writers.

The following are the successful male writers in the genre of science fiction:

1. H.G.Wells (1866-1946) – His famous works are *The Time Machine* (1895), *The Invisible Man* (1897). He is often called as “Father of Science Fiction”.
2. Jules Gabriel Verne (1828-1905) – His famous novels are *Journey to the Center of the Earth* (1864), *Twenty Thousand Leagues Under the Sea* (1870), and *Around the World in Eighty Days* (1873). He is often called “Father of Science Fiction”.
3. John Wood Campbell Jr. (1910–1971) – He is the editor of the magazine *Analog Science Fiction and Fact*. Some of his famous works are *The Mightiest Machine* (1947) and *The Incredible Planet* (1949).
4. Issac Asimov (1920-1992) – His famous works include *Foundation* series, *Galactic* series, *Robotic* series and *Nightfall* (1964). He is one among “The Big Three”.
5. Sir Arthur Charles Clarke (1917-2008) – His famous works include *Against the Fall of Night* (1948), *The City and the Stars* (1956) and *Childhood's End* (1953). He is one among “The Big Three” along with Issac Asimov and Heinlein.

These are the writers who are readily recognised as science fiction writers. Most of the mentioned works are serialised in popular magazines and are also made into films. These writers are appreciated and seen with awe for their skill of writing and also for the intellectual concept that they have used in their works. Any concept in science always has the possibility of becoming true and these writers are taken up to the level of scientists for the scientific ideas that they put forth in their works. This scientific imagination involved in the plot of all these fictional works is considered

only to be available in male and not female. It is of no surprise when a male writer gives a wonderful science fiction whereas it is the opposite if the writer is a woman. The plot too revolves around a male and the storyline on its own creates a male universe.

The reason for the circulation of more number of male writers is because of the greater literacy among the male population during the earlier period. Women did not have much access to education and were mostly confined within their familial duties. Even today the literacy rate of women remains less when compared to that of the male. According to the survey taken up 2015 with regards to literacy rate globally, it has been recorded that 90% of the male population is educated and 82% of the female population are educated. If this is the case of this growing modern world then there is no doubt that the case is much worse in the earlier times.

Virginia Woolf gives an insight into such hardships of women for acquiring education and also the hardships of educated women in the earlier society in her work *A Room of One's Own*. According to her women neither had financial support or family support to take up education. And even if they did manage to get these two, no proper educational environmental support and accessories for provided for female just because they are female and not male. Time was also a major factor that stopped women from writing as they were totally occupied with familial duties. Women writers were not considered up to the mark of male writers. Most of the women writers of that time, and sometimes even today, want to be recognised as one with the society of male writers and this results in male pseudonyms. George Eliot is an example of one such women writers who wrote under male pseudonyms. Being a woman Mary Ann Evans had a hard time to publish her works. She was not accepted by the women writers' society of her time. And also she was not completely accepted by the writers' society of the male too. Being aloof was one factor that made her a successful writer. Women writers condemned her because she was brave and outspoken, which was not a good quality in woman. Male writers did not accept her because she was a woman. She was never given much importance in

the male circle of writers. Everybody celebrated her works before they knew George Eliot was a woman and there was a slight shock among the audience as well as the male writers on knowing the real identity of George Eliot.

This gender discrimination is applied to women writers of all genres and science fiction never becomes an exception in giving a hard time to female writers. Science, which is considered as an area where extra knowledge is needed, is never considered fit for women because they are considered less in intelligence when compared to the male section of the society. Women writers are not readily accepted and appreciated and there is a sense of contempt found when men see women coming forth to write. If by chance these women writers are recognised for their skills they are never considered one among the best, because the “best” category is always reserved for the male population of writers. Even though few women had made their mark in literature the number of recognised women writers is very less and there is always a constant struggle for women writers to become successful.

Writers like Mary Shelley had been in constant struggle to publish and establish themselves as a good writer. She was never recognised as one among the best writers in the earlier times for the only reason that she was a woman. But she is one among the great writers who had contributed a lot to literature. Science fiction will become handicapped if she had not given the best work of all time, *Frankenstein*, for it. It is for this major contribution that she has been named as the “Mother of Science Fiction”. It is impossible for any work to occupy the place of *Frankenstein* and the book has also given a new insight into the genre. Though Mary Shelly was recognised for her work and her contributions for literature there was always a contempt with which she was seen because she was a woman. If this is the case of white female writers then the case of black women writers is much worse because they face double oppression in terms of their gender and complexion. Being a black woman is itself a major task and being a successful black woman writer is much greater task than that. Octavia Butler, for example, has faced racial discrimination along with

gender discrimination. She is an example who proves that women can achieve great success as a writer in spite of all the hardships. Though science fiction has always been a male dominant field few women writers managed to establish themselves in it like Mary Shelley and Octavia Butler. Women managed to become a part of writers and eventually they became a part in science fiction too.

The following are the women writers who marked their place in the genre of science fiction:

1. Mary Wollstonecraft Shelley (1797-1851) – She is often called as “Mother of Science Fiction”. *Frankenstein* and *The Last Man* are science fictions among her numerous collection of literary works.
2. Alice Bradley Sheldon (1915-1987) – She wrote under the pen name James Tiptree Jr. Her famous works include *Up the Walls of the World* (1978), “Love Is the Plan the Plan Is Death”, “The Screwfly Solution” and “The Women Men Don't See”.
3. Ursula Kroeber Le Guin (1929-2018) – Known for her work *The Left Hand of Darkness*. She broke all the traditional conventions of science fiction in this work.
4. Octavia Estelle Butler (1947-2006) – Her famous works include the collection *Blood child and Other Stories* (1995), *Pattern master* (1976), *Survivor* (1978).
5. Anne Inez McCaffrey (1926-2011) – Her famous works are *Dragonriders of Pern* and *The White Dragon* (1978).

All the above writers have created a place for themselves in this male dominant field of literature. Even though they had made a mark these writers would have been considered as only writers and not as science fiction writers in the earlier times. Many of the above mentioned writers still remain unrecognised. This is because science is a place of great intelligence which is always found lacking in the female. All of the above writers had made a change in the male universe of science fiction with their skill and intelligence but still they are looked down because they are women.

True knowledge and skill do not have upper hand over gender. It is because of this few women writers used male pen names, so that their identity as a woman remains hidden to the world where being a male is celebrated more than being a female. One of the reasons that restricted the growth of female writers is the gender discrimination. Such women do not come out of this 'female'ness that they assume for themselves and do not allow other women to come out of it too. They believe that being a woman is true only when they accept that they are under and should be under the male. This is the reason that character traits like lamentation, tears, sacrifice, weakness and much more are often associated with women while character traits like bravery, physical strength, power and much more are associated with male.

Male writers have had greater opportunities in every field whereas that was not the case for female writers. They are free to write anything and everything, whether it is celebrated or not. But when a woman comes up with her work they are assumed to be lacking in ideas, be it writing or anything else. This is very clearly explained by Virginia Woolf in her *A Room of One's Own*. She gives a metaphor of a fish going into hiding when disturbed by something. The fish here refers to the ideas conceived by women to write. As soon as a woman gets the idea to write she is disturbed by the patriarchal society which sends back the idea (the fish) into hiding. Thus when the concept that blooms up is lost the final desire of becoming a writer is also lost for a woman. The desire to become a writer was not allowed for women in the first place.

Every writer, be it a male or female, have their own package of hardships to be faced to become a successful writer. The economic background, the family background and the interests of the person had greater influence on helping the person become successful. Money becomes a major role to help the writer publish his or her works. In the case of male writers the family might be willing to spend more. This is not the same in the case of female writers. No family readily comes forth to invest money in

their success of the daughter of the family because the success is highly doubtful since the person is a woman. The next aspect of importance is the family background of the writer. If any one of the parent of the writer was a well-recognised persona in any field, the writer may get recognition of a writer. These aspects prevent a woman from becoming successful in their field of interest. The same is the case for woman who wishes to become writers too. This may not be the case in the present age but this was the world in which people lived in earlier times.

Science fiction is a very special genre which involves greater skill in writing and greater minds to process different ideas which has greater part of science in it. To get great ideas in science a person must be educated in that field so as to be aware of the theories and its implications in the world. Education becomes the key aspect for science and this was given to male population rather than the female population. Science and technology remains a complex but interesting field. Men have easier access to science, in the case of experiments, because of their physical strength which is lack in women. Science and technology remains opened to men more when compared to its openness towards women. Women are never considered fit to work in laboratories or to take up an experiment in a far off land. Women were considered weaker in mind and so the complications of science and technology was kept away from women. Women were not given a chance to exhibit their skills and knowledge in this field and hence science and technology obviously became a male-dominated field. Since science and technology was largely occupied by male its offspring, science fiction, was eventually begun and taken up by men. Men were aware of the scientific theories and practices more and hence science fiction was created largely by men where these theories played a larger role. If women had to take up science fiction, their ideas were entirely dependent on their imagination which was devoid of the actual scientific theories and practices. This led the genre of science fiction to be male dominant one.

HISTORIOGRAPHIC METAFICTION IN SALMAN RUSHDIE'S *SHAME*

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Abstract

The purpose of the present research paper is an attempt to study Salman Rushdie's Shame, which is a postmodern historical novel and can be labeled as a Historiographic Metafiction. The research paper will argue that Rushdie's Shame can be read as subversive text that problematizes the boundary between history and fiction, and questions the monology and claim to objectivity of historical representation. For instance, in this text Salman Rushdie explores the history of Pakistan's politics from his point of view, which disrupts the historical realism of Pakistan's Politics.

Keywords: postmodernism, historiographic metafiction, history.

Shame is “a type of modern-day fairy-ale,” shows its narrator. Rushdie brings out in his magic realist *Shame*, written in a fairy tale manner, his satire and criticism towards the oppressive rule of Pakistani political and military leaders and the injury they provide to the emergence of democracy in the country, and at the identical time, he elaborates on the shut relationship between *Shame* and violence.

The novel depicts the life of its hero, Omar Khayyam Shakil, who bears the identical name as the Persian poet and thru Omar Khayyam; it explores the lives of two families who take an energetic position in the country wide politics. There are two countries, real and fictional, occupying the identical space, or almost the same space. My story, my fictional united states of America exists, like myself, at a moderate attitude to reality. The reader, however, is expected to know that in the back of the imaginary country as the putting of the novel is Pakistan, as it is implied by means of the narrator's playwithphrases through which he creates a supposed confusion. Rushdie, in this way, makes it viable to insert historical activities and personages into the fairy-tale narrative of the novel, mixing them with fictional characters to project the truth-value of these historical “facts” and to create choice versions of them.

The “real” Pakistan gives the creator the chance to reflect the recent political history of the country. Rushdie refers to the political occasions of

the period such as the division of India after Independence to permit for the formation of Pakistan as a separate independent us of a in 1956, the 1971 struggle over Bangladeshi Independence and the following secession of Bangladesh, and the execution of Bhutto in 1979; and he also inserts real political figures of the time as his characters but below exceptional names.

Thus, Iskander Harappa stands for Zulfikar Ali Bhutto, who managed to resume civilian rule after the succession of East Pakistan, whilst General Raza Hyder stands for General Ziya ul-Haq, who deposed Zulfikar Ali Bhutto and sentenced him to death, and so became the country's 1/3 navy president. Amongst the different key allegorical figures in the novel, President Shaggy Dog mirrors the martial regulation administrator General Agha Mohammad Yahya Khan. Sheikh Bismillah caricatures the popular Bengali leader and first prime minister of Bangladesh, Sheikh Mujib.

However, Rushdie handles the historic fabric in the magic realist narrative of the novel with a self-reflexive narrator, which points to the construct of historic facts at the identical time. Thus, *Shame* can be read as historiographic metafiction. The narrator stands “at a mild angle to reality” to mirror critically, in a satirical tone, and so does the “fictional” Pakistan to allow allegorical readings. Unlike the other novels that have been analyzed in this thesis, *Shame* does not insert a historical determine into the fictional world of the text

directly, which forces the reader to method them symbolically.

Shame adopts a focus concentrated on the tyrannical and repressive nature of the regimes of the Pakistani elite, wherein democracy has no place and violence reigns. As an act of remonstrance against the autocratic establishment of a postcolonial nation it is a significant postcolonial text. This novel is the author's stringent appraisal of the social and political situation in Pakistan despite the textual disclaimer:

The reference to the Rubaiyat of Omar Khayyam points to Rushdie's view of the hybrid experience being one filled with possibilities. The book opens in the fabulist mode but history begins to assume centre stage. Arbitrary selections of facts from official history find their way into the text. Gen. Raza Hyder who ultimately becomes president-dictator of his country, is a commentary on Gen. Mohammed Zia ul-Haq. The character of the rich landlord and playboy, Iskander Harappa is a caricature of Zulfikar Ali Bhutto. He enjoys a successful reign as Prime Minister until he is overthrown by Raza Hyder and eventually executed after a mock trial for the murder of a relative.

The narrative focuses on the careers, contentions and corruption of these two rivals in the political arena. He opines that while Saleem Sinai endeavours to encompass multitudes, the likes of Bhutto and Zia only downgrade events to their own dimension. The novel opens in the remote town of Q with the death of old Mr. Shakil, a widower who has raised his three daughters - Chhunni, Munnee and Bunny – in captivity. After the death of their father the three girls realise that he has left them bankrupt.

In defiance against the inflexible strictures with which they have been raised, they host a party. Their invitees are primarily the imperialists. That single night of hedonism results in one of them is getting pregnant. The pregnancy in turn, leads to their self-imposed confinement which extends for over half a century. Their captivity cements such strong bonds of intimacy and solidarity between them, that in their attempt to spare the illegitimate child public

Shame, each of the three sisters displays symptoms of pregnancy.

The paternity and maternity of Omar and his brother Babar is disclosed neither to the children of this strange triune motherhood, nor the reader. This motif of confused parentage whereby Rushdie problematizes identity is prefigured in Omar has an imperialist for a father, and inherits the colonial legacy as well. He is conceived as a result of a union between the departing imperialists and the Muslims. This echoes the formation of Pakistan.

Omar later conceives of his tutor Eduardo Rodrigues as a father figure. This uncertain parentage splits the consciousness of the character that is then deprived of a fixed core and identity. Ignorance of parentage subverts the attempt to build an integrated sense of self or nationality. In the face of their complicated and ambiguous origins, the characters have to grapple with issues of identity and history.

Shame condemns acquiescence and quiescence in the face of tyranny. They insist upon political engagement and social accountability. Rushdie emphasises the need for "books that draw new and better maps of reality, and make new languages with which we can understand the world". His best work manages to accomplish just this.

Thus in this novel Shame, the decentralizing of the extremely good historic figures in history is carried out by way of the writer this time by way of skill of rewriting the current political history of Pakistan through the views of his peripheral characters. The records of Pakistan is instructed simultaneously with the testimonies of the human beings who are victims of past activities and the tyranny of the political personages who Rushdie satirizes in the novel. In Rushdie's counter-narrative the individual performs an active function and vies for the centre, and his/her voice is in struggle with that of the dominant. Therefore, the monolithic discourse of history can be opened to multivocality in Rushdie's Shame.

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THEME OF OPPRESSION AND MARGINALIZATION OF WOMEN IN GIRISH KARNAD'S *NAGAMANDALA*

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Abstract

*“When men are oppressed, it’s a tragedy
When women are oppressed, it’s a tradition”.*

-Letty Cotin Pogrebin

As a tradition Karnad significantly portrays the oppression of women by using the mythical beliefs in his famous drama “NAGA- MANDALA”. Rani, the only pampered princess to her parents, was born with silver spoon, but after her marriage to Appanna her life was stuffed into the pit of oppression, suffering and silence. Being a woman is not much easy. From mythical period to contemporary days every women have been oppressed under the handcuff of men. Rani, the heroine of the popular drama was not exempted from these norms. Though she was innocent, she accepted and digested all those exasperated and heinous act of Appanna. Unexpectedly pouring the love root juice into the snake burrow brings changes to her life. In the life of Rani, night brings pleasant moment with Naga, whereas day brings unpleasant with Appanna. This drama artistically portrays how the women in our society lead their life before and after marriage.

Rani made herself as a puppet in the hands of both Naga and Appanna. She tucks all her desires for the sake of building good name to her husband. . Even in mythical period, women were entangled and perplexed in the clings of men. Rani, is like a tender bud girl getting such a rotten husband like Appanna. She believes that there is no point of sitting silent like a stone image. At end she proves her chastity by swearing the king cobra in her hand. The major theme present in this drama is sufferings, silence and oppressions of women in patriarchal society.

Girish Ragunath Karnad a gifted Indian playwright, actor, film director, Rhodes Scholar and writer in Kannada. He was one of the predominant actor in South Indian cinema and a cheerful actor in Bollywood, He was rise himself as a playwright after 1960s. He also won the JNANPITH AWARD in the year 1998, the highest literary honor conferred in India. Some of his notable works are Tuglaq, Taledanda, Yayati, Hayavadana, Cheluvu etc. He also won Indian honorary awards like PADMA SHRI, PADMA BHUSHAN, and SAHITYA ACADEMY etc. In cine field he won many national film awards. Girish karnad wrote the play Naga-Mandala in 1987-88. His creative genius were laid in taking the fragments of historical and mythical experience and fusing them into a forceful statement. Karnad links the past and present by using the “grammar of literary archetype”. He brings realism in drama by showing how the woman after her marriage was dumped under the control of her husband. The title of the play is not the name of the human character, but it is a snake. The play

revolves around the relationship between the woman and a serpent “NAGA”. This play is based on a folk tale we could observe that the serpent plays an important role than any other character.

The play Naga-Mandala is based on the two oral stories from Karnataka that the playwright Karnad heard from his mentor and his friend, Professor and prominent writer A.K.Ramanujan. Karnad through his famous play disclose the exploitation and oppression of an Indian woman after her marriage life. He also beautifully explains how myths display the fears of men in society thus inherently patriarchal in order to control and suppress the action of women. The play is based on the rural setting where myth and historical beliefs were taken into consideration. Myth plays a very significant role in human psychology and Indian society from its beginning as a religious narrative to its contemporary time. Myth is one of the principle roots of drama. The origin of the myth is as old as that of human civilization. Myth stands for something false, fictitious and far removed from

reality and history. The term myth was greatly used as a literary device. By great writers like Valmiki, Vyasa, Homer and Virgil through their scriptural texts they present the heroic exploits of their protagonists. Myth symbolizes an incessant conflict between the forces of good and evil. Through this drama Karnad clearly explains "How marriage comes under patriarchal institution that has always been unfair and dissatisfied to women". Karnad play is full of symbolism and mythical beliefs, which shows the unequal nature of Indian society and how the women feels and stuffed by patriarchal norms.

**"When men are oppressed, it's a tragedy
When women are oppressed, it's a tradition".**

– Letty Cottin Pogrebin

Rani a protagonist of this drama, a young girl, her name doesn't matter but she was an only daughter to her parents. Her beauty shows, she was a Queen of the whole wide world. Queen of the long tresses like a black king cobra such a fairly woman had ever seen in this world. Rani lived with her parent until she reached womanhood. Then, as a custom in Indian tradition, she was married to a young man named, Appanna. He was a rich man and his parents were died. Rani was a pampered daughter to her parents. She doesn't know anything about the life after marriage except her lovable parents and cooking. After came to her laws house she was perplexed and isolated without knowing any neighbours. Appanna a rotten like husband get a tender bud like wife. From the day one he came to his house only for lunch and spent rest of his time in his concubine house. This shows she was marginalized at the first step of her marriage life. She neither says a single independent word nor do any actions against her husband. This routine continued for many days she doesn't know what happening, stands perplexed. She cannot even weep. She goes and sits in a corner of her room. Rani's emotional and sexual needs are not being met, she suppresses her urges and this suppression is meant to display how women are not able to claim their needs. She talks to herself in distinctly; in these

distinct words Karnad uses many symbols like eagle carries Rani to her parents across the seas. Appanna by his exasperated behaviors stuffed Rani like a caged birds in a lonely house. He doesn't like idle chatter. He spoke not a syllable more than required. Rani was isolated and her life was stuffed into the pit of oppression, suffering and silence. Being a woman after marriage is like standing in a fire cage. We neither escape nor survive our self from a fire like patriarchal society. From mythical period to contemporary days every women have to been oppressed and subjugate under the handcuff of man in any point of life.

It is Kurudavva [a blind woman] brings light in Ranis darken world. Rani was willing to do anything to win the love of her husband. Kurudavva offers her a mystical love root which if she feeds Appanna and once he smells he won't go sniffing after that bitch and being completely devoted to her husband. While cooking the root, the food takes a horrible red colour and she disposes of it in a nearby ant hill where a Naga drinks it. Naga by in taking the love root juice, instantly falls in love with Rani, As we know a cobra can assume any form it likes. That night, it entered the house through the bathroom drain and took the shape of Appanna. Rani dazed at Nagas visit during the night time. She believes that it was Appanna and she was perplexed, looks at him dumbfounded. Naga at night praises her long hair and talk's lot about her parents and listen to her attentively. Naga mesmerizes her by throwing charming words on Rani's physical beauty. He also fulfills Ranis sexual needs and soon she falls in love with Naga. She often get confused in behaviors between the Appanna she sees at noon, who ignored her and leaves for his mistress, and the Naga at night who treats her with care and offering sexual pleasure to her. Anyhow, as a mantra for Indian woman she didn't question her husband for his riddling behavior. She must obey whatever she was told by her husband or any other male. In this position the women are seen only as an object to fulfill the desires and not as a human being by giving her equal rights.

Soon, Rani becomes pregnant which makes Appanna furious. When he came to know and calls her as a harlot she says that he was responsible for her child. She was crestfallen at his accusation. She became anguished at his accusation. She was taken to the village panchayat to prove her chastity. She must undergo the chastity test to prove her innocence. Nobody in a village come forward to rescue Rani. She wants to prove her chastity by put her hand in a snake burrow. If the snake would not bite her, she was pure and if guilty of adultery, she would be poisoned by the King Cobra. The Naga, goes into the snake burrow and makes an umbrella with his hood over her head and moves over her shoulder to make a garland. In a ironic situation, her fidelity comes to true and she proves to be a faithful wife. Panchayat declares that Rani is not only equal to righteous woman but is beyond to human beings, in fact a goddess. Appanna realizes and begs for forgiveness and reconcile with Rani. At end she emerges victorious from the public trial, by the same public trial that was meant to be condemning her. Karnad gave multiple ends to this drama that talk of the fate of the snake. Through this play, we can see that women were forced to entangle in the patriarchal society and exploitative in nature. In every women life, after their marriage to the

unknown person their life was changed to any cast of unexpected level. They have to face many conundrums to live in this patriarchal society.

The story may be over but the women who are living under the patriarchal society didn't get rid off those things. In this drama, the mythical elements of an Indian culture have been exploited by the dramatist to portray the socio- cultural problems and evils of the society. The end of the play is not bounded within the Indian Orthodoxy and Hindu philosophical element. The main context is a suffering and marginalization of an Indian woman who seeks her husband to fulfill her desires and aspirations.

From this I conclude with, **“Man can revolt against anything but he cannot accept the same from women.”** Karnad majestically displays that being **SILENT** and **SURRENDER** is the real strength of an Indian women.

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LANGUAGE LEARNING STRATEGIES ON ESL LEARNERS: AN ANALYTICAL REVIEW

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Abstract

Learner strategies have been an indispensable part of second language learning ever since it was discussed in the early 1970s. A number of studies highlight crucial developments on learning strategies, as well as show the impact of learner strategies on the ESL learners. According to Rebecca L. Oxford (2001) learning strategies refer to “operations employed by the learner to aid the acquisition, storage, retrieval and use of information, specific actions taken by the learner to make learning easier, faster, more enjoyable, more self-directed, more effective and more transferable to new situations”. This is possibly one of the comprehensive definitions that touch upon almost all the specific points required to know about learning strategies. This paper aims to study and review ‘Language Learning Strategies’ and their impact on second language learners. It attempts consider the various strategies adopted by the learners. It also attempts to review some of the common and important strategies typical of producing positive impact on the learners. At the same time, this paper attempts to categorize strategies under various heads. Besides, it highlights the roles of teachers, learners roles of the factors affecting strategy use, and implications for Strategy Based Instruction.

Introduction

Learner strategies have been an indispensable part of second language learning ever since it was discussed in the early 1970s. A number of studies highlight crucial developments on learning strategies, as well as show the impact of learner strategies on the ESL learners. According to Rebecca L. Oxford (2001) learning strategies refer to “operations employed by the learner to aid the acquisition, storage, retrieval and use of information, specific actions taken by the learner to make learning easier, faster, more enjoyable, more self-directed, more effective and more transferable to new situations”. This is possibly one of the comprehensive definitions that touch upon almost all the specific points required to know about learning strategies.

This paper aims to study and review ‘Language Learning Strategies’ and their impact on second language learners. It attempts consider the various

strategies adopted by the learners. It also attempts to review some of the common and important strategies typical of producing positive impact on the learners. At the same time, this paper attempts to categorize strategies under various heads. Besides, it highlights the roles of teachers, learners roles of the factors affecting strategy use, and implications for Strategy Based Instruction

Research on Language Learning Strategies

The relationship between strategie use and language proficiency have been discussed in many studies such as (O Malley and Chamot (1990), Cohen (1997) It was from this angle, ‘Strategy Based Instruction’ research has began to give new sights on learner strategies. Many studies focused on how the ‘learner strategies’ assisted learners to enhance second language acquisition. The following are some of the crucial studies on language learning strategies, Hosenfeld (1977) studied on how

successful language learners used more strategies rather than less successful learners. Rubin (1975) studied on learner strategies and developed a list of strategies used by good L2 learners. Lavine and Oxford (1990) highlighted that orchestration and creativity traits of more effective learners. Chamot, Kupper (1989) and Cohen (1990) emphasized the strategy training or learner training. Oxford and Crookal (1989) showed that cognitive and metacognitive strategies are often used together.

Types of Language Learning Strategies

As there was a development on learning strategies categorization of strategies under certain common types was a major requirement for both researchers and teachers. Rebecca L. Oxford (2001) discusses different types of strategies. Namely cognitive strategies, mnemonic strategies, metacognitive strategies, compensatory strategies and affective strategies. Cognitive strategies refer to the 'mental cognition' of the mind which allows the learner to make associations between new and already known information. Hence it involves skills like analyzing, guessing from the context, reorganization of information and so on. The second type, are mnemonic strategies, which deal with how learners remember information is an orderly new string. It could be done by remembering rhyming sounds, or by body movement (total physical response). The third type are metacognitive strategies, that include a number of other types, These strategies facilitate learners to manage themselves as learners, and also to know the learning process, so that they could develop their skill as learners. The fourth type may be categorized as compensatory strategies. These strategies, assist the learners to acquire 'missing knowledge' for instance, circumlocution and gesturing to support meaning in a communication context and the fifth type may be categorized as affective strategies, this is nothing but related to the learners emotions or feelings, such as anxiety, anger, satisfaction, or negative attitudes. Hence, learners are required to deal with these common problems as they performed a learning task. For

instanceself talk, visualization of success etc are suggested in many studies to deal with the said feelings of learners.

Role of Teachers

The role of the teacher in a Strategies Based Instruction class is that of a facilitator or instructor who points out how to go about doing things for the learners to perform a given task in the classroom context.

Role of Learners

Strategy Based Instruction classroom is the one where the role of learner is more dominant as a participative learner.

Flexibility of Learner Strategies

Another point to be noted is that the learner strategies are flexible. Therefore the learners have independent choices to choose the strategies that they may require or to choose and employ the strategies that come naturally for them or with which they are comfortable.

Factors Affecting Strategies

There are a number of factors influencing strategy use. The following are some of the commonest factors, age, gender, learning styles, teacher expectations, individual differences among the learners and motivation level.

Implications

The implications of language learning strategies research, do present two, crucial areas/issues. At first, the teachers need to create awareness among ESL learners about the advantages of learner strategies. Secondly, the teachers and practitioners need to find out ways and means to teach strategies effectively for the learners.

Conclusion

Thus, language learning strategies used in a second language classroom not only assist the learners to learn new learning styles but also provide new insights in terms of self-learning, learner autonomy

and successful learning methods. Further, it is recommended that if new or innovative teaching methods are created to impart language learning strategies, Strategy Based Instruction would revive new avenues of learning in second language acquisition.

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TEACHING ENGLISH WITH FORMAL CONTEXT THROUGH LITERATURE

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The use of literature in an English classroom setup is delightful. The aim of this article is to provide some valuable knowledge on how to make English language interesting while teaching literature. This article also displays literature as a tool for learning a language.

The word 'literature' means, as John McRae (1994) distinguishes between literature with a capital L, which is classical texts. The classical texts can be of Shakespeare's Hamlet, Macbeth, etc and works of Homer, Ovid and other writers, who wrote epics, lyrics, tragedies, comedies and other literary forms and terms. On the other hand, McRae brings literature with a small l, which refers to popular dramas, fictions, lyrics and plays.

On a broader note, literature can be understood that any literary texts that reflect different aspects of society. Undoubtedly, literature is an art. Though it depicts different aspects of society, it still remains as an art. Certain types of literature like short stories, poems, novels, dramas, etc can be used in ELT classroom. There are several reasons, why one needs to use literature in a language classroom.

Firstly and most importantly, literature texts help learners to practice four skills of the language – speaking, reading, writing and listening. The learners will gain many vocabularies, as they read and listen the literary texts. In addition to that, reading the literary texts also makes the reader strong in lexicons. This will be advantageous to develop their pronunciation and the use of words aptly. When the learners learn literary texts, they not only overhaul vocabularies alone, but also the languages that are used for specific purposes.

Secondly, literature texts help learners to comprehend different cultures and customs practiced in different areas all over the world. They

will be enlightened by contemporary themes, though they are familiar with usual themes like love, war, revenge, etc. In addition to that, they also understand different histories, traditions and social norms. They also get to know the hierarchical political structures. Undoubtedly, it provides a unique understanding of the target language.

Thirdly, the use of literature texts in ELT classrooms make the learners interesting. They will not be bored by the monotonous voice of the facilitator and teaching method. Literature texts contribute fresh hands-on experiences. Audio, movies, music will enhance the interest of learning a language.

Finally, certain literary texts unquestionably develop their level of confidence in shaping the life of the readers. They come to know their own hidden unnoticed talents. They will inexorably be inspired with some heroes of certain literary texts, which may transform their lives drastically. Learning life lessons from Shakespeare's Hamlet, Othello are inevitable. Hence, using literary texts in a language classroom is worth a shot.

To make all the above-mentioned statements true, as language facilitators may have to use certain approaches. Considering students' interest and levels, the facilitator must choose that suits them. Also examining their age, hobbies and their socioeconomic background, the facilitator needs to choose the apt text. Involving the students in discussion will also be a great tool to enhance confidence and participation.

The purpose of this article is to expound the ways to communicate in a formal setup using literature texts. There are other areas to be thrived, like informal, neutral, etc. However this article concentrates only on the formal setup. To inspect

this particular structure, five concepts are used. The setting of this formal structure, topic to be discussed, social relationship of the structure, the attitude of the person, and the language to be used.

The formal structure setup is assumed. The setting of this formal structure is the principal's room. The topic that has to be discussed is an important official matter. The person who comes there to converse with the principal is the head of the department. This clarifies the social relationship between the principal and the head of the department. The attitude of the speakers in a formal setup must be very serious. The language of the speaker should be polite and humble.

In the principal's room, it is always a formal setup, because the word 'principal' mostly related to academic purposes. Once in a great while discussions would be in an informal setup. The topic is to discuss official matters. Let it be hiring new faculties. To discuss this, the head of the department of any major, is proposed to meet the principal of that particular institution.

The social relationship between the principal and the head of the department is noticed. This must be noted in a formal setup since the language varies in other various setups. The attitude of the head of the department must be serious in a formal setup. It cannot be relaxed or light hearted, or even being neutral, being without any feeling.

In a formal setup, most importantly the language must be polite and humble. For an instance, in order to express gratitude, in a formal setup it has to be "It's so kind of you, Sir/Madam". It just cannot be 'thanks' or just 'thanks a lot'. It is even better to express in this way – "I'm immensely grateful to you, Sir/Madam"

There are many ways to teach this in a language classroom. Using the best literary texts that expresses the same atmosphere could be the way to teach this setup. However, finding the exact setup is impractical. The other possible way is to use some

literary terms and forms. Dramatizing it according to our own convenience is another finest idea to inculcate. While doing it, the facilitators must consider student's interests, availability and their capacity.

SETTING	PRINCIPAL'S ROOM
TOPIC	OFFICIAL MATTERS
SOCIAL RELATIONSHIP	HEAD OF THE DEPARTMENT
ATTITUDE	VERY SERIOUS
LANGUAGE	'IT'S SO KIND OF YOU'

The above table clarifies the formal setup that has to be taught in a language classroom. Numerous other ways explain various other different structures. This is just a sample of how English can be taught in a language classroom through literature.

Teaching literature in a language classroom is thus made interesting to the learners. They gain many techniques of English language. Furthermore, they will be interested to study many other literary texts on their own.

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GEMMA HARTLEY'S *FED UP. NAVIGATING AND REDEFINING EMOTIONAL LABOR FOR GOOD*: A BEAUVOIRIAN PERSPECTIVE

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Abstract

The paper intends to investigate the interaction of sensibilities of the nonfiction work written by Gemma Hartley, fed up, using the everyday experiences' conversations of the writer with empirical literature and observational perspective. A Beauvoirian lens which considers transcendence critical to liberty over satisfaction of necessities becomes crucial in the age where the roles of gender reinforce themselves. It is crucial to understand the usage of the terms, "the man" and "the woman", imply the typical manifestation of masculine and feminine ideals in lived bodies. The term immanence is used in a Beauvoirian context of divinization of the woman with her staying at home carrying the emotional load. Transcendence, an antithesis to immanence, is critical for liberation because it aims to surpass the mundaneness irrespective of divinization. The study also aims to explore the scope of Literary production on the subject of emotional labour which seeks social change. Social change, from a Literary perspective, requires the expression of sensibilities that are adequate to understand the institutional issues within the societal framework.

Keywords: Emotional Labour, Gender, Immanence, Practical non-fiction, Transcendence, Liberation

"She often does both: she frees herself from her lover through work, and escapes work thanks to her lover; but then she experiences the double servitude of a job and masculine protection. For the married woman, her salary usually only means extra income; for the 'woman who is helped' it is the man's protection that seems inessential; but neither woman buys total independence through her own efforts." – Simone De Beauvoir (738, 739)

Literature as opposed to literature is 'organized violence on everyday speech' said the Russian Critic Roman Jakobson (Eagleton 2). As a non-fiction, *fed up* cannot be understood in the framework that is usually meant for fiction. It does not even fit in the framework of literary non-fiction as it could be boiled down largely to the genre of Practical non-fiction. A standpoint in practical non-fiction, as in Literary criticism, as a whole is a 'significant construction' that is 'persuasively communicated' (Williams 274).

A Beauvoirian perspective that assumes a lens of power relations to everyday speech, as well as, emphasizing the importance of transcendence when

it scrutinizes fiction and empirical literature on gender, sociology and anthropology, comes at a crucial point where rebellion has been trying to make its peace with resilience. It is critical to understand how old the issue is, and the fact it has not failed to make an appearance in Austen's novel *Persuasion*. When Captain Wentworth, a naval officer, makes it clear that he would not have any woman on board on a ship because such an environment will not provide any comfort for women, his sister, Mrs. Croft bursts out with her disregard for immanence and the need for transcendence: "I hate to hear you talking so like a gentleman that as if women were fine ladies, instead of rational creatures. We none of us expect to be in smooth water all our days" (Austen 72).

Being a non-fiction about emotional labour performed by women, especially married woman, *fed up. Navigating and redefining emotional labor for good* aims to explore ways to work towards gender equality of domesticity by suggesting men should participate in emotional labour. Engels argued that the family is a 'compound of domestic strife and sentimentality' and that the family guarantees serfdom and concealed domestic slavery which has extended to the bourgeoisie. But such

argument fails to provide the organic perspective as provided by Beauvoir's existential standpoint. The role of women, economically and socially speaking, shall not be confined to the reproduction that has aided cheap labour for production. The suppression of emotions that exempts the man from feeling its burden lets him achieve transcendence by surpassing everyday monotony.

Gemma Hartley's description of women being fed up because they have to manage almost everything that is critical to the running of household, while being recognized less, raises serious questions about economic independence and the fact that it failed to provide transcendence. She expresses her frustrations in her book that she curbs her own emotions to keep the lives of their family members running smoothly and fight-free (Hartley 4)

Transcendence from an isolated perspective of an individual is experienced by Gemma Hartley when she assumes herself reigning superiority as she manages everything from the interpersonal relations of her husband to the kids' education while also having a job (Hartley 6). Beauvoir argues that man seeks transcendence not by nurturing lives but by risking his life in warrior expeditions (Beauvoir 76), and such transcendence provides him the advantage which involves, and is aided by, making woman the Other. So, the need of socially approved transcendence arises and the fact that it has been showered societally towards traits that are nurtured for the masculine.

While this might be the question that a gender studies student or an anthropologist or a sociologist aims to speculate, the question of what exactly does this cater to literary study arises. Hartley's description of the emotional labour, with which she is involved, is more than 'organized violence on every day speech.' It invokes sensibilities of consciousness raising; it is a description of mechanical chaos (emotional turmoil and management of the woman) that has been met with resilience since prehistoric times. Her perspectives when they interact with Fiction and empirical

literature liken the sensibilities of a woman in global north who has come close like few others in recognizing the emotional labour not just of white women but also the woman of color.

A Beauvoirian lens helps us to understand if the transcendence is sought within such double lives of working home makers and if yes, has transcendence has brought out liberation of woman. Gendered images having crept into the consciousness does not get better with the rise of capitalism. Beauvoir's perspective of 'capitalism' is also essential to the understanding of 'emotional labour' for the growth of the former depends upon the latter which is encompassed by a plethora of feminine traits that are nurtured throughout one's life. Traits like pleasing the privileged, caring for them out of no self-interest, empathy etc are nurtured within the woman and are needed in the consumption driven bourgeois economy. Beauvoir argues that the bourgeoisie girls of the nineteenth century were barely consulted when they were to get married (Beauvoir 453), and marriage was the only way for the woman to be integrated into the group. Emotional labour starts while the woman suppresses her emotions in her attempts to meet the bourgeoisie expectations. The emotional labour involved being a 'skilled carer' is not the only skill that is involved in woman; it is also the suppression of one's emotions to tolerate disgusting things being done to oneself. For instance, in Zola's novel, *Piping Hot* when Josser and meets with a potential husband, she does not succeed in getting his hand, and her mother, Mme Josserand is angry and advises her that she should not hesitate behind the door dealings if she wants to secure a good husband. Mme Josserand condemns her daughter for not agreeing to kiss her suitor thereby driving him away (Zola 41). While the woman is asked to think a step ahead in making relationships work as she is dependent on that skill for a thriving social life, the man on the other hand claims his sovereignty by not succumbing to such worries or needs.

... boys are encouraged to be unattached and aloof ... Girls become communal, are

emotionally intelligent, and know how to forge bonds – behaviours that are discouraged in adolescent boys ... [girls are] Thoughtful of others' needs but low maintenance with their own (Hartley 35)

Hothschild argues that liberal views of men ensuring basic rights of woman are supposed to be something for which the women in their families must owe their gratitude, even if both the genders are professionally successful (Cited in Hartley 16). While Gemma Hartley affirms that her husband strives to be a better feminist each and every day, the fact which worries her is that emotional labour for her husband is something that should be awarded while a wife, for such a husband, must owe gratitude. She narrates an incident when she asks her unemployed husband to do some chores only to find at the end of the day he has gone for his bike ride while she had to clean up the mess (Hartley 28, 29). Emotional labour, she argues, is not confined to the physical activity of chores. It is an act of worrying about what would happen had the harmony been disturbed, most of all, for the innocent children of the family.

Speaking from a social perspective, the masculine gender is rewarded transcendence through gratitude just for being a normal human being who does not prevent the basic rights of the Other. This transcendence is not something that is offered for the individual within oneself but is socially approved in familial hierarchy and professional camaraderie. Hartley vents instances when her friend lauds her husband taking care of the children when she meets them (Hartley 53).

The man's situation is that the capitalist economy demands, for the rise of consumerism, emotional labour from men and women alike albeit more among women. With the inevitable result of blurring boundaries in establishing requirements of genders, the masculine traits feel themselves underachieved and inessential which in turn provokes hostility against the traits that are considered feminine, while also secretly wanting them. Hartley narrates an incident when her husband

loses his job and feels inessential while she with her failures aims to get works done for a smooth functioning of her household by suppressing her emotions. The act performed in living the life satisfying everyone around emotionally is something that could liberate men and women alike, argues Gemma Hartley and so did Simone de Beauvoir in her essay she wrote after she had written *The Second Sex* (Feminist Writings 78).

The feminine labour of modifying emotions for a 'peaceful' social life is considered an act of generosity for women, Beauvoir asks if it is not time that masculine traits acquire such generosity. But the problem with this idealization is that this while guarantees making life easy for men and women alike, on the other hand, it could prevent them from achieving transcendence by alienating the traits to what are considered bare necessities. The idolization of men does not come with seeking bare necessities of nurturing family and children but by going for expeditions to get what they seem subsistent (Rousseau 25). Rousseau also emphasized the importance of women being obliged to a social contract to serve men which has been rendered problematic (Beauvoir 127)

To say, transcendence could be found likewise with the adaptation of emotional labour and its inculcation with masculine traits will manifest the privilege of the ones who does not need to do so, like it did with men for ages. A Beauvoirian perspective of seeking transcendence, while not compromising a lot on essentialism is possibly a healthy compromise for a thriving society. As Hartley affirms that if the man involves himself, they both can have leisure. The need for human dignity and the recognition is something that could provide not transcendence but bare subsistence of plenitude to aid her survival, for the narrator escapes the immanence of home with her work, and she is forever bound with bonds of family. She has no other option but to make deals for little benefit. The immanence of housework, which guarantees rest for the man from responsibilities that are considered societally important because he is supposed to be

the breadwinner, for man does not always seem desirable. The rest here should not be viewed in the most literal sense. The act of carrying familial responsibilities in one's psyche is no walk in the park for the woman, as portrayed by Gemma Hartley but for the man it would mean immanence with lack of rest which is viewed with hostility despite the fact such immanence is socially divinized. He demands that he shall be asked to do whatever the work, which seems the most obvious like clearing an obstacle off the path, which, on the other hand, the woman carries in her list of exhaustive tasks (Hartley 3) because to even ask and explain the obvious, an exhaustive amount of emotional labour is involved.

Talking about just the woman, in reality, will not confine emotional labour to a heteronormative issue (Hartley 127). Gender roles and patriarchal division of labour replicate themselves according to the factors involved in a household as mentioned by Hartley. She cites a case in which homosexuals with their social pressure do not consider the significance of transforming gender roles at home, and this could be why such frictionless transfer of labour has happened when they were open about that, according to a homosexual couple, as mentioned in Hartley's book (128). Although the scars given by the society make them less susceptible to gender discrimination, one could raise the question of whether such scars deterministically aid them towards gender equality. The heterosexual couple typically lacks the reciprocity that is required to fill one another's roles. Both suffer from long days of immanence and monotony which they seek to surpass and from which they seek to liberate themselves.

While femininity could be emancipated by the standards of emotional labour as prescribed in the book, it is critical to investigate liberation for it demands transcendence and is the ultimate end. Transcendence of woman that threatens the man's sovereignty is expressed in his neglect of emotional labour because that would mean the horror of plenitude for him. A Beauvoirian perspective is

critical for such investigation nevertheless inadequate for she did not foresee the coexistence of economic independence and the resurgence of strong woman sentiment, which in the contemporary form has inculcated traditional values of womanhood and the necessity to meet bourgeois demands of labour and acquisitive angst (scroll.in). Emancipation of woman from emotional labour could make them acknowledge the issue but it is nevertheless inadequate to express even if we could investigate Literature to mine socio-gender values from them. Liberation of woman, on the other hand, or its need, with the fantasies of one's expectations of the Other, is likely to demand trial and error methods as suggested by Betty Friedan (cited in Hartley 243). Speaking from a socio-literary perspective, texts like these could inspire a plethora of ideas and praxes which could seem functionalist, and such functionalism runs the risk of immanent writers who could not mine humanitarian values. At times, as Hartley affirms, the woman is so frustrated that she cannot even trace the source of her frustration and she gets simply whiny because she has been 'fed up' (Hartley 5).

The lack of the Other's ability to trace the source, when pervaded, warns the world of Literature of becoming lopsided and could lead to the production of articulated views that are less inclusive thereby being less adequate, both of which are a result of social perspectives that, if at all exists, could aid little social change.

fed up when studied from a beauvoirian perspective shows us not only the lack of transcendence abdicated due to emotional labour but the alternative it suggests is inadequate for the immanence, when experienced by men is met with hostility. It is also now clear that even practical non-fiction with sensibilities interacting with empiricism can evoke pragmatist school of thought in Literary study, for every researcher is a pragmatic historian (Mommesen, Theodore (1874) cited in *The Modern Researcher*. Ed Barzun and Graff V)

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CULTURAL AND POLITICAL SIGNIFICANCE OF LOCALES IN AMITAV GHOSH'S *HUNGRY TIDES*

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Locales create an atmosphere for a novel, and even if the storyline is familiar, an unfamiliar locale can give an extraordinary experience to the reader. From the Grecian times, locales have played a prominent role in literature and personalities like Aristotle have often stressed the importance of “unity of place” in their treatise. William Shakespeare was quite expansive in his choice, as his plays had wide range of locales that boosted the setting of the play. Though writers were eager to give importance to the locales, there are a few set of writers who are quite dull and void in their choice of locales. Fiction is a genre where locales are even more important than drama as the former has a narrator who spends much of his words on the description of locales. Interestingly, it would be found that most of readers like Amitav Ghosh due to his ability to picturize a place through his words. Thomas Hardy was an exponent in the choice of locales and the way he narrates the beauty of the place has no parallel. Dickens is another writer whose tryst with London has made readers extremely ecstatic. Every place and every description of a place has a motive and for most writers locales play the part of the characters as well. In short, they are to be construed as another character.

Amitav Ghosh is a leading contemporary novelist whose forte has been the change he is able to bring about his novels. Every work of this great writer stands out as an individual one without any parallelism. Though writer like Chetan Bhagat, Tharoor and even the antique R.K. Narayan has similarities between their works, this writer from Bengal is able to wrought the differences between

his works. On analysis it would be found that this difference is directly correlated to the locales of his works.

Amitav Ghosh is a leading writer whose authorship is bedecked with lots of awards and citation. Such a writer cannot be dry in imagination and his creativity has made him produce lots of works that are outstanding in nature. The reason for its novelty lies in the choice of locales. As a writer, he has been ruthless in choosing the locales with most of them from the eastern part of India, while few of them are from the eastern nations that border with India. Surprisingly, England too add up to the locale list along with some of the historical towns likes Ratanagiri, Malaysia, and Afghanistan. This flexibility shows the fertile imagination of the writer and his choice is purely based on the story and characters. The readers that a novel gets stronger with powerful locales often feel it and the author is one who is obsessed with historical subjects which naturally forces him to go for locales that are rich with and artifacts. War is another obsession with the author and locales are based on that as well. A topic of this nature is interesting as it involves a lot of place hunting that need to be done. Amitav Ghosh is not one who creates through imagination alone, as his creation is based on constructive evidence. All the historical places he has created involves an in depth study done by the author. It also turns light on his research oriented mentality.

What could have made him bring out such a variety in his locales unlike the other Indian novelists who were more or less confined to same place for long. R.K. Narayan was tied up with

Malgudi, Mulk Raj Anand deals with a north Indian town, for even Shashi Tharoor pictures an imaginary town by name Zalilgarh. Nevertheless, to mention a real town or a city needs lot of courage.

Locales give colour to a work and Amitav Ghosh's ability to paint his novels with new locales may be to hide the innate deficiencies of the story line. Moreover, locales have the ability to hide the similarity in the story line. By taking up this topic, the research would try to check out if the locales have specific emotions and feelings. Even if people do say that locales are non-living places, it has the potential to make human being joyous and sad. In the novel, "Hungry Tide" the locales are historical and they speak volumes of the past and present. They act as a bridge to connect the past memories with the present day life. In a way, locales also act as symbols and in the above-mentioned novel, sea and rivers are not just symbols of the Bengali life they are symbols of fertility and survival. In short, characters are empty when they are removed from their specific locations. Can George Eliot's "Mill on the Floss" survive without the locale in which the whole novel proceeds? Tom Tulliver and his sister would not have gained interest in the minds of the readers without interacting with the native and locale.

The novel "The Hungry Tide" is based on a lonely island near the Sunderbans. It is named as Lusibari and carries much political and cultural weightage. The typical Bengali locale exudes not only the Bengali culture, but also the culture of Indian states. The presence of British culture in the form of church and other buildings is a notable factor. Politics in form of communism and suppression is always prevalent in Lusibari. The author makes a threadbare study of the locales examining each and every minute aspect of the locale. There is a frequent shift of locations in the novel. If the first chapter takes place in the island, the next would take place in the waters. The prevalence of water and tide throughout the novel gives a realistic touch to the imaginary work. In a way, the author tries to project the power of nature over the human beings.

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SOCIAL ATROPHY AND THE REPRESENTATION OF MELANCHOLIA IN THE POEMS OF A.K. RAMANUJAN: A POST-COLONIAL PERSPECTIVE

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Abstract

In this research paper entitled "Social Atrophy and the Representation of Melancholia in the poems of A.K. Ramanujan: A Post-colonial Perspective," firstly I have tried to analyse the place of A.K. Ramanujan on the map of Postcolonial poetry in the global context in the light of his achievements as a Postcolonial Indian English Poet and some protean terms such as 'Postcolonialism', and 'Postcolonial Literature' are defined precisely. He, of all postcolonial poets of Indian origin, is one whose poetic work is the sincerest representation of his postcolonial situation. His poetry always goes on celebrating his connections with his homeland. As a poet of native mindfulness, he is bounded up with cultures of his native land which he has brought animate in his poetry. Moreover, his sense of empathy towards society is profoundly explicated for that few of his poems expressing melancholic situation have been selected for discussion.

Modern Indian English poetry may remain incomplete, if it is without one of the most significant poets of India, A.K. Ramanujan. He is a trilingual poet, who is deeply rooted in India, is well known for his humorous, sarcastic, satirical, and compassionate towards society. He, though an expatriate, is truly Indian, has not rejected India anyway. In spite of the fact that he is an expatriate and a postcolonial poet, who successfully turns the expatriate condition and postcolonial situation to his advantage and brings the image of India alive in his poetry. As he is a modern poet too, he has tried his strength and skill in the treatment of the postcolonial scenario. What more is, he has felt the need to stick to his roots, and this creates in him a sense of belonging, a postcolonial acceptance of Nation. Being a highly talented and sensitive poet, he is quite responsive to his surroundings and has the acquaintance of the East to apply to it the high voltage drama of life in the West.

Ramanujan, of all postcolonial poets of Indian origin, is one whose poetic work is the sincerest representation of his postcolonial situation. His poetry always goes on celebrating his connections with his homeland. As a poet of native mindfulness, he is bounded up with cultures of his native land which he has brought animate in his poetry.

Before fixing Ramanujan in the Postcolonial situation, it is necessary to have knowledge about Postcolonialism. Postcolonialism speaks about the representation of the race, ethnicity, and human identity of the many colonized countries freed from their colonizers in the modern era. Nonetheless, some critics states that all cultures and cultural products which were influenced by imperialism from the start of colonization till now. So, colonization addresses the interactions between European nations and the people they colonized.

Postcolonialism is a set of theoretical approaches which focuses on the direct attacks on colonization. It also represents an attempt at surpassing the historical definition of its main object of study towards the historic and political idea of human exploitation, normalization, repression, and dependency. It is a powerful intellectual and critical movement which resumes the realization of modern history, cultural studies, literary criticism, and political economy.

Postcolonial Literature today shows a turn from resistance to self expression, from decentering the subject constructed along the lines of colonial categories to the relating of authorial intention and personal identity to literary production and it is continued to spread the collective consciousness of literary writers back in India as well as in other

areas with the publication of seminal work *The Empire Writes Back: Theory and practice in post-colonial literatures*. This writing deals with insisting of matters of language, race, gender, history and identity, in terms of the peculiarly felt and shaped particularity which it is the special genius of literary forms to offer.

Charles E. Bressler keenly observes: “Postcolonialism is an approach to literary analysis that concerns itself particularly with literature written in English in formerly colonized countries” (265). This term has appeared in the context of expulsion of colonialism. It means an intellectual process that gradually and persistently transfers the independence of former-colonial countries into people’s minds. The basic idea of this process is the deconstruction of old-fashioned perceptions, attitudes of power and oppression that were adopted during the time of colonialism. It has increasingly become an object of scientific examination since 1950 when Western intellectuals began to get interested in the Third World countries.

As complementary to Bressler, Bill Ashcroft, Griffith, and Tiffin cite, “The semantic basis of the term ‘post-colonialism’ might seem to suggest a concern only with the national culture after the departure of the imperial power” (1). Certainly, And in the words of G. Rai:

‘Postcolonialism’ is an enterprise which seeks emancipation from all

types of subjugation defined in terms of gender, race and class.

Postcolonialism thus does not introduce a new world which is free from

ills of colonialism; it rather suggests both continuity and change. (2)

Hence, it is believed Postcolonial theory claims that the major theme of literatures from postcolonial countries can be taken as “resistance” to the former colonizer.

The current trend in postcolonial poetry is to assert one’s national identity and glorify the landscape of his/her country. The leading post-colonial poets in Africa, Australia, Canada, India

and West Indies write to underline their national identity and highlight their landscape. The making of an image of the native land and the native idiom are the two characteristics which are common to all post-colonial poets of India. Indian landscape has inspired the Indian English poets to create newer and more fascinating images of India that have not been created before.

All those basic traits of literary activities of postcolonial trend began after independence of India. In this context, Postcolonial poetry in English in India has not only spread in volume, catching a wider audience, but has built up a new set of modes and meanings. The Indian writers overcome cultural imperialism by assimilating the foreign culture into their native culture. Our poets have enriched their experience and broadened their cultural outlook because of their interaction with the West. A casual glance at any good anthology of post-colonial poetry of Indians can unfold a score of names that have become well-established in the sphere. The excellent poets of Postcolonial poetry are R.Parthasarathy, Keki N. Daruwalla, Mehrotra, DilipChitre, KekiDaruwalla, Kamala Das, Gauri Deshpande, Eunice De Souza, Adil Jussawalla, Arun Kolatkar, Shiv Kumar, Jayanta Mahapatra, Arvind Mehrotra, Gieve Patel, among them the most prominent are Nissim Ezekiel and A.K. Ramanujan. These poets have interpenetrated and conglomerated Indian and English sounds and tried to acclimatize the English language to Indian cultural overtones that gives different lexical contexts to the same words.

Ramanujan, one of the Indian Postcolonial poets, is placed not only in the geographical space of his physical location, but in the cultural and social context of his writing. Niranjana Mohanti in his *The post-colonial space: writing the self and the nation* says: “Despite willingness and attempt to cultivate the dynamic of integration with the places of migration, the poets and creative writers have created a space for themselves to which they often return in order to register their hiatus with the land or culture they come from” (15).

Ramanujan, undoubtedly, is one of the chief postcolonial Indian English poets who have written poems with postcolonial consciousness. He has assimilated the cultures of his native land and that of the land he settled and successfully brought alive the indigenous transition and culture in his poems. William Walsh opines in his *Indian Literature in English*, “is very pure, personal and cultured, affected by his Hindu endowment, his mastery of several classical languages and literatures by Indian and British uses of English during the first half of his life and by American in the second” (155-56). His poetry evolves from the experience of life. He is conscious of the various phases of Indian life when he lived in India the first half of his lifetime and his frequent visit from the US. The varied vignettes of Indian social life are reflections of the poet’s rational and personal emotions. He has written poems in which his perception of social practices, age-old notions, meaningless practices, and inadequacies of orthodox traditional up bringing are his own self. Raghavendra Rao rightly observes, “in Ramanujan the problem of life and poetry, are at the base, one and the same” (124). He believes that “life and art must connect at some point” (Kulshrestha 181). He regards that poetry has direct relevance to life.

Ramanujan too evinces deep concern for the problems of society. Moreover, he deals with national and transnational themes with an open mind. Poverty, superstition, injustice, hypocritical politics, failure in married life, and betrayal in life in the contemporary society – all come within the purview of his poetry. He perceives the inalienable link between life and art and strives for the approximation of life into art. By re-creating characters in their own situation, and by bringing an indigenous culture alive in English language, he adapts himself to the post-colonial situation and thus becomes a significant post-colonial poet, who himself is “the unity of his work.”

As a touch of humanity is the characteristic of Ramanujan’s poetry, his presentment of the difficulties of society extraordinarily expressed

successfully and yet unobtrusively fused the essential Indian sensibility with an acutely felt temper of modernity. He, as a compassionate poet, responds to the social predicaments. He is a conscious observer of society, of tradition, custom, and of changing human behavior in a fragmented world, which is the impact of western science and philosophy on social construct and value system of India.

Man’s relationship with society forms an important thread of Ramanujan’s poetry. As this is the case, he is worried about the growing gulf between the rich and the poor. He condemns racial and gender discrimination and castigates the insensitivity, apathy, and indifference of the modern society to the predicament of the poor. The present paper seeks to examine his poetry with a view to bringing out his social concern.

Ramanujan chides the apathy and indifference of the modern poets towards human life which is defrauded of its worth. Let me begin with the poem *Time to Stop*, in which he exposes how only pointillist anthills are noticed in museum while the living sorrows of the world seem to be non-living as museum pieces. Ironically, milkmen’s faces revealing frustrations framed in the living-room window look like Picasso and blood on the road after an accident look like red paint: “Picasso faces on milkmen/framed in the living room /window” (Collected Poems 82). Ramanujan seems to be hitting here at the insensitivity of the poets who look for aesthetic sense in an accident ignoring the human agony involved in it.

Ramanujan’s *A River* is one of the most powerful and expressive poems in Indian English seeking to portray the destiny that relates a river to the villagers who inhabit its banks. Ramanujan satirizes both the old and the new poets who write only of cities and temples and neglect the miseries of human beings and animals. “The poets sang only of the flood” (38). The new poets too quote the old poets without caring for the loss of life. Ramanujan articulates thus:

The new poets still quoted
the old poets, but no one spoke
in verse
of the pregnant woman
drowned, with perhaps twins in her, (Collected
Poems 39)

R. Parthasarathy precisely says that the poem ironically contrasts “The relative attitudes of the old and new Tamil poets, both of whom are exposed for their callousness to suffering, when it is so obvious as a result of the flood” (95).

It is interesting to note that Ramanujan reserves his special sympathy “for the most disadvantaged section of Indian society, the women” (Dulai 161). *The Opposable Thumb* reveals how women are ill-treated by their husbands. The heartlessness and cruelty of men is suggested in the poet’s reference to the granny’s four fingers lost to her husband’s “knifing temper.” It is expressed as: “Just one finger left of five; a real thumb, no longer usual, casual, or opposable after her husband’s/knifing temper one Sunday morning half a century ago” (Collected Poems 6).

The “grained indifference” of society towards the miserable woman is expressed in *Breaded Fish*, transferred to that of sand. The death of a poor woman is shown pitifully as “on the beach in a yard of cloth, dry, rolled by the ebb, breaded by the grained indifference of sand.” (Collected Poems 7).

In *Still Another or Mother*, the sudden abandonment of the woman by her husband is expressed as “Perhaps they had fought, Worse still, perhaps they had not fought,” (Collected Poems 15). Suppose if it is the consequence of an earlier quarrel, there is at least some pretext to justify the act. But what is worse is sometimes there may not be any reason at all behind such a vile deed of hatred.

Of Mothers among other things is the poem on an old mother, which depicts very keenly the picture of her sarees hanging loose on her lean and lanky body. She is always engrossed in daily domestic drudgeries. She is a model of her selfless service. She has no time to look after herself. She has

neither the time not the inclination to pamper herself a little. She has neither the time not the inclination to pamper herself a little. From her early life she has been dedicating her Youth and beauty at the altar of homely duties and responsibilities. The mother loses her identity amidst her tedious jobs throughout the day. The poem opens with the image of the “twisted backbone tree the silk and white/petal of my mother’s youth,” (Collected Poems 61) of something hardened and hurt, and ends with that of the mother, like an injured eagle, using her “four still sensible fingers slowly flex/ to pick a grain of rice from the kitchen floor.” (Collected Poems 61) Between these images of deformity and damage are indicating persistence and beauty, fragility and industry. Her hand is damaged in a way that an eagle’s claw is, when it is trapped—but she can still pick up the single grain of rice from the floor with her partially disabled hand—a picture of care and painstaking meticulousness. In using words like “twisted,” “crying,” “broken,” “rags,” “black,” “crippled,” and “trap,” Ramanujan indicates the hardships she faced in her life and demonstrates that the mother’s existence is impaired. One wonders whether it is because of her being a woman in a patriarchal family—but she manages to overcome these encumbrances remain resolute as the emotional center of the family.

The discernment of the society against daughters is clearly delineated in the poem *Entries for a Catalogue of Fears*. The poet refers to the fears of a middle-aged father about daughters growing in age. Instead of cursing the “men in line behind his daughters,” the parents inflict all kinds of dos and don’ts on daughters and look for “all of proof for the presence of the past” (Collected Poems 89). Ramanujan divulges the ludicrousness of punishing the daughters without any rhyme or reason and trying to justify their actions with wrong analyses. Instead of creating a healthy atmosphere for the sustenance of women, the society restrains their freedom in the name of tradition.

When It Happens describes the cruel necessity of secret abortion of a widow’s pregnancy under the

compulsion of convention and respectability. But the irony is that this incident must be kept secret and the woman must erase it from her memory according to the social standards.

The poet's aware of the gulf between the rich and the poor in India. The struggle of the poor is seen everywhere in India. The poor often do not hesitate to face a death-in-life situation day in day out to earn their living by providing amusement to the rich. For instance, his poem *Snakes*, points out the touching truth, the truth of insensibility and indifference of the modern society. The poor snake charmer does not hesitate to face danger for his livelihood. No doubt, snake-charmers take any risk only to escape from starvation of the family by providing entertainment or pastime to the rich. Here it appears that their lives are for the sake of snakes: "The snake man wreathes their writhing/round his neck/for father's smiling/money" (Collected Poems 5). S.S. Dulai expressively says: "Ramanujan observes closely and often laments poignantly the human misery resulting from material want and moral corruption in contemporary India" (160).

In many of his poems Ramanujan uncovers the woeful living situations of the impoverished. He disapproves the miserable plight of the lepers of Madurai in *Elements of Composition*. The disfigured faces of the lepers and their difficult movement reduce them to be inanimate "pillars." "add the lepers [...] lion faces, crabs for claws,/clotted on their shadows/under the stone-eyed/goddesses of dance, mere pillars" (Collected Poems 122). The poet is anxious about the miserable condition of the lepers and so he ironically suggests the indifference and unconcern of gods and goddesses towards the plight of the lepers as "the stone-eyed goddesses of dance" (Collected Poems 122).

Throwing counterfeit paise at the beggar reveals the hypocritical charity of the rich and their moral degeneration is exposed in *One Reads*. In this poem the poet takes a dig at the "counterfeit" charity of the society shown to the lonely lepers exposed to heat and dust.

Then, one sees
the leprosy of light and shade
the sunlit beggar squatting

.....
for our charity's
counterfeit pice. (Collected Poems 49)

The poet refers to the racial discrimination in Chicago in the poem *Take Care* with the help of images like pepper and salt, black and white squares on kitchen cloth, black houses against white snow. The poet condemns the whites who look "blacker" with their racial hatred for the blacks. He warns: "Down there, blacks look black. /And whites, they look blacker" (Collected Poems 104).

Ramanujan assaults the power-crazy politicians of the day. Politics is described as sheer cannibalism which tries to liquidate all opposition in the poem *An Image for Politics*. It reflects very much the contemporary political situation in India. According to him politician is a "Cannibal/ devouring smaller cannibal till only two equal/giants are left to struggle" (Collected Poems 46).

The poet expounds the sufferings of the poor in *A Poor Man's Riches-1*. In this poem Mexican migrants work in different places for their subsistence. In *A Poor Man's Riches-2* the poet interprets the sad situation of the poor who are only consoled by the love. *One More After Reading Homer* expresses the turbulence of the violent modern society represented in microcosm by the city of Chicago. The poet wonders if the Cassandra-like calamity in the deaths by fire is due to love, indifference, and hatred of mankind. *Son to Father to Son* expresses isolation and disintegration of individuals. In *A Minor Sacrifice*, the poet explores the senseless killing of the American people in Vietnam. In *Middle Age* also, the poet refers to the cruelties of the Vietnam War and hunger in Biafra. These calamities, causing hunger and misery are man-made.

Thus, Ramanujan explores his commitment towards his society. It is clear from the above study that Ramanujan's poetry evinces deep concern for the problems of society. In each poem of Ramanujan there is an ironical and melancholic

overtone by which he has focused on the reality of society and individual. He has a reformist speculation that explicitly dominates his poetry.

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QUALM AND ANGST IN WILLIAM GIBSON'S *NEUROMANCER*

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Abstract

Cyberpunk fiction is an extension from science fiction. Though the elements of science fiction and Postmodern literature are found, the cyberpunk fiction has its own uniqueness: combination of high-tech culture and low-tech culture, influence of technology and transition of mankind. Neuromancer (1984) is a popular cyberpunk novel written by William Gibson, which explores the traits of cyberpunk. The core concept of the novel is anxiety due to the usage of technology. The novel also explore the cyberspace and cybernetics, which plays a pivotal role in life. The article traces the qualm and angst in cyberpunk culture

The glory of American literature can be traced back to Transcendentalism, Self-reliant, Individualism, and spirituality. Since 19th century, American literature remains popular among various literary scholars. It is because of the abundance of themes. American literature also reflects the glory of its history, independence, American Dream, Civil Rights movement, Harlem Renaissance, and many others with contemporary society.

Different schools of thought have sculpted the American literature with regard to different themes. Religious themes, war, Modernism, Postmodernism, and Postmodern literature's different themes extend the glory of American literature to various genres. American literature is still popular in contemporary society due to the innovative themes and subjects.

After World War II, American literature ascended a new height because of the influence of technology and emerging trends such as New Wave Science Fiction, Civil Rights movement, Hippie movement, Counterculture, Beat generation and many others. The results of World War II paved way for the creation of United Nations Organization. Despite having a peace coordinating committee, America and Russia engaged in Cold War. This was followed by Vietnam War and many other social upheavals in America. The effects of World War II can be seen in American Literature. This social and cultural change influenced Postmodern literature in America. The tenets of

Postmodern literature has sculpted the science fiction in since then.

Cyberpunk fiction is a subgenre in science fiction, which explores on the transition of culture, with regard to technology as well as its significance. Cyberpunk fiction also unravels high-tech culture and low-tech culture. The term cyberpunk was coined by Bruce Bethke in 1982. "Science-fiction editor Gardner Dozois is generally credited with having popularized the term (<https://www.britannica.com/art/cyberpunk>). But the works of William Gibson and Samuel Delany brought tremendous impacts in Cyberpunk fiction. Other popular cyberpunk fiction writers are Philip K. Dick, John Shirley, Rudy Rucker, John Brunner, J. G. Ballard and many others.

Cyberpunk fiction has high significance in contemporary society. It is because technology makes life easier and also changed the face of the society as it creates a comfortable zone. Besides, the role of technology along with Artificial Intelligence is vast and one cannot neglect or ignore its role in their life. The history of technology can be traced back to Neolithic Age, where primitives used different tools to make their life easier and innovative. Cyberpunk Fiction was developed in the New Wave Science Fiction movement. The core concept of cyberpunk fiction is about the impact of technology in dystopian society.

William Gibson, a Canadian-American writer, whose works unravels the transition of culture and technology, with regard to advantages and

disadvantages. Gibson became a famous writer after the success of his debuting novel *Neuromancer* (1982). Gibson is credited for coining the term cyberspace. "Gibson described cyberspace as the creation of a computer network in a word filled with artificial intelligent beings" (<https://www.Britannica.com/topic/cyberspace>).

Gibson's story revolves around near-future, influences of cybernetics, cyberspace, and effects of technology on mankind. Some of his early works are noir as it unravels mystery and crime. The intersection point in all his literary works are influence of technology and its cultural changes without any discriminations.

Most of the novels by Gibson are trilogies, except *The Difference Engine* (1990), which is co-authored by Bruce Sterling, a science fiction writer. Apart from *Neuromancer*, some of the popular novels are *Count Zero* (1986), *Mona Lisa Overdrive* (1988), *Virtual Light* (1993), *Zero History* (2010), *The Peripheral* (2014), *Agency* (2020) and many others. All his novels explore on computer networks, technology, cybernetics and transition of mankind.

William Gibson's *Neuromancer* (1984), is a turning point in cyberpunk fiction. It is because the novel, first of its kind which explores about cyberspace as well as about adverse impacts on technology. Besides, the novel paves way for people to construe about the cyberpunk fiction and its traits. "Cyberpunk presents vision of the future based on the extensive application of the idea of cyberspace, a term that first appeared in William Gibson's novel *Neuromancer* (1984)" (Cavallaro 14).

As technology becomes part of life, many innovations have been initiated in technology. Technology makes the life smarter, easier and simpler rather than complicating it. Artificial Intelligence, one of the extraordinary creations by human, becomes a partner for human in everyday life. Despite having so many advantages and comforts, technology also has its disadvantage that jeopardizes the life. One of the common

disadvantages in technology are data theft and hacking the computer.

Data thefts make the cyberspace insecure among its users, though different software offers strong security system. In everyday life, a user in computer world loses his personal data to hacker due to security breach. This creates anxiety among the users on cyberspace and cybernetics. One of the common features of cyberpunk fiction is anxiety, which inculcates fear on users. This insecurity and firewall breach lead to qualm and angst.

The protagonist of the novel, Henry Dorsett Case is a skilled computer hacker, who can make a security breach in cyberspace. Case was caught stealing from his employer. Hence, he punished him by damaging his nervous system with mycotoxins. "Mycotoxins are secondary metabolites produced by microfungi that are capable of causing disease and death in humans and other animals" (<https://cmr.asm.org/content/16/3/497>). Because of this, Case cannot access the cyberspace. The cyberspace can be accessed only interconnecting their nervous system with computer. Case left America, to find a cure in Japanese in black market but the result was fruitless.

Armitage, who was former Green Beret Colonel, visited Case about curing his nervous system. He offered the cure on the condition that Case should work for him. After curing him, Armitage had implanted the toxic sacks into his arteries. He implanted it in order to threaten him to obey all his commands.

You have time to do what I'm hiring you for,
Case, but that's all. Do
the job and I can inject you with an enzyme
that'll dissolve the bond
without opening the sacs. Then you'll need a
blood change. Otherwise,
the sacs melt and you're back where I found
you. So you see, Case,
you need us. You need us a badly as you did
when we scraped you up
from the gutter. (Gibson 50)

The implants create anxiety and force Case to work for him. Besides, Case worked for Armitage not only for cure, but also out of fear that the sacs might kill him. Case had implanted “fifteen toxin sacs bonded to the lining of various main arteries” (Gibson 50). The toxic sacs are bait for Case to work for Armitage.

Gibson has explored the adverse effects of technology in *Neuromancer* as a critique. Computer network stores mass data and manipulates accordingly with Artificial Intelligence. Due to weak firewall, data are stolen and the question of privacy becomes the focus of subject in digital world. “With the Flatline’s help, he connected with the London database that Molly claimed was Armitage’s” (Gibson 87). Security breach in the computer is a universal phenomenon which remains as threat and also jeopardizes the data storage.

Technology plays a pivotal role in human’s life. It also manipulates them through Artificial Intelligence as well as through curiosity. Margolin defines that “Gibson’s *Neuromancer* typifies this state of affairs by depicting a world in which being is convertible into infinite forms, and values of identity are constituted primarily through the manipulation of technology” (Cavallaro 37). Thus,

the future of the technology remains insecure. The insecurity paves way for anxiety and scepticism on its computer users.

Therefore, a user has his or her own risk with regard to disseminating any information in the cyberspace or any computer network. Though computer network can connect people belonging to different locations and fields, there are chances that the data can be stolen and misused. The level of usage in computer systems should be optimum but also with maximum security. The anxiety among computer users is a universal phenomenon. The anxiety can’t be eradicated completely but the system security can be regulated with stronger firewall.

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THE PSYCHOLOGICAL IMPACT OF COVID-19 ON HUMAN POPULATION AND THE FRAGILE SOCIAL SITUATIONS IN THE PANDEMIC YEAR

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Abstract

The world faces a fragile socio-political situation due to the corona virus, Covid-19 which conquers all over the world. This epidemic undermines the health system, peace and the livelihoods of people. The socio-economic impact of this disease widely spreads all over the world within a short period of time and the repercussions of this pandemic reaches at every nooks and corner of the earth. The wake of novel corona virus and its effects on the human psychological condition is a relevant topic to be discussed in the present situation. The psychological imbalance of the people who are suffered from this pandemic and those in isolation and quarantine is a serious social problem in this dangerous condition. The emotional and psychological traumas occur among people as the aftermath of the changing social situation, natural calamities, global pandemic disease and other disorders. The paper is an attempt to analyse the psychological aspects of humanity as a result of the advent of corona virus and its impact on the social, political and economic conditions of the present human society.

Keywords: Covid-19, Psychological conditions, Mental imbalance, Social situations, World health

The destruction of the social cohesion and the mutual relationship between individuals and countries pave way to the question regarding the existence of a strong socio-economic situation of the world. The problems such as an unhealthy society, unemployment and the economic conditions of the country are unanswerable in this unpredictable situation. The widespread pandemic, Covid-19, creates a lot of influence on the people who are compelled to obey the privacy restrictions. The excessive worry about work and educational system, mental stress because of the infectious and harmful nature of this disease and the tension regarding the prevention against this dangerous virus are the mental distress during this pandemic year.

Feeling of isolation, depression and anxiety of being dismissed from job are some of the crises of people during this period. The unpredictability of the present and future situation damages the whole social equilibrium in the society. In the present situation, how people are psychologically affected and how they are trying to adjust with the critical situation are important points to be discussed.

The Psychological Imbalance of Human Society and the Wavering Condition of the Present WorldPandemic and the natural calamities have notable roles in the emotional outcomes and health conditions of a particular society. The threatening nature of the corona virus challenges the psychological dimensions of millions of people and also the public health systems. The social and psychological effect of Covid 19 on the world population is a worldwide factor of discussion in the pandemic year. In general, the psychiatric and psychological imbalances and problems, the aftermath of Corona 19, throw an unprecedented challenge in the human world. The outbreak of virus and its growth as a pandemic, wipe away the physical as well as the psychological conditions of the human world. Covid-19 causes a dangerous threat to the physical and mental conditions and anxiety among the human beings. The mental health crisis overwhelmed by the destructing nature of corona virus pull the earth to a tragic condition. Self-hate and depression are in a high range and people are unable to take timely actions to make their peaceful position in their domestic as well as the public life. Many people are under depression

since they cannot attain their goals as a result of this social disorder.

The stress of individuals regarding the lack of proper freedom, death of the relatives, the restrictions of the activities and the improper working of the educational system imbalances the emotional and psychological dimensions of the present situation. The social media, which doubles the stress of mankind, has an impact on the psychological emotional levels of man. The anxiety regarding the relatives who are abroad, the lack of money and the loss of job have tremendous influence on people. The shortage of transportation and the medical care also leads to the widespread fear among the people. The uncertain situation leads the human to a wide range of anxiety regarding the future. The excessive worry about work and educational system, mental stress because of the infectious and harmful nature of this disease and the tension regarding the prevention against this dangerous virus are the psychological stress during this pandemic year.

The mental health of the Covid 19 patients, the people with suspected infection, quarantine people, and the health care workers who are in medical field should be specially considered. People under isolation and loss of freedom exhibit emotional exhaustion, irritation, anxiety and depression which create a mental disorder in the population. In some way, social isolation and home or institutional quarantine makes human being irritable and withdrawn which is a mental challenge to the modern condition. Gianluca Serafini et al. explain the backlash of the quarantine in "The Psychological Impact of Covid-19 on the Mental Health in the General Population" that "the quarantine period seems to have important and dysfunctional psychological consequences on the individual's mental health not only in the short-term but even in the long-term period" (530).

The anxiety of both children and adults are clearly evident as a result of the sudden changing situation. Merlevede et al in *7 Steps to Emotional Intelligence* comment that "Thus, if our experience

was not as good as we had anticipated and expected, we feel disappointed, unhappy or downright miserable" (147). The children, who want more attention and care, are restricted to be far away mainly because of the social situations and the job in which the parents are part of. The children of the parents who are working in the medical fields and health care system are compelled to keep a social distance from their parents.

The older people undergo mental stress concerning their health issues and medical conditions since this disease mainly affect them. In fact, these people are more restricted from the social activities and connections from the outer world. The less familiarity with the digital world also affects their psychological conditions those who keep a distance from other entertainments and recreation. The psychological crisis as a part of this pandemic may lead to behavioural changes and emotional instability. The change from the daily routine also points its fingers to the mental dissatisfaction of people who are insisted to lead a life which creates mental depression among them. People with low immune system and with the preexisting treatment undergo high tension and mental stress during the time of pandemic.

The wrong information and the fake messages about the rapid spread of corona virus and its global destruction make people panic and disturb which leads to a psychological imbalance and a weak mental health during this social problem. The inability to understand the true meaning and importance of lock down make the people anxious and panicky. Social isolation and staying at home for long time result boredom though it is acceptable for some time. The discouragement, boredom and agitation are major emotional and behavioural problems that the society has to face during these social problems. Samantha K Brooks and others in "The Psychological Impact of Quarantine and How to Reduce it: Rapid Review of the Evidence" say that "Separation from the loved ones, the loss of freedom, uncertainty over disease status, and

boredom can, on occasion, create dramatic effects”(912).

The health care workers who are in the medical fields are in rush to treat the patients indiscriminately and they are in a struggle to protect themselves from the shackles of corona virus. The inaccessibility of the vaccine for the corona virus makes the world in a great dilemma which paves the way to the death of a huge number of people. The ranking of the quality of health of the patients is a crucial situation which throws away many infected people, who are considered as unworthy to sustain in the human society, to the hands of the death. Doctors and the health care workers who are in the frontline of this crucial situation face inconvenience to take decisions and consequential judgment. The unfavorable social distance from the society and the family members and the reluctance of the society to interact with the health care workers make them panic and nervousness. The lives of huge number of people who are in a critical stage are cut short to provide medical treatment to others who are healthier and more fit for the society. This situation is an incredible challenge to the health workers in the hospitals who are regarded as the supporters of human life.

The rules of the social distance are another factor which affects the psychological level where the relationship between the family members, relatives and neighbours are broken down. The lockdown and the strict social distancing distract the social and economic balance of the human world. Mental health issues during home and hospital quarantine pave the way to physical illness, psychological stress and economical imbalance among the children as well as the adults of the community. The backlash of the complete restriction from the religious activities also has an impact on the people. The lockdown and the restrictions of the transportation from place to place also directly affect the business imports and exports and the daily earnings of the people as a result of this infectious disease.

People can avoid the emotional and psychological distraction by making them busy with some works and be physically active. They can maintain their physical and mental health by creating a positive atmosphere in their family relationships, by doing some indoor activities and by obtaining new skills. People must aware that the lockdown is a period to acquire more knowledge and a personal growth. People should keep a distance from the disturbing thoughts which make them panic and keep a connection with other people.

In a positive way, people who go through mental, emotional and health problems can be sensitive to those who face the same problems. Van Bavel and others in “Using Social and Behavioural Science to Support Covid-19 Pandemic Response” declare that “The experience of fear and threat has ramifications not only for how people think about themselves, but also how they feel about and react to others- in particular, out –groups” (462). The psychological counseling as well as the mental support should be encouraged to bring back a healthy human society after the vanishing of this societal problem. Emotional support, safety measurements, the sharing of messages in an understanding way, the opportunities for physical activities and the mental support by family members enable them to overcome the social and the psychological stress of people those who are in the clutches of Corona virus.

Conclusion

The exponential increase at both individual and social level of psychological disorders has a direct connection with the helplessness and anxiety of people who are under the threat of corona virus. The public are conscious about the uncertainty and repercussion of the novel pandemic disease which overwhelms the whole human world and its achievements. The consequences emerging out of this catastrophe challenge the human beings all across the globe. The entire world is in the clutches of Covid-19 which is harmful and foils to the entire human world especially the patients and the health

care people. Almost all people from various zones experience the stress and the consequences of Covid 19 to a certain degree.

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CULTURAL LOGIC AND CREATIONS

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Abstract

Maneuvering the word 'culture' has been in the arena of intellectual discourse with its complex connotations and enigmatic presence for quite some moments in time. It is obviously felt that in general, the word is closely associated to the terms like civilisation, society, way of life, lifestyle, etc. Furthermore, understanding the term "Multicultural Literature" with the use of the term "culture," as it is done in the world, as a hackneyed expression or a cliché makes the sense of the word abstract and the abstract sense prevails. This use of the word in an abstract sense makes it generic or non specific and therefore settles the issue when it comes to comprehension with this agreement and does not resolve it. Cultural elements in the creations have a pattern and significance. This paper analyses the prevailing sense when it comes to the use of the word "culture" and the barriers in comprehending the real sense of it, specifically from the perspective of a literature classroom. Along with it, this study aims to give an insight over the process and the significance of the "Multicultural Work".

Keywords: Multicultural Literature, Expression, Meaning, Connotation, Barriers, Sense, Significance

Introduction

Culture has been defined in various possible logically all-encompassing conceptual frameworks. The sense of the unfinished or incessant arguments leading to yet another possible logical envelope is evident of its argumentative disposition. Avruch quotes the words of a British anthropologist in his work on culture that "Culture ... is that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society (Avruch, K, 1998)." On the other hand it is also focused on groups as Matsumoto puts it "... the set of attitudes, values, beliefs, and behaviors shared by a group of people, but different for each individual, communicated from one generation to the next (Matsumoto, 1996)". These excerpts fairly allow us to wrap up that culture is both an individual construct and a social construct. Then there comes the 'fuzzy' concept that culture is a non uniform distribution what could be observed at occasions and places. Avruch (1998) further explains that "group members are unlikely to share identical sets of attitudes, beliefs and so on, but rather show 'family resemblances', with the result that there is no absolute set of features that can distinguish definitively one cultural group from another. This brings the sense that "culture is causal". In this way

the observation on an individual or a group or the presence and absence of target characters from the base, to determine cultural prevalence. Here the most significant reminder is that the very existence of the word "Culture" is observational than expositional. This paper with a detailed review on the term "Culture" brings out the wider perspective of "Multicultural Literature".

Culture and Literature

The expression 'culture' is used according to Kaur (2003) in two different ways, namely 'thin' notion of culture and the 'thick' notion. She adds that "The 'thin' notion refers to the style of dressing, cuisine, music, arts, dance and languages. The 'thick' notion is more comprehensive. It connotes a whole way of living –the integrated web of ideas, values, traditions, customs and habits that give a society or community its distinctive life-style." Kaur's words opens up the fact that there are two different notions in a way she could generalise it. A real modernistic view comes from T.S. Eliot (1962) as he says that culture means the method of life of a group of people living jointly in a place. That culture is exhibited in their arts, in their social structure, in their behaviour and civilisation and in their religion. Here, the alteration that eventually set in because of a religion or resisting a religion, as it has been all

over the world, is important to consider. The more enlightening words of Edward Said (1994) states that culture is by no means just a matter of possession, of borrowing and lending, but something like appropriations, general experiences, “interdependencies among experiences” and “interdependencies among different cultures.”

The deep relation between culture and language has been established by various theories. Mahadi and Jafari (2012) explain that particular languages are linked historically with particular cultures; the languages offer the key to the connected cultures, and particularly to their literature; “the languages themselves cannot be fully understood otherwise than in the context of the cultures”. It can be understood that a language itself is the voice of a culture, inclusive of art, history, civilisation, faith, myth and so on. Here it is remarkable to mention and note a literary work written by an individual from one cultural background writing in another language. How far Multicultural Literature can be analysed with the combination of language and culture could be an interesting and fascinating endeavour.

To begin this analysis, the original sense of ‘Multicultural literature’ needs to be mentioned as done by the experts. According to Sanders (2009): “Multicultural literature is a body of literature that spans all literary genres” but especially the people of “underrepresented groups whose racial, ethnic, religious, sexual orientation, or culture, historically has been marginalised or misrepresented by the dominant culture”. On the other hand, Professor Sucheta Mahajan, (2007) says that all societies are multicultural. If so, then we should look upon all literature need to reflect multicultural elements if they have to be appreciated by multicultural audience. Mahajan adds that almost every settlement consist of inhabitants of dissimilar diverse cultures, with conflicting views regarding family, companionship, the way one has to live and die. Of late, nations are becoming culturally dissimilar, mostly as an outcome of globalisation, industrial changes, resettlement, etc. Like India, the United

States of America, Canada and Brazil, gradually the entire world is going to be multicultural. Accordingly, on one side stands the view of Multicultural literature as the work that voices underrepresented groups, on the other side is the world itself marching towards multicultural society and the relevance of “Multicultural Literature” stands with another dimension, which is the “balance between the writer and his understanding of culture”.

Cultural Variety

The urge to write form the part of the underrepresented groups and the encouragement that is in the world of readers is hardly ever explored. Today, multicultural works have a wide reach including children. In the works, the conflict that many groups were forced to endure gets portrayed and it is something to be celebrated (Ambrogio, Shoemaker, & Watson, 1996). As Gay stated (1999,) real acceptance of one's ethnicity is completely related to psychological well-being, interpersonal dealings, social awareness, and personal worth. For every one, ethnicity is one of the most basic essentials of being. A lot more about human values are revealed through tradition, rituals, principles and attitudes. Cultural relations portray personality types of individuals as well (McAdoo, 1993). This variety itself becomes more authentic with the historical evidences and relations.

As the author celebrates the intellectual and emotional achievement along with the group that he or she represents, the arena offered and the sensibility of the readers is also ubiquitous. Perhaps in the process of creating with the literary designs and conventions, the cultural element portrayed by the author gradually reveals itself as something natural and usual. It is interesting to note that the cultural content of the unrepresented comes out on to the arena like any other in a work of art and it gets treated like any other. In this way, this mission is complete for the author with the recognition of the work and the culture.

Multicultural Creations

As we progress towards a multicultural world with the discussions above, further probing into the characteristics of “Multicultural Literature” could give an interesting view. While studying a multicultural work the following are generally taken into consideration (Introduction to Multicultural Literature, 2019):

1. Ancient myths, legends, and folktales of a culture
2. Myths, legends, and folktales of one specific group
3. The philosophy, values, and beliefs depicted in myths, legends, and folktales
4. Authenticity of historical settings, credibility of conflicts, and believability of characterisations
5. Presentation of traditional beliefs
6. The appropriateness of theme

The aspects mentioned above can give an abstract idea of the elements that are taken into consideration with the term “multicultural”. Ancient myths, legends, folktales, beliefs and conflicts as key subjects helps an author through his/her own experience as something relevant to the world and something that deserves an audience. Sometimes, the source could also be some one’s experience. An author may want recognition to the culture that he represents and also for the work that he has created. In this process, it becomes a *win-win situation for him and his people or target community. The unique culture needs to go through a regular format of presentation in the work, in order to sound relevant to the contemporary audience. In other words it can be said that the unique culture in a work of art that is in a common form attains the common status that it needs, to stand and be recognised in the global arena.*

Multicultural Process

Figure 1 has been developed to give a general idea about how the creation that has the cultural content attains recognition. Firstly the author brings out his individual experience or his experience as a member in his group as the content for the creation. This

experience could also be the experience of someone else or something that happened in the past or even imagination developed over some one’s experience.

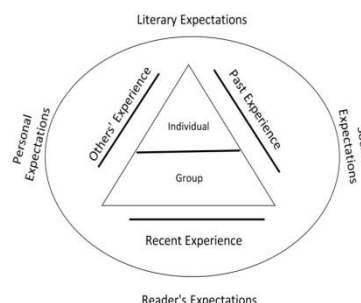


Figure 1 A Model for Cultural Creative Process

The experience of the author needs to be universalised in such a way it remains relevant to all. The author also needs to find ways to promote his content as valuable or unique or relational or even as the effect of exploitation on the part of the target culture. Even so, it has to meet the expectations of the readers, society, and his or her expectations before meeting out literary expectations to end with. It is important to meet out these needs in order to reach out to a wider audience and to establish his name as an author. In this way, the creation of work of art based on a unique or suppressed culture, in the work that goes through the expectations comes out as an accustomed but significant work and thereby gives a standard impression to the culture itself which was denied by the world.

Implication

As multicultural elements in the creations have a pattern and significance, culture is a term that requires a deep understanding of the essentials of an individual in a group or the group itself. The over view of “Multicultural Work” has a broader significance than the communication of the essentials of a culture. The work of art, a profound mechanism as it is, offers a perspective of equality to the target culture, in order to carry on without any contentiousness or unfairness in the lives of the people for whom, literature as a work of art gives a

platform. In the platform offered by a work of art everything needs to be leveled and recognized, and so is the culture of the unrepresented.

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THE QUEST FOR IDENTITY IN MANJUKAPUR'S *DIFFICULT DAUGHTERS*

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The exploration for identity is a common and periodic theme in Indian English fiction. The quest for identity in the novels of ManjuKapur's is more conscious and systematic. She has a commendable sense of predicaments of identity with which a modern woman may be faced. One may say that woman is the fairest creation of God, is expected to mould herself in the pattern of the family into which she is married. She is expected to become the shadow of her husband by whose name she is recognized, losing her own behavior identity that she had before her marriage. She is called "ardhangini"; chastity and devotion to her husband are her precious ornaments. Kitchen is her shrine in which she remains confined. She observes fasts to guarantee her 'patiparameshwar', a long life so that she does not have to suffer the difficulties of widowhood.

ManjuKapur's, being a woman novelist, has brought mostly woman characters into being. Almost in all the novels she depicts an Indian woman's journey from the womb to the tomb, from ambiguity to gratitude, which passes through different stages, playing family roles. Through them, she reveals the virtues and potentialities of a woman reflecting that a woman is in no way inferior to man. Her women give a ray of hope and a goal to those who live the dark and frustrated life. Her novels basically mirror a new awareness of fulfillment of feminine identity without losing their traditional individuality.

The woman, in her novels, is gifted with depth and basic principle thinking and is aware of value system. There is a deep longing for 'self fulfillment through self expression'. They are able to make their own way of living despite constant suffering, dominance, poverty, etc., in order to project the

image of a new woman as 'person'. It is the irony of Indian woman's married life that it is modern on the surface but traditional at its core. Even the decisions taken by women are the blending of modern and traditional aspects of life. This paper presents the feminist perspective in the powerful novel "Difficult Daughters" by ManjuKapur. She has tried to deal with physical, psychological and emotional tension syndrome of women.

The novel presents a woman who considers marriage as the journey's end to life. It is about the three generations of women –the grandmother Kasturi, her daughter Virmati and Virmati's daughter, the narrator, with emphasis on the protagonist's mother. It is the story of Virmati who is sandwiched between the duty towards her family and her illicit love for a married professor. Difficult Daughters characteristically opens with the frank declaration of the narrator daughter, Ida says "The one thing I had wanted was not to be like my mother".

The novel "*Difficult Daughters*" is about a woman torn between family duty, and the desire for education and illicit love. It is the love story of a young and educated girl Virmati and a married professor of English named Harish, who has fallen in love with Virmati and wanted to marry her. Virmati also longs for recognition from her own family. She has no other choice but to accept his love although she is already engaged to Indrajeet. Although Harish loves Virmati sincerely, yet he lacks the courage to support her in times when she needs it most. Virmati has to support herself when she wanted to commit suicide and also at the same time to go in for an abortion. In the end Harish marries virmati and they live together till the end of their married life.

The novel is set in the turbulent times of Indian freedom struggle and partition. It portrays a woman's need to be in love, to be needed, meaningfully by the mother, as a daughter, in her parental family, in her youth by a man and lastly in her married life. In her quest for identity, Virmati, the central character of the novel, rebels against tradition. She is impelled by the inner need to feel loved as an individual rather than as a responsible daughter. She has therefore, plunged into a dedicated effort to carve an identity for herself as a qualified woman with a faultless background. The circumstances do not allow her to assert herself as an independent woman in her life-time. After her death, she is acknowledged as "very bossy, free with her tongue and hands" and "a simple girl at heart".

It is only Virmati who is the difficult daughter in the prosperous merchant family of Lala Diwanchand. While in the generation of Kasturi, woman's role was confined to child bearing and kitchen work, the generation of Virmati took some bold and radical steps in joining the political movement for India's freedom, asserted the need for woman's education and independence. As the representative of the middle generation, Virmati breaks away from the tradition bound limits of Indian women. After forcing Harish to marry her, she finds her status as a second wife problematic owing to the antagonism of family members. She remains a social misfit as a contemporary social ethos does not yet approve of such an alliance.

Virmati is the emblem of the new woman of the forties who wanted to walk hand in hand with men. She rejects the kind of life led by her mother, fights for women's independence and also for a respectable social status. Her illicit relationship with a married professor and her unflinching faith in this kind of love is retold by her daughter, who has decided not to be like her mother. The novel begins with a funeral scene –the narrator watching the cremation of her mother at Manikarnikaghat in Varanasi. From this end the narrative moves to the beginning. Her death, though mourned, leads to something positive too. The narrator, Ida can speak

only because her mother is no more, only because she is now mentally unshackled.

The novel is a simple, yet difficult story of a simple educated woman Virmati. It reflects time, place and people of India at the time of freedom struggle and immediately after the independence. Virmati has come from an affectionate and well protected family. Meeting her cousin Swarnalata, a teacher in Lahore Govt College, inspires her to go for higher education for which she breaks her marriage engagement. It is only the start. The idea that she is a girl – is reinforced by innumerable tragic instances. Virmati's father, though affectionate, does not allow his daughter to go alone to Lahore for further studies. The question 'who will go with her to Lahore' is simply the question of ways of world where woman has no courage to make decision for herself and her future.

Her relationship with her mother is most problematic. Being the eldest of the eleven children means she has to play the role of a second mother for her siblings. She is most often the one who has to do the daily chores and is often abused by her mother, without any apparent reason. The conflict reaches greater levels once Virmati begins to assert her independence her engagement with Indrajeet has been refused by Virmati and it creates worry for Kasturi as a mother. Kasturi by experience has learnt that it is the world of men. Law and religion are used to brainwash women to accept the secondary and subordinate position.

Her quest for identity, love and affection and the desire for further study make her to be attracted towards Professor Harish, a married man. When she meets Professor Harish she starts deviating from the fixed norms of the traditional Hindu orthodox society. She finds herself torn between her duty towards her family and her quest for 'self'. This affair brings a new thrill in her life for which she is ready to sacrifice everything. Though Virmati and Harish are going to be life partners the importance attached by Virmati as the logical end of the man-women relationship is more in comparison with the importance attached by Harish. Harish has

everything to be satisfied with –his home, his service, his wife and above all-well-educated companion to pass time. But Virmati's case is different. Her passionate attraction for the professor make her haunted by an overpowering sense of failure. This failure is the outcome of selecting the unconventional path against the patriarchal set up of society. Her growing liaison with the professor on the one hand and her imminent marriage on the other, forced her into crisis from which she finds no escape.

She attempts a suicidal act but is rescued. After a span of five years, Harish marries her with a solid hesitation showing his helplessness. She becomes his second wife, socially accepted but rejected by her own family. She gives birth to her daughter, Ida, the narrator. Kasturi on the other hand does not take part in her daughter's despair, she finds herself humiliated: instead of showing compassion, she behaves most unkindly feeling betrayed by one who most resembled her, was closest to her. The only way now Kasturi can bear the shame is by disowning her daughter altogether. Virmati did not live her life without making compromises. It does not mean that she achieved little. It hardly matters that she could not voice her own words. However, she at least tried to voice her own words; "Now her shadow no longer threatens me. Without the hindrance of her presence I can sink into her past and make it mine." (Page 258)

It is paradoxical that even Virmati, the rebel, cannot be an ideal mother. As Virmati grows up, rebelling against Kasturi; Ida too must grow up rebelling against Virmati. So she also turns out to be a 'difficult daughter' like her mother. But she refuses to be what her mother stands for. Kasturi's relation with Virmati does not let her realize her daughters need for a separate identity, an independent existence. So, Virmati has to rebel. She rejects the world of domesticity, marriage and child-bearing all that her mother stands for and accepts a

new world of knowledge and self-assurance, a world to which her mother has no access.

Virmati has to fight against the power of the mother as well as the oppressive forces of patriarchy symbolized by the mother figure. Towards the end she becomes free, free from the oppressive love of her husband. Once she succeeds in doing that, she gets her husband all by herself, her child, the compromise with her family. Though her wisdom plays a part in it, emblematically it marks her true liberation. In trying not to be like her mother, Ida brings out the positive stature in the novel. Ida thus becomes as much the creator of Virmati, as the latter is of Ida. But her creation rejects the traditional association with 'nature' as a woman and embraces the world of 'culture'. This conflict between mother and daughter is carried on through generations because mothers want their daughters to be safe. The gamut of the story revolves around Ida, the narrator and a divorcee, who goes to Amritsar and peeps into the past of her mother's life. Thus she comes to acknowledge the girlhood of her mother and her typical motherhood looking for her daughter's safety. The novel deals with a daughter's reorganization of her fractured and fragmented past hanging on her mother's story.

The novel thus explores, at a great length, Virmati's pains, perplexing and torn-personality. The novelist through her female characters not only reveals the trauma of the depressed and wronged women but also make it known to all that women is now determined to fight for their rights. Although Kapur gives her female protagonist a voice to eloquent her feelings for freedom but her voice to some extent, dies down with Ganga in the same house. On one hand, she is strong enough with a determined will power and she can resist all sorts of familiar oppression while on the other, she is too weak to kick out Harish from her life even after the loss of her virginity. Still Virmati had made an attempt to come out of the oppressive shell, is really a great achievement. Manjukur clearly proclaims and asserts that today's women are women of substance, not merely sex objects or sacrificing

persons in the family. An evolutionary and very comprehensive picture of the Indian woman like Virmati has been presented by Manjukapur. She presents that it is a woman who perpetuates patriarchy though she is the victim of it. Virmati allows Harish to dominate her. The woman supports the tradition. ManjuKapur criticizes the environment and not the individuals. She presents the social system as the villain, not the characters as the objects of ridicule. So it is the reflection of the changing times that Virmati represents. Virmati tries to assert herself. She is in search of her identity. Thus she undergoes the transformation from innocence to consciousness.

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EMERGING TRENDS IN 21ST CENTURY POEMS: AN ANALYSIS IN THE POEMS OF Dr.AKHILKATYAL

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Abstract

A poem becomes the exact mirror of its age when the poet exploits its style and theme with new trends. Poets of 16th century followed a classical style with complicated subjects. However, the romantics exploited this with their poetic style and wrote poems with simple subject and style. They insisted on the alterations poetry needed. The Victorian poets exploited the previous generation's simple themes with their science, technology and questioning of God. Poetry has dressed itself under various disguises through ages and is now geared up for the 21st century poets. This paper discusses on the emerging trends in the poems of 21st century. It analyses the emerging trends of poetry in the poems of Dr.AkhilKatyal.

Keywords: Trends of 21st century, Beauty in everyday moment, techno culture, political sarcasms

Introduction

Poems are the finest expression of the soul and anecho of the society. They become the reflection of the society when they carry the alterations of the age in them. The contemporary society is reflected in the poems written at present. Dr.AkhilKatyal is a contemporary Indian poet and has published ample poetry collections. He works at Ambedkar University, Delhi. He is also a queer activist and has registered his voices on the same in various poems and interviews. The paper discusses on three emerging trends of the 21st century by analysing the poems of AkhilKatyal such as Beauty in Everyday moments, techno culture and political sarcasms.

Beauty in Everyday Moments

Though Wordsworth advocated poetry as emotions collected in tranquillity, passing a solitary reaper could have been a simple moment of his day. He need not sit in trance state to pen down the moment of passing a reaper nor listening to her songs. But he has exuberantly celebrated the moment in his poem. This is one of the emerging trends of 21st century in poetry where poets unveil simple moments of everyday life blending beautiful themes to it. Sometimes modern poets blend the beautiful simple moments with some deep contemporary themes. Only poets have this magic key to open the lock of happiness in simple moments. But in recent day

poems, poets do not toil much to express any deep complicated thoughts or that which expresses darker experiences. Poets nowadays find sublime in ordinary moments of the day. It indeed reveals the beauty of regular events or actions that people pass on everyday without noticing the beauty of it. It could be the hands of the clock rotating all round or a shadow of a building entering the room. The poets try to sculpt different angles to the objects and actions. Akhilkatyal is one such author in contemporary age who adopts this trend of registering the simple moments in poems.

In his poem *This Evening in Delhi* is one with its title makes it evident that he expresses simple moments of an evening. When the reader jumps further into the poem, he finds laminations of the pictures of the city of Delhi which the generation fails to notice in their busy life. In this poem he talks of the glimpses he has when the auto climbs the Lodhi Road Flyover. He laminates all that he sees within a half-a-second blink of eye. He compares the dome to moon and concludes that one need not travel thousand kilometres to reach the moon. The poet uses a half a second blink to experience a visit to moon. The people would pass the same Khilji Mosques dome every morning and evening but would have failed to reach the moon as Katyal did. Probably with the celebration of the dome in the poem, the readers would reach the moon every time

they cross it. The poet unveils the beauty of a moment while a person crosses the Lodhi Road Flyover in an auto.

In the poem, *Outer ring road*, he captures one more moment while passing in an auto. Here again, within a blink of eye, the protagonist tries to behold a person in the roadside but he only captures a glimpse of it. This would happen often to us when we try to view something but it would become obscure because of vehicles passing between us. This simple moment of not being able to view something on road because of vehicles passing between is beautifully blended with a theme of someone's longing for the unseen object or person. He begins the poem with a simple moment as,

You're in an auto
Speeding
he's standing by the roadside
you hold only a glimpse
before a bus passes between him
and you

His poem, *He was arrogant as a*, with its title leaves a pause for the readers to drench into the poem further. He expresses the theme of love and queer theory. He contradicts the conduct of his beloved with a Chattarpur farmhouse when asked in an interview on why he had to compare him with a Chattarpur farmhouse. He replied that when he was stuck in traffic he saw a car driving rashly from Chattarpur farmhouse and this incident made him to compare his beloved to the farmhouse to express the arrogance. This simple moment of rash driving made him to entwine it with his beloved's conduct. This poem is only a flash in the poet's mind from a simple moment in traffic.

In his poem, *When Farida Khanum*, he captures a beautiful moment of a fan listening to his/her favourite singer's voice. The moment when the listener is stuck with the singer's voice, he stays there with the song drenched in it. This moment is amplified sumptuously and makes the reader enjoy the poem and also her songs.

In his another poem, *For someone who'll read this 500 years from now*, takes the readers to a

serious tone in a futuristic angle. He enlists all the contemporary issues which would have been vanished by 500 years when the readers read the poems. He entwines the present climatic issues asking if Mumbai still exists and asks them how they manage without ozone. He also entwines political issues like India and Pakistan's partition, Kashmir's freedom. With this serious tone of criticising the contemporary society he takes the poem to the beauty of a simple moment. He asks the readers reading after five hundred years to visit the Humayun's Tomb to look for something he has cut into the stone wall. A simple moment of carving names into the stone wall is amplified by the poet when he requests the readers to go and have a look at it, giving importance to it. He settles the serious tone of the poem by cherishing a simple act of carving names and makes the reader enjoy the moment.

Techno Culture

Techno culture is growing amidst the present generation and we would witness the classrooms being aided technologically. This techno culture is also reflected in the contemporary poems where we find how life blends with technology today. It has become a fuel for life and poets have already started to lament over the digitalisation and are also with full praises for technology at occasions. Akhilkatyal also have crafted the poems with techno culture imbibed in it. He laments over technology and also is with full praises in other poems. In his poem, *My Grandfather*, he talks of the Devanagiri script which his grandfather did not know as he led a busy life. He attacks the present generation who fails to learn languages because of the technology that leaves them no space to take an effort. He writes that there is always a Facebook friend or a translation app to help us with unknown languages. He compares this with rubbing stones on a precious silk. The technology is referred to as stone and learning language in app to rubbing against silk with a stone.

In another poem, *Maruti Swift*, a common mode of transportation which has made people's

movement easier is celebrated by amplifying the manufacturing process. Driving a car to reach a place seems much easier to the users but he gives a deep insight into the poem elaborating the labour involved in it. He starts from the diesel engine to the workers involved in manufacturing the car and also unveils the difficulties in bringing out a product using technology and praises it. [Varun is typing] is a poem by Katyal in which he reflects the technological influence in the society through the poem's style and also through the theme. The poem's title makes it evident that the subject is talking through a chat in a mobile app. The poem is written in a mobile chatting style where two persons Varun and Uday are constantly typing but they delete it after typing. He expresses it by dashing the poetic line of the typed message to show that it has been deleted. Both Uday and Varun have seen each other at PVR Saket one day and they have pretended of not having seen each other. This they type one after another and have been deleting it. Varun types the message at first and deletes them only to say Hi to Uday. The poet encrafts the same hesitation with Uday also when he types the same and deletes it only to say Hi. He has meticulously blended the chat message style with the poetic style to bring out the gap technology has created among people. Though both of them try to reveal their mind, they hesitate to click the send button and takes one more big effort to delete all the typed messages to end up saying only Hi. The typing of Varun is as follows,

Varun: ~~Hey how have you been? You know just last week I had been thinking of you~~

Varun: ~~Listen hey I'd been meaning to tell you something for a while but~~

Varun: ~~Hey I saw you near PVR Saket the other day and I was going to~~

Varun: ~~Hi Uday, have you seen Margarita, with a Straw,~~

~~Would you want to go this week?~~

Varun: ~~I don't know how to say this but I'm just going to,~~

Varun: ~~Hiiiiii~~

Varun: Hi

AkhilKatyal expresses a very strong opinion that technology has built wall between people rather than a bridge to connect them.

Political Sarcasms

One more emerging trend in poetry is reflection of the political atmosphere and social conditions adopting close to the style of memes and trolls which is popular at present. Memes and trolls mock political and social conditions in a sarcastic manner. The poet presently uses the same technique by adopting a sarcastic tone to the theme.

In the poem, *Namesakes* he brings in a normal conversation about the meaning of his name Akhil. But with this theme he entwines a sarcastic tone attacking a leading student organisation. He makes sarcasm with the meaning of the name Akhil that it means the whole universe and mocks it with the organisation as it also begins with Akhil.

In his another poem, *Identity Card* he entwines the contemporary political events with the techno culture. He narrates the poem from the voice of a witness who saw NasirShafi, the victim, loose his life in a political riot. The poem is written in a bio data form and registers the death of Nasir under the title 'Last seen' which refers to the whatsapp last seen in a messenger app. He brings a subtle tone of political sarcasm in it with the politics behind the police attack.

AkhilKatyal have always shown his love for the cities Delhi and Kashmir especially he registers his anger for the unsettling life of Kashmiris. In his poem *When Shammi Kapoor Slides Down the Snow*, he brings the references of movies like YJHD and other movies where the shoot has taken place in Kashmir but always without Kashmiris and always Kashmir is called as Kufri or Manali in movies. He makes sarcasm that it is not recognized even in movies like its status of political recognition. In 2002, he makes an international political sarcasm enlisting all big events of other countries and that in India nothing much happened except the death of

DhirubahiAmbani. He mocks the progress of the nation in comparison with the global advancements.

Conclusion

Literature becomes the finest when it marries culture and they finally would beget an excellent mirror of the society. They become the expression of human intellectual achievements throughout the ages. A poem could become the collective expression of ideas, customs and social behaviour. In this paper AkhilKatyal's poems are taken for research to find out the emerging trends of 21st century. The poet entwines three major trends such as celebrating beauty in everyday simple moments, the influence of techno culture and internet language and growing political sarcasms.

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MAGICAL REALISM IN ALLENDE ISABELLA'S *THE HOUSE OF THE SPIRITS*

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Abstract

The purpose of the present paper is an attempt to study Isabel Allende's The House of Spirit, which is a postmodern novel and can be labelled as Magical Realism. The research paper will argue that Allende's The House of Spirit is a boundary between reality and fiction. This text explores the autobiographical point of view, which disrupts the Story of Alba and Clara.

Keywords: Collective memory, History, dialogic, Magical realism.

In the novel *The House of the Spirits*, Allende wants to tell us a story based on the recent history of Chile. Her political and social motivations, her exile to Venezuela and the desire to preserve memories triggers the need to tell the family story in *The House of the Spirits* in 1982, her first novel. The story is told from the point of view of Alba and her grandfather Esteban

Trueba. Alba and Esteban Trueba's voices are integrated to create a new story which meshes male and female perspectives of historical events of the past. Their voices represent women and men in the making of the social and political reality of Chile from the beginning of the 1920s to the 1970s. Their two voices describe the notion of the dialogic perspective based on Mikhail

Bakhtin's theory of dialogism (1929). Bakhtin considers language as a "social phenomenon" that includes multiple social voices. Dialogism according to Bakhtin opposes the monologic single vision of truth that disregards multiple voices, and accepts polyphonic vision with multiple voices (240).

Alba's voice representing the realm of women depicts the social advancement towards women's liberation while Esteban Trueba's voice reveals the oppressive patriarchal society that dictates the norms for women and lower-class people, representing the historical memory. Thus, Alba and Esteban Trueba's voices reflect Bakhtin's dialogic perspective that includes multiple social voices and

perceives language as a social phenomenon. This dialogic perspective in

Bakhtin's theory helps to reveal new meanings in the new Latin American novels by analyzing the female voice. Alba and Esteban Trueba narrate *The House of the Spirits* in a double-voiced perspective considering the Bakhtian dialogism with a "plurality ... of voices" (240). Alba and Esteban Trueba represent opposite worlds: the female space of collective memory narrative and the male voice retelling past events of Chile. In *The House of the Spirits* women's and men's voices and their relationships are meshed together which determines the new historical novel in Latin America. So, together they create a new historical novel that is dialogistic.

Alba is the main narrator of the story only at the end of the novel when she discloses that her grandfather, Esteban Trueba, gave her the idea that both of them should write the story and helps her in the process: *Mi abuelo tuvo la idea de que escribiéramos esta historia. Así podrías llevarte las raíces contigo algún día tienes que irte de aquí, hijita-dijo.* Both Alba and the patriarch, Esteban Trueba, who changes in the course of the novel moved by Alba's compassion and memories of his Clara, write the family saga to keep memories alive.

In *The House of the Spirits* Allende uses magic to portray Clara's powerful spirituality and the collective memory of women. Nora defines memory as "affective and magical" (8) and Allende chooses

Clara to be spiritual and magic who is an agent of change.

In Clara's world magic dreams are mixed with the prosaic world of material things, as Alba says. When Alba refers to Clara's "mundomágico", she describes the "living bond of generations" (67) that grandparents and grandchildren experience according to Halbwachs that helps in the formation of collective memory as an intimate voice that bonds individuals. The magical Clara represents change in the story as she influences others with her spiritual world.

Her spirituality is magnified by magical powers: she can predict events, communicate with spirits and move objects.

Clara's world of magic unquestionably subverts the rational world of Esteban Trueba who is affected by this world of "feminine-magic" sensibility and irrationality. At the end of the story, he is softened by Clara's influence. As she faces her oppressive husband, Esteban Trueba, Clara functions beyond reason as she is guided by tradition passed from one woman to another through gestures, body language, silence, and other performances.

Nora (1996), explains collective memory and describes memory as something as important as history, and as something that stands wall on its own. He says that "that memory is no longer a servant of history....it is, on the contrary, on a par with history" (Gedi and Elam 1376). Nora associates memory with magic as he strongly supports the notion that collective memory is associated with experience that is present in the tradition, in the voiceless customs that are passed to other generations (Gedi and Elam, 1996). Clara's magical influence on the lives of her children: Jaime, Nicholas and Blanca is preeminently associated, as Nora says, with experience that is passed on to other generations. Clara's sons and daughter inherit the spirituality of their mother, as well as her unspoken customs and tradition. Her two sons resemble her affective and spiritual personality, and contrast their father Esteban Trueba's strong

and authoritarian personality. Jaime devotes his life to taking care of others,

Nicholas' flamboyant personality and Blanca's transgression of class division by becoming involved with Pedro Tercero means that Clara's spiritual and soft ways affect the life of her descendants, more than the rational and oppressive ways of their father Esteban Trueba. Clara is an agent of change not only in her family but also in society. She has a special relationship also with Pedro Segundo, the peón who helps Esteban Trueba in Tres Marías.

Without words, they almost instinctively form a union of solidarity to defy Esteban Trueba who represents the establishment. Pedro Segundo becomes Clara's support within the management of Tres Marías after an earthquake that causes great damage to the estancia. Clara and Pedro Segundo join their efforts to run Tres Marías as Esteban Trueba is seriously injured and they become very close.

Clara's subversive nature and her desire to change society is stimulated by a woman from her childhood, La Nana was a servant in Del Valle family and had a nurturing connection with Clara since her childhood. Recognizing the importance of this spiritual woman, Clara decides to move her after her death to the Del Valle mausoleum so that she continue to be close to those she has served during her lifetime. Clara, again, breaks the category barrier, subverting the normal aristocratic establishment by considering la Nana as her equal. Clara subverts the planet of the establishment rupturing the unjust structure of society. She influences her daughter and sons not to see class barriers, by associating herself with Pedro Segundo and la Nana, and with her emotional alliance with Férula, as well as choosing a self-imposed silence she defies her husband and stands up to him. With her spirituality and love, she is an agent of change who exerts an incredible influence over her family members; she even changes her husband with her softness and love. Clara also subverts the way history is told in Latin America by adding her

spirituality to Alba's collective memory through her notebooks. Thus, magical realism resembles Clara in the novel as both subvert tradition and the rationality by combining the mind (history) and the spirit (collective memory) by transgressing boundaries: the "cuadernos de anotar la vida" meshed with the violent history of Chile within the 1970s. Magical realism and Clara create the new historical novel in Latin America, where the individual "writes back" (Susan Crane) with her/his collective memory to feature another layer of meaning to the official history.

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INFLUENCE OF LITERATURE ON FEMINISM

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Abstract

The word feminism is taken from the French word féminisme. As per Cambridge's online dictionary, feminism is defined as "the credence that women should be allowed the same rights, power, and chance as men and be managed in the same way, or the set of pursuits deliberated to achieve this state." The term 'feminism' is used to describe a cultural, political, or economic movement targeted for equal rights for both women and men. Nonetheless, the terms 'feminism' and 'feminist' did not secure prevalent meaning until the 1970s when they started to be used in the public language more frequently. In literature, Feminism is indeed a portrayal of the life and predicament of women, which includes the discriminations and denials in the past and as well as in the present in particular areas of activities. Moreover, the present-day feminism is the new identity to the women created by the blend of anger, pain, the helplessness of the bygone eras and anger, assertiveness of the present age. Women have come a long way through all developments though they are not universally applicable. The literature during the first phase of feminism mostly concentrated on women's emancipation and equality. In contrast, the literature born during the second phase focused on female oppression and struggled for their liberation. The literature that bloomed during the third phase stressed individual empowerment. Similarly, the books that are based on the socialistic principle of feminism emphasized empowerment, public participation of women, improving the personal abilities of women to bring an entire change in social structure aimed at equality.

Keywords: *Feminism, First phase, Civil rights, Second phase, Third phase.*

Introduction

Feminism is a broad phenomenon, and it is still one of the relevant topics in the contemporary world to be discussed. The nineteenth century is most significant period in feminism and feminist writings, as it was a century of changes for women, and feminism in the 20th century also followed the path created during the previous century. Throughout the 19th and 20th centuries, literature specially, feminist literature, has grown and also the society and the position of women concerning men. Nevertheless, it is pertinent to mention here that evolution of feminist literature is based on the foundation of movements that have started the concept of egalitarianism between men and women. Feminism has developed significantly during the 19th and 20th centuries; nonetheless, feminism itself may still be viewed as cynical by some. Feminist literature inferred the religious and spiritual beliefs differently. Some of the feminist ideas integrated woman into the religious framework, and some rejected the previous notions of religiosity and spirituality. Feminist researchers

and standpoint theorists think that feminist criticism will allow the repeal of bigotry about women in science. Some of the writers strived to synthesize socialist, feminist, ecological, and spiritual criticism at all levels such as local, regional, and global level. According to Simone De Beauvoir (1908-1986), Christina De Pisan (1364-1430) was the first woman author who took the pen to defend feminism in the 15th century.

Most of the women's magazines recognized that women started increasingly working outside the home, paying little or no attention to work environment for the issues like leisure, consumerism, and homemaking. Women have altogether neglected the problems of social inequality in their workplace. Feministic movements that are mostly rooted in communal, national, and regional scales paid attention to local gender relations in middle-class families.

Literary View During the First Phase of Feminism

'First Phase Feminism' is the word that was used in the nineteenth and early twentieth century for

European and North American feministic movements. And these feministic movements strived very hard to establish the women's right to vote and professional entry for women. Mary Wollstonecraft (1759-1797) is known the mother of first phase feminism, and she is the first one to publish the book in support of feminism in the name "A vindication of the rights of women" in the year 1792. In her book she put forward that women can be equal in all aspects to men provided she is provided with same education and opportunities as that of a man. During this period, feminists were concentrating more on the education, employment, marriage laws, and plight of the intelligent middle-class single women.

Thus, the twentieth century feminism concluded the first phase of feminism which is concerned with inequalities, collective social, and political interests, and self-determination of women. There is a distinction between books that have been penned by women, and female literature. As authors and writers, women have always been self-conscious but not self-defining. While women authors have been extensively and perpetually aware of their individualities and capabilities, women authors have very rarely deliberated whether these experiences surpass the personal and local, and surmise a collective form in art, and reveal a history. During the strong feminist period from 1880 to 1910, both British and American women writers reconnoitred the theme of an Amazon dreamland, which can be defined as a country completely populated by women and wholly insulated from the male world.

In *The History of the English Novel*, Ernest Baker devotes a separate chapter to the women authors, commenting that "the woman of letters has uniqueness that mark her off from the other sex as markedly as inimitableness of race or of inherited customs. Whatever variety of aptitude, outlook or personal attitude may be palpable among any dozen women writers taken arbitrarily; it will be matched and probably dwarfed by likeness distinctively feminine." Baker does not tried to present categorization of these feminine "idiosyncrasies";

most detractors who have endeavoured to do so have quickly found themselves expressing their own cultural predispositions rather than expounding sexual structures. In 1852, Lewes thought he could identify the feminine literary personas as Sentiment and Reflection; in 1904, William L. Courtney found that "the female author is at once self-conscious and instructive"; in 1965, Bernard Bergonzi explained that "women novelists ... like to keep their focus narrow." Women reading each other's books have also had difficulties in explaining their potential for what George Eliot called a "precious domain, lying quite apart from masculine talents and knowledge." Eliot herself tried to locate the female forte in the maternal affections.

Literary View During the Second Phase of Feminism

The second phase of feminism found its origin in the writings of the British feminist, Juliet Mitchell (b. 1940). The ideology followed by Juliet Mitchell is mainly of radicalism based on economic and social conditions of women. Most of the literature that emerged during the 1960s to 1990s based on feminism was principally connected to social reform movements, i.e., the anti-Vietnam protests and the civil rights movement. The social reformists during the period struggled for reproductive rights, legalizing abortion and birth control, analyzing gender differences, conquering equal rights in political and economic dominions and gaining sexual liberation. They focused mainly on socio-economic issues like equality in employment, sexual harassment, and the discriminations based on class, race, sexuality, age, ability, ethnicity, religion, and political consequences. These feminists achieved success in sexual freedom, equal funding to women, and integration between workplace and political areas.

According to definition in the book "Theoretical Perspectives on Gender and Development" written by Jane L. Parpart et al, disparity results from "the need to establish unequal spurs to encourage the most talented people to do

the most imperative jobs proficiently in society,” other description from the same book also says that the unfairness results from “the exercise of providing differential rewards to keep a less powerful working class broke by gender and race.”

One of the most popular and prominent feminists of the early 20th century was Simone de Beauvoir, who also authored the book “The Second Sex” and the proponent of a very famous statement “one is not born, but rather becomes, a woman.” Simone De Beauvoir distinguished sex from gender and suggested that gender is “an aspect of identity gradually acquired. She states that “gender is the cultural meaning and form that body acquires the variable modes of that body’s acculturation.” Women of the century still attempted to communicate better social position in society and the feminist movements of this period defined its demands for equal educational opportunity and equal pay, as well as free contraception and abortion if needed. The distinction from the first phase movement was that the groups were now much smaller, and the women were focusing on discussing particular issues, sharing their experiences, and discovering what they have in common as women. Thus the literature that originated during the second phase of feminism entered into a significant stage of discussing the problems of women that are in common among the women rather than those of individual issues.

Literary View During the Third Phase of Feminism

The third phase, feminism, which is also referred to as the phase of post-feminism, begins in the 1990s and which continuing to date. The third phase of feminism mainly concentrated on the perceived failures of the second phase of feminism, and it continues in fighting for the same beliefs as in the previous periods. However, the focus of the feminist movement showed a slight shift in their ideology as it is less focused on political processes and laws but more on the individual woman. Also, the feminists of this phase are more diverse than the first and the

second phase feminists who were mostly represented by Westerners, middle-class, white women. In contrast, the third phase feminism movement and their literary contributions are mainly made by the women from different ethnicities, colors, religions and social backgrounds.

Since the 1990s, women are more recognized in the socio-cultural aspect not only in the United Kingdom but also in other countries. During this phase especially, in Britain, women have got the same opportunities for education and occupations as men, and most importantly, their opinions are valued and respected than the previous phases of feminism. Over the several decades, the feminist movement has helped women to stand for their rights and also needed to be acknowledged. However, feminism today cannot be easily defined anymore, It is not as visible as it used to be during the first phase, and some women do not want to be associated with feminism as they still perceive it as a rigid and out-dated movement. Nonetheless, in September 2014 United Nations has launched a new campaign called HeForShe for which the renowned British actress Emma Watson has been appointed as Women Global Goodwill Ambassador. Watson is a widely known personality, but she actively participated in the campaign, and her speeches at the conferences have drawn the attention of many. The HeForShe campaign aims for gender equality, which “is not only women issue but rather human rights issue.” As Watson herself mentioned at one of the HeForShe conferences: “How can we affect change in the world when only half of it is summoned or feel welcome to engage in the conversation.” The goal of the campaign is also to lure men and boys into advocating for their rights, not only women, which is very important because the campaign aims to make men comfortable to call themselves feminist as well. Even though the movement is being condemned for being run by women exclusively, the publicity drawn on the feminist issue is plodding again which is a good sign. Previously there is no country in the world where women are unequivocally equal to men. Thus all the

literature that emerged during the third phase of feminism are exclusively different from that of the first and second phase, as the feminist literature during this phase were mostly revolving around the advocacy of feminism in the form of human rights rather than rights of women.

Conclusion

The main aim of this paper is to highlight the literary views on feminism during various phases of feminism movements along with literature based on the feminism, which emerged by the side of the movements. Thus the present-day concept of feminism and the literature that are continuously emerging out is not a result of one-day event. Hence the present day concept and literary works based on feminism is the cornucopia of earlier foundations laid down by the movements and the literary works based on those movements. Thus my paper marked the line between three phases of literature based on feminism and their influence on the mind of people and the world as a whole. Also, the literary views

are not hypothetical expressions or fantasies of the writer. Rather they are all the reflection of the then society and condition of women vis a vis man in the society.

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FEMINISM IN LITERARY VIEW

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Abstract

This paper attempts to clearly analyse the role of female in the society, and it deeply investigates their right and position throughout the most prominent play writers. Most of feminist writers like Mary Wollstonecraft, A Vindication of Women, John Stuart Mill, The Subjection of Women, Virginia Woolf, "A Room of One's Own," Elaine Showalter coined the term 'gynocritics' to illustrate literary criticism based on a feminine perspective. This feminine phase includes women writers such as Bronte, Elizabeth Barrett Browning, George Eliot, Florence Nightingale, and the later generation of the women writers above. Furthermore, Rakhi Shirke is a woman writer with a passion for writing poems as a medium of self-expression. Her work "I Am Every Women" is a fantastic poem to explain how today's women are brave, empowered, strong, and resolute.

Keywords: women empowerment, equality, education, identity, women rights.

Introduction

According to Plato, the ancient Greeks held a low opinion of women. Women were expected to be passive homebodies, concerning themselves with domestic works as a whole, but especially the bearing and raising of children. The writing of the philosopher Plato have been analyzed, critiqued, and interpreted in countless ways. His Republic still stands out as an intellectual hallmark of Greek socio-political commentary and a prescriptive utopian vehicle. Plato recommended a system of equal education for men and women raised as Auxiliaries (soldiers) and Guardians (philosopher rulers).

Plato appears to advocate a "proto-feminist" viewpoint. This term is best defined as "an ancient or early thinker who, despite cultural and societal beliefs to the contrary, promotes or endorses ideas dealing with the equality of women to men in key such as social status or function."

According to Mary Wollstonecraft A Vindication of Women (1792), one of the earliest works of feminist philosophy. In it, Wollstonecraft debates that women ought to have an education commensurate with their level in society and then proceeds to give a new that position, claiming that women are needed to the nation because they

educate its children and because they could be "companions" to their husbands, rather than mere wives. Instead of looking at women as ornaments to society or property to be traded in marriage, Wollstonecraft maintains that they are human beings deserving of the same fundamental rights as men.

It is debatable to what extent the Rights of a woman is a feminist text; because the definitions of feminism vary, and different scholars have come to different conclusions. Wollstonecraft herself would never have referred to her text as feminist because the words.

'Feminist' and 'feminism' was not coined until the 1890s. Moreover, there was no feminist movement to convey during Wollstonecraft's lifetime.

Describing (Wollstonecraft's philosophy) as feminist is questionable, and I do it only after much consideration. The label is, of course, anachronistic... Treating Wollstonecraft's thought as anticipation of nineteenth and twentieth-century feminist controversy has meant sacrificing or distorting some of its key elements.

John Stuart Mill stating an argument in favor of equality between men and women. The Subjection of Women offered detailed argumentation and passionate eloquence in bitter opposition to the

social and legal inequalities commonly imposed upon women by a patriarchal culture. Just as in "On Liberty," Mill defends the emancipation of women on utilitarian grounds. Mill debates that the reason people should be able to vote is to defend their rights and to learn to stand on their two feet, morally and intellectually. The controversy is applied by men and women. Mill often used his position as an MP to demand women's vote, a controversial for the time.

"..(T)he legal subordination of one sex to another – is wrong in itself ; and now one of the chief hindrances to human improvement ; and that it ought to be replaced by a system of perfect equality, admitting no power and privilege on the one side , nor disability on the other."

According to Virginia Woolf, "A Room of One's Own" begins with a question and its first word is "But." This suggests that what is to come is likely to be unconventional, contrary to expectation. "But you may say, we asked you to speak about women and fiction .What has that to do with a room of one's own?". Her essay saw its renaissance in the 1970s and quickly became a touchstone of modern feminism. Particularly in America with the rise of women's studies courses.

Woolf attacks the supposed universality of the male, and then gives a white, western perspective the same universality. She would undoubtedly have welcomed the comment and criticism, which the text has received. A Room of One's own shows Woolf to be one of the foremost feminist thinkers of the twentieth century. Furthermore, beginning with the word "but" might well suggest something about the book's subject itself. The reason that a woman needs a room of her own to make fiction is that privacy and solitude – keeping the world from "butting in" is necessary for creation.

Elaine Showalter is a specialist in Victorian literature and the Fin-de-Siècle (turn of the 19th century). Her most creative work in this field is in madness and hysteria in literature, especially in woman's writing and in the portrayal of female characters. In toward a Feminist poetics, Showalter

traces the history of women's literature, suggesting that it can be divided into three phases.

1. Feminine: In the Feminine phase (1840-1880), "women wrote to equal the intellectual achievements of the male culture, and internalized its assumptions about female nature."
2. Feminist: The Feminist phase (1880-1920) was characterized by women's writing that protested against male standards and value and advocated women's rights and worth, including a demand for autonomy.
3. Female: The Female phase (1920) is one of self-discovery. Showalter says, "women reject both reflection and protest – two forms of dependency – and turn instead to female experience as the source of an autonomous art, extending the feminist analysis of culture to the forms and techniques of literature."

Showalter coined the term 'gynocritics' to illustrate literary criticism based on a feminine perspective. Perhaps the best description Showalter gives of gynocritics is in *Toward a Feminist Poetics*:

"In contrast to the angry or loving fixation on male literature, the program of gynocritics is to create a female framework for analyzing women's literature, to develop new models based on the study of female experience, rather than to adapt male models and theories. Gynocritics begins at the point when we free ourselves from the linear perfect of male literary history stop trying to fit women between the lines of the male tradition and focus instead on the newly visible world of female culture".

Probably Showalter's harshest critic in terms of her feminist literary theories is the Duke University-based Toril Moi, who in her 1985 book *Sexual /Textual Political*, accused Showalter of having a limited, essentialist view of women. Moi notably criticized Showalter's ideas regarding the Female phase and its notions of a woman's singular autonomy and inevitable search inward for female identity. In a principally poststructuralist era that proposes that meaning is contextual and historical

and that personality is socially and linguistically constructed, Moi claimed that there is no fundamental female self.

In *A Literature of Their Own*, Elaine Showalter shows how women's literature has evolved, starting from the Victorian period to modern writing. She breaks down the trend into three stages; the Feminine, a period beginning with the use of the male pseudonym in the 1840s until 1880 with George Eliot's death; the Feminist, from 1880 till the winning of the vote in 1920; and the Female, from 1920 till the present-day ; including a "new stage of self-awareness about 1960".

Showalter identifies in each subculture. Thus, in women's literature, first a long period of imitation of the prominent structures of tradition and an "internalization of the standards of art its views on social roles". This feminine phase includes women writers such as the Bronte." Elizabeth Gaskell, Elizabeth Barrett Browning, Harriet Martineau, George Eliot, Florence Nightingale, and the later generation of Charlotte Yonge, Dinah Mulcock Craik, Margaret Oliphant, and Elizabeth Lynn Linton.

According to Kate Fullbrook in, her 'Jane Austen and the Comic Negative; makes an objective but very interesting analysis of Jane Austen's novels. Her novels made a good impression on her readers. This critical analysis will help readers to approach her works from a novel perspective. It

sheds light on the comic elements in Jane Austen's novels. They continue to influence readers even long after her death.

Kate Fullbrook feels that Jane Austen's absolutely fine and subversive wit makes her novels interesting. Jane Austen, initially regarded as an ignorant spinster due to her active involvement in the various affairs of the society, could acquaint herself with the different problems prevalent at different levels of life. They are been expressed with mild sarcasm and sparkling wit. Such situations are commonplace at all times and everywhere. The universality enabled her novels to enjoy a glorious status to date.

Conclusion

Finally, all feminist writers gave their suggestion about how women have to be treated respectfully for the growth of a nation and family also,

"She's today's woman. Today's woman, dear.

Love her, respect her, keep her near."

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LANGUAGE ACQUISITION THROUGH SOCIAL MEDIA

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Abstract

This paper aims to identify the role of social media in learning English as a second language among Indian students. This is exploring the students' perceptions and attitudes on using social media for English language learning. It is found that majority of the participants use social media to enhance their communication skills. Moreover, the result revealed that collaborative learning that are embedded in a social media may help improve learning activities which in turn leads to the success of learning English as a second language. Apart from that, some of the problems encountered when using social media and combined group work in the learning and teaching of English as a second language at Tertiary level are also highlighted. Most importantly, the students agreed that social media has by and large affected in their English language learning skills.

Keywords: Social Media, Learning English Second Language.

Studies concerning social media and its use have become evident in area of education which may lead to a significant change in how we structure learning circles in the future. Social media has made it possible for a more flexible language learning experience, in which students are given more control and guidance. This process is known as constructivism.

The 21st century marked by its information and communication technologies, during which digital practices became a worldwide culture and therefore the society are moving towards becoming information society. Hence, those that don't embrace the technology are going to be left behind and may be are going to be terribly relegated. Technology has inevitable as it has become the most useful tool in almost every aspect of humans being's daily life. Technology is considered the primary revolution, and thus has significant influence one education generally and teaching and learning language especially.

The usage of digital devices like the internet and some internet applications are the new model of learning in the 21st century digital world. Moreover, the internet play a vital role in all type of technological developments which allow the public to quickly contact, evaluate, share and transfer either data or knowledge. Fundamental concept of second language acquisition highlighted the difference

between language gaining and language learning. In second language learning discovered competence and acquired ability developed in very different ways in which language learning takes place through the recognized study pattern, rules, and conventions. A considerable amount of relevant studies to date have empirically shown that the use of social media facilitated student's language learning. It is also noteworthy that, educators and language teachers around the globe have paid close attention to the utility of technology in language education settings. Despite its popularity and incorporation into second language learning environments as a vital means of providing learning opportunities for the learners beyond the boundaries of the classrooms, social media has yet to take the center stage of the reported findings of empirical investigations. Also, despite Social media's popularity and potential for personal interaction, its significant role has not been widely looked into at the tertiary levels. Many colleges in the context of Saudi Arabia use social media and individuals in various institutions spend an enormous amount of time online, but the extent to which students and instructors use social networks for educational purposes is relatively unknown.

It is noteworthy that the notion social media and social networking are getting used alternately. Social media refers to the social software in the

form of websites and other online groups such as social networking and micro blogging which are created by a sizable group of folks (known as users) to share conversations, personal messages, ideas, information or to grow social and professional contacts. There are various kinds of social media which may be used in several ways. It should be noted that things around us can be used if we know how to use them. For instance, most people have smart phones, but they barely use all the application available in it. Sometimes they are not appropriately directed and at times they don't have the chance or time to spend on learning new things. However, this is often not the case for English learners, because software and applications available on Smartphone may assist English learners to attach with others. The types of social media and social network sites can be classified as: Gadgets, such as mobile phones, desktops and, notebooks offer their users the option for the language which they prefer to use. Such choices definitely benefit all users in some ways but interestingly, new users may significantly enjoy such options. As it has been reported in a number of studies many individuals in various language learning settings have improved their second language learning by opting for English as their preferred language of their gadgets (Kaplan & Haenlein, 2010).

Watching movies is also a beneficial activity for the learners, as many of the learners resort to it for entertainment purposes. Now, films and TV shows are an integral part of almost everyone's life; an ordinary person spends a minimum of two hours watching TV programs. Considering the potential of TVs in helping improve language learning, it can be argued that TV time can be used for learning new words on a daily basis which may help language learning process more entertaining and enjoyable unlike the formal ways in classrooms. Another benefit of using film as a language learning tool is that it provides an authentic source of learning involving native speakers with different pronunciation. The difference between the learning of language through reading books and the one

through communication can be differentiated by means of the condition that learners also have some vested interest in watching movies not only for enjoyment but also for learning the new things shared in those movies. Movies also provide learners with the knowledge of correct pronunciations, which is rather difficult to acquire from the books which are used by teachers inside the classrooms. The films mostly model 'real' situations outside of the classroom, particularly interactive language or the language of real-life conversations. Film and TV

Web blogs are also reportedly one of the forms of social media. Millions of people have created their own blogs and use them to write things which range from news and their perceptions on some specific issues. They invite the readers to reply by adding or posting comments on their blogs. Blogs discourse a broad range of topics and they reportedly assist in improving the reading speed, vocabularies and promote proper use of grammar and enhanced reading comprehension of language learners. Blogs can be employed in various ways for different purposes. For example, beginners by means of referring to a particular language blog learn new ideas on how people use blogs to interact with each other. It also helps to learn new vocabularies in the different modern context of a particular time. The language of blogs isn't intended for the subtle readers, as some scholars claim that it's simple and straightforward and blogs are a source of lecture an ordinary reader (Kaplan & Haenlein, 2010).

Twitter is the sole way of communication that has inspired the minds of the users, which in turn, has become a fascinating method for learners to keep in touch with one another also like the teacher. Face book has various tasks of communications, material sharing, modification and collaborative construction. However, the most reason for learners to use Face book was to the touch with friends.

The students who participated during this study showed a positive attitude towards using the social media for the training of English as a second

language. Social media, such as Twitter, Face book and YouTube have become tremendously popular among Internet users who wish to exchange their thoughts as well as to engage in other online activities. It should be noted that the social media can be accessed easily; they are free and attractive to users and are regarded as the new platform for students of English to express themselves in original ways. Teachers may encourage students to find out using this sort of activity. It should be noted that this study provides the crucial finding which has further proven that social media can assist in learning English as a second language.

As a result, social media reinforce motivations, and self-determination in students' learning environment. It is recommended that teachers think about using social media as additional learning tool during a classroom. This is due to the fact that social media can be used as a tool to help learners to learn English. The use of social media as a learning tool offers a replacement awareness to learners which existed. Majority of the learners spend tons time on the social media sites with numerous times during a

day. Various explanations got on why the scholars were using social media websites.

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TREATMENT OF WOMEN IN SHASHI DESHPANDE'S A LIBERATED WOMAN AND IT WAS THE NIGHTINGALE

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Shashi Deshpande, contemporary woman writer in, was born in a small town of Dharward in 1938. Her father, the famous Kannada playwright, was described as 'the Bernard Shaw of the 'Kannada theatre'. She has learned an M.A. in English from Mysore University. She married to Dr. Deshpande, A neuro-pathologist in 1962 and visited England in 1969. Inspired by this visit, she published an account of her experiences as short stories started appearing regularly in popular magazines. Her stories were published in Indian magazines.

Her first novel *The Dark Holds No Terrors* was published in 1980. It was followed by *If I Die Today* in 1982, *Roots and Shadows* in 1983, *Come up and Be Dead* and *If I die Today* were detective serials that were expanded and published as novels. *Roots and shadows* won the Thirumathi Rangammala Prize for The Best Indian novel of 1982-83 and *That Long silence* in 1988, *The Binding Vine* in 1992 and moving on in 1996. *That Long Silence* won for Sahitya Academy award in 1990.

Her Short stories had been collected in five volumes: *The legacy and others Stories* (1978), *It was Dark and other stories* (1986), and *The Intrusion and other stories* (1993). The beauty of Indianized English has been enhanced through her writing that comes in various forms of literature. Deshpande's encouragement of Indian English primary aims at separating the inner landscape of relationship between man-woman in India. Formerly education was not given to women in the Indian society. But as the time changed efforts have been made by personalities to include women onto the process of education. Since then, her faith has been shattered in the bond of family life.

There are many reasons for this, vast scale spread of education may not be neglected. Unfortunately, the rights have been learnt by the learners, and they seem to have forgotten to learn about their duties. And hence their problems seem to have been appearing in the society. As a woman less educated or illiterate they didn't know the world beyond their husband, house hold domestic duties and responsibilities. But as the time changed the image of women has been broken. Due to education women become aware of their own rights, desires, ambitions and needs.

Deshpande deals with the middle-class woman and her problems. Sita and Savithri are treated as ideals of loyalty in the Indian society. The society fails to recognize woman as a person. The woman externalizes herself in labels such as a mother, daughter, sister, wife, mother-in-law, and daughter-in-law. While playing these roles woman forgets herself as a human being. Shashi Deshpande portrays the woman who deals with loneliness, quest for identity beyond an active economic life and sexual violence.

The Protagonists of Shashi Deshpande's *A Liberated Woman* and *It Was the Nightingale* are well educated, economically independent, career oriented neoliberal women who have independent views from the perspective of middle-class psyche. Women are traditionally oppressed and tied with social norms. Their stories can be categorized as those which mirror the reality examining the subjugated position of woman in Indian society and the stories that mend the situation depicting the women's positive reaffirmation of herself.

The trait of guilt encompassed within femininity defeats the woman for some reason or the

other. The doctor In *A liberated Woman* is guilty of having hurt her husband's pride, Jaya in *It was the Nightingale* is a guilty of giving importance to her career, which is existentially critical to her, and neglecting her husband. The reason for her guilty conscious is the conflict and contradiction that coexist between tradition and modernity and the fact that such conflicts pose no hope for reconciliation. The dilemma between career and family is a situation that most of the working women face at one point of their career or the other. The unaccountability of labour at home and the recognition of labour at career plays with one another and the characters in the short stories. In this tug-of war, the scenario of domesticity is likely to assume the authoritative role over the woman's career. Right from the childhood women have been nurtured by the values of womanhood and motherhood in them. As a result, women always give importance to family and lose their career. Even if they do otherwise, they can't escape the guilt that overshadows them. The conflicts of conservatism, that manifest their roles in neoliberal circles, runs contradictory to the woman who cares little about herself. This is what has happened with Jaya who decides to go abroad for the advancement of her career.

The story, *It was the Nightingale* portrays an educated working woman who goes abroad for two years on an assignment. She is going abroad not for a foreign returned tag but for getting a bigger ransom on her return. The nostalgia of wanting to be at home disturbs her consciousness so as to prevent her from going away. She postpones her pregnancy for this foreign tour. She knows that things would not be the same on her return as she would be living away from her husband for two years and that each and every unshared experience puts "a brick that can ultimately become a wall" (64) that potentially shall separate them. The evening before her going abroad, her husband comes home early and waits for her arrival whereas she comes home late as usual due to her unorganized schedule and feels guilty of her act. By the time she comes home, the husband has

cooked food which they had eaten together and got lost in each other.

The whole night Jaya and her husband converse about different things portrays the distance between ideals and lived reality. The ideals' purpose is to say what the genders ought to do and the reality is what the genders do. But such distances and differences get reconciled for time being. The geospatial dimensions of the characters and their genders somehow reconcile with the traditional roles.

They spend whole night confiding with each other and talking about several things. Just before dawn, when her husband tries to hasten her actions, she reluctantly gets ready to depart for the airport. At the airport, she feels sorry for her husband. She says she did so in order to have some privacy with her husband for some time before she leaves for a considerable time. The repentance of the act was not unfelt within Jaya. She pities her husband who will have her memories at home whereas she is going to a place with no reminiscent. Being cruelly conscious of her acts, she carries the guilt in her, she goes away with her eyes "tearless, dry and burning".(69)

Right from their childhood, women are brought up with a sense of nurturing the critical role of family and the way it provides an inexorable subsistence to them. The current economic requirements and the currents of globalization demand that women should take up a job, which is likely to confine them in their stereotypical roles, which they may or may not like. They take up a job for the sake of the family and try to reconcile the contradictions between family and job. They get crushed in the process. Deal The protagonists are career-loving women and their inner bipolar-conundrum tries to bring reconciliation of different conflicts. Jaya, despite multiple achievements in her career, has some emptiness in her life. The emptiness as portrayed by Betty Friedan in her book *The Feminine Mystique* appropriates itself to the Indian neo-conservative cum neoliberal scenario is portrayed in both the stories of Shashi Deshpande.

These stories show the plight of traditional woman in India. *A liberated woman* the protagonist

does not want to revolt against the traditional norms of the society and hence gives in for the traditions. But unable to cope with her accepted social role she undergoes an inner conflict.

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THE THEME OF PROFESSIONALISM IN KAZUO ISHIGURO'S *THE REMAINS OF THE DAY*

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Abstract

The Remains of the Day was written by Kazuo Ishiguro. He was born in Japan. He is Japanese born British novelist. His notable works are *The Remains Of The Day*, *An Artist Of The Floating World*, *When We Were Orphans* And *Never Let Me Go*. He got booker prize for the novel *The Remains of the Day*. In 2017, he won Noble Prize for literature. This novel deals with the protagonist's job as the butler and it expressed through first person narration. Mr. Stevens was great butler in Darlington hall. He is a skilled butler but he does not spend much care about his personal life.

Professionalism is explained about the person who had the great skill among his career. It explores about the knowledge of man in his profession. This novel describe about values and virtues of professionalism. Stevens is the butler of Darlington Hall. This novel mostly encompass by the term "dignity". Lord Darlington was the owner of Darlington hall. He needs the concept for the diplomacy that lord Darlington attempts. These qualities evoke Stevens's life throughout *The Remains of the Day* early in the novel. Stevens discusses the qualities that make a butler great. The dignity is the essential ingredient of the greatness in professionalism. He was a loyal butler in Darlington Hall. Stevens concepts of dignity and sense of professionalism through his novel.

Sarane weller says that,

Stevens's self contained "dignity" as the prime principle of professionalism and enacting this dignity comes at the expenses of his personal relationship and his own undisclosed values. His confidence in this rightness of his professional beliefs demand that he comprises both his professional land his ability to act on his professional knowledge. (Weller 2007, 775)

Stevens refused to he wear the mask of his profession. He necessarily denies his personal life for personal life. Therefore leaves unexpressed his own

feelings and beliefs. Stevens suppressed his individuality. He never achieves true intimacy with another person. The fact that his view of dignity is misguided him. We can tell that Stevens has wanted to be an eminence.

Stevens's goal is to achieve his perfection in professional ethics. Professional life misguide him to his true feeling. Darlyme points out

Stevens's misguided the concept of dignity that he constituted on professional ground does not allow him to have the possibility of intimacy with other. Stevens insists on repressing his emotion and does not give any space for them in the name of professional duty. (Darlyme 2011,10).

Stevens' father was also a butler in the Darlington hall. He illustrates the concept with a number of examples finally concluding that dignity. has to do crucially with a butler's ability not to abandon the professional mindset only too well. It involves a story Stevens' father used to tell about a butler who was working for his employer in India. One day while the employer drawing room. The butler found that there was a tiger under the table. After conferring with his employer, the butler shot the animal. He removed the tiger, cleaned up the dining room. He returned to calmly inform his employer. The dinners served at the usual time and there is no change in their schedule.

Stevens gave next two examples of dignity are about his father, who was also a butler; the first story tells how two drunken house guest. Stevens

employer instructed Stevens' father to drive. they loiter in the car late one afternoon. Though the men in the place where rude in nature, Stevens's father behaved with immaculate manner. He never exposes his anger to them. Until the men began to make comments about his employer, Mr. John silver. At that point, Stevens' father pulled the car over. He opened the back door and started silently at the two men. It examines the greatness of the butler. They realized their misbehavior. They apologized to Mr. William Stevens he took them back home in perfect silence without any hesitation.

The third example is about an episode is about Stevens' father and an army general. Because, during the British campaign in south Africa, the general's poor leadership lead great impact on war. He gave bad judgement in particular military. It lead to the death of Stevens older brother. The very same general came as a guest to Mr. Silver's house. Stevens' father served the general for four days. Despite the personal pain it affected him badly. Stevens' father did his work well. the general never knew about as his true feelings. Finally he knew about death of Stevens's and left a generous tip. Stevens' father unhesitatingly donated the tip money to charity.

These are the three examples shows the reality among the butlers life. The Hayes Society claimed

to admit the butler who is in the first position. It shows prestige reality of the butler.

Finally the novel mostly deals with the great profession of butler. The butler should maintain his quality among others. Stevens father's generation concentrate on their butler profession only. But Mr. Stevens's generation concentrate on accent and communication and basic skills.

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A DISTINCT LENS FOR STUDYING LITERATURE POST THE TWO WORLD WARS: A STUDY OF *CRUEL BRITANNIA: A SECRET HISTORY OF TORTURE* BY IAN COBAIN

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When studying non-fiction, the most obvious question that arises here is, “what is the need when everything is self-explanatory?” The idea that simple non-fiction texts have nothing to uncover is neither true nor unproblematic. The most complex a scholar has got in most cases is the ideological biases of the writer. But the contours of ideological perception are not like physical lines which goes either left or right, they could go through both. They can create an apparatus and easily fall out of them. They can create a perception of being in them and being out of them contradicting their own principles because, in practice, any grand scheme cannot be foreseen as something that would establish itself in the way it was intended, it establishes itself in its indigenous version.

Marxist critics have been advocating reading history, political economy, sociology etc to read literature for some time now (Eagleton, p8). But little clarity is available on how we can use nonfiction and texts that come under the non-literature category to explain sensibilities of the characters employed by writers. This also raises another question, if individual sensibilities can be extrapolated to understand their contemporary political and social scenario, is the reverse possible? This question though seems to be simple and the answer through the role of reciprocity might be the easier one, we need to ask a question which has been repeatedly asked by critics, Are rules of natural sciences enough to explain social and humanitarian forces? The book by Cobain says ‘Yes’ and ‘No’ reaffirming the ever-existing distinct framework to study Literature.

Physical tortures are primarily used for obtaining information of critical significance. They

have been in existence systematically for criminal procedures since the ancient Egyptian and Mesopotamian Civilizations, monuments of which show us corporal punishments. But British Journalist Ian Cobain does not go that far bringing the readers the history of inflicting physical and psychological discomfort and disturbance. He starts from the Second World War and its aftermath and goes on until 2011.

For students of literature, this book raises serious distinctions and questions about Modern and Post-Modern fiction especially while investigating the psyche of soldiers. To say, they had no contribution to the mishaps and it was their superiors and leaders who caused everything simplifies our framework to determinism rather than an articulation of multiple factors. Post the First World War it is a truism to say that populism was on its rise with its complimenting and sometimes conflicting friend fundamentalism but to say the valedictorians of the wars were not influenced by such tendencies is a gross misconception.

The situation of spies belonging to any country requires sympathy, and empathy in such scenarios hardly kicks in due to the tendencies in the aforementioned lines. Then there are double spies who are asked to join as a spy with the rival nation. The tortures they had gone through were abysmal though they proved to be counterproductive.

The book starts with the tensions triggered when an Officer reads the literary efforts of one of the retired colonel, Alexander Scotland. He had been the commanding officer of torture centre that operated during the course of the Second World War. It was known to be the place where thousands of Germans were beaten, sleep-deprived and forced

to be in stressful positions for days. The spine chilling account documented with insightful inferences by Ian Cobain is not likely to make a reader feel warm in the forthcoming chapters of the book. If anything, the tortures were becoming crueler by time, sometimes with legal approval.

There are mentions of xenophobic soldiers who happily reported their torture methods through the medium of books. Women were not missing from the scenario either. They were subject to sexual torture like with bottles, rodents and hot eggs. This book progresses through the act of developed nations countering rebellion forces in African countries. Reading this one cannot help but wonder how British Literature is still considered the Literature of a distinct and a sophisticated class when all that was done could be confined to the simple act of Living-in-denial.

Cobain does not fail to address the hypocrisy either. He shows us an excerpt from his interview with a man who was subject to the systematized torture. From such tortures, the deep-running prejudices of English Bureaucracy are not hidden either. A British General writes to his wife that the Kenyan citizens are 'middle class sluts.' Apparently, these reports had been classified until the early 2000s and were given to Cobain with much reluctance when he sought it through Right To Information acts of the nation. There are times when the readers cannot help but think of the sociopathic tendencies of the soldiers deployed in these torture centres.

... one of them, a tall coal-black bastard, kept grinning at me... I stuck my revolver right in his grinning mouth and ... pulled the trigger ... when the sub-inspector drove up, I told him that the Mickeys tried to escape. He didn't believe my but all he said was: 'Bury them and see the wall is cleared up' (Cobain, p85)

The laws and legislations were made sure to accommodate as much torture as possible through multiple loopholes instead of abolishing them. The most recent establishments of torture centres were

done during the aftermath of the twin tower attack on 9/11. The war on ideology, as termed by Tony Blair, provided instant justifications amongst the officials and did not fail to acquire the consent of almost every nation on the planet.

As students of Literature the question that needs to be asked is that, is our usual framework of investigating postmodern novels inclusive of these inhumane adversities? Don't we need a more inclusive framework to study such writings? Fiction usually chooses its own ending. These factors might have unintentionally influenced the novelists but in the process of studying literature, to emphasize is more critical than to let such factors be unintentional and unnamed influences. (Barry, 42)

Cobain does not fail to include the part where newspapers focused when it comes to reporting such events. There were apparently some agencies which deliberately missed them and some actually glorified for a better world. Another factor which possesses the ability to view texts in a distinct lens is the act of organized crime which would get its approval from the law.

Literature has rarely missed moments of dissent. But the twentieth century is the century where the transformation towards the age of information began. It would have been impossible for the writers to be influenced by almost everything that was ever written. The age of abundant Newspapers and Magazines did add to the inclusivity of events, but the hierarchies of importance were not missed.

The influence of rational thinking and the rise of scientific advancement must have made space for these things to end but they did not. Instead, space was created to conduct scientific experiments on devising multiple methods for systematic torture (Cobain, p118). As a matter of fact, Cobain calls these torture methods 'a barbaric assault on mind' (Cobain, p110). The racial understanding of space gives us a clear comprehension of the role of race as one of the important shaping forces in the so-called war of ideology. Scientific works of literature on torture as mentioned in the book can

give us the coexisting and a conflicting framework to view the writings of the mentioned times.

In conclusion, the book potentially gives us through the role of torture, the political, social and ideological comprehension of the twentieth-century writings. The critical work on the part of scholars is the act of using these intersectional forces while trying to narrow them down to individual works of the twentieth century.

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FEMINIST VIEW OF ANITA NAIR'S *LADIES COUPE*

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Abstract

My presentation is about Feminism View on Ladies Coupe by Anita Nair. By giving an explanation on Feminism and how can women live in society. The main aim of feminism is freedom, safety, education, identity and equal rights. This paper attempts to focus on the women's predicament and socio-economic condition in the modern perspective.

Define Feminism

Feminism is a range of social movement, political movement and it's aim to establish the political, economical, personal and social equality of the sexes. Feminism is about all genders having equal rights and opportunities. Real feminism is all women should be treated equally. The goal of feminism is to challenge the systematic inequalities of women facing in their daily life.

It's about respecting diverse women's experiences, identities, knowledge and strengths, a string to empower all women to realize their full rights. It is about learning and understanding the ways that how inequality affects both women and men? The feminist movement refers to a reforms on issues such as reproductive rights, domestic violence, maternity leave, equal pay, women's voting rights, sexual harassment, sexual violence.

The global idea of feminism refer to the belief that men and women should get equality in all opportunities, treatment, respect, and social rights. In general, feminists try to acknowledge social inequality based on gender and stop it from continuing. The basic idea of feminism seems enough; there are many people who misunderstand what the goal of feminism is. Some people imagine that all feminists are angry, bitter women who only wants to conquer men. Of course, this stereotype offends actual feminists. Why there such a big difference between stereotype and reality when it comes to feminists? One of the reasons for this discrepancy might be because there are, in fact, lots

of different, specific types of feminism. Let's cover three of those types now.

- Radical feminism
- Socialist feminism
- Cultural feminism

Radical Feminism

Perhaps the stereotype of feminists that we discussed before is most closely associated with our first types of feminism, called radical feminism. Radical feminists suggest changes, such as finding technology that will allow babies to be grown outside of a woman's body, to promote more equality between men and women avoid missing work for maternity leave, which radical feminists argue is one reason women aren't promoted as quickly as men. Men are expected to do their work outside the home while women are expected to take care of their children and do household works. Radical feminists note that this traditional separation maintains men as economically in power over women, and therefore, the traditional family structure should be rejected.

Socialist Feminism

Radical feminism is the most extreme form. The second type of feminism is socialist feminism, it is slightly less extreme but still calls for major social change. Basically, socialist feminism proclaim that capitalism strengthens and supports the sexist status quo because men are the one who currently have power and money. Those men are more willing to share their power and money with other men, which means that women have less opportunities and

resources. This keeps women under the control of men. In short, socialist feminism focuses on economics and politics.

Cultural Feminism

The third type of feminism is Cultural feminism. It is a movement that points out how modern society is hurt by uplifting masculine behavior, but society would benefit by encouraging feminine behavior instead.

Three Phases of Feminism

Elaine Showalter's describes three phases of feminism.

- The Feminine Phase-Writers tries to follow the male values writing as men,
- The feminist Phase-Women's writing that protested against male standard and values.
- The Female Phase-Focus is now on women's text instead of merely uncovering contempt in men's texts.

Anita Nair's Ladies Coupe: A Study Predicament in Modern Perspective

Ladies Coupe is one of the most appreciated novels in the realm of Indian writing in English. It narrates the tale of the chief protagonist Akhila and her five fellow travelers traveling in a lady's coupe of a train. The novelist delineates beautifully the predicament and dilemma of modern women through six female characters who belong to different social and economic backgrounds.

Akhila is the chief protagonist who sets on a journey to Kanyakumari. She is the woman of twenty-first century where every woman demands equality and liberty to lead her life according to her wishes, but Akhila is deprived of it. She wants space in the society where she could decide her life and livelihood. Akhila is the eldest child in the family so after the death of her father, all the responsibilities come on the shoulder. She joins a job as an income tax clerk to meet her needs and for the whole family. She is the working women of the family and takes care of each and every member but no one thinks about her life and future. When Akhila talks about

equality in marriage, her mother remarks- 'There is no such thing as an equal marriage. It is best to accept that the wife is inferior to the husband. A woman is not meant to take on man's role, or the gods would her so. So what is all this about two equals in a marriage.' (LADIES COUPE, 14)

Akhila meets the five other travelers in the coupe-Janaki, Margaret Shanti, Prabha Devi, Sheela, and Marikolunthu. They all have some stories and share how they cope with the ups and downs in their lives. When they know that at the age of forty-five, Akhila is still unmarried, they express different views about women's life. All the travelers in the coupe are very curious to share their experiences and views happening in their lives. Even though they differ in age, educational backgrounds, and cultural breeding, their stories have a common thread. Everyone has different views regarding the institution of marriage and the importance of men in women's life.

The novelist characterizes the chief protagonist as a spinster and a single woman carrying the burdens of her family. Akhila had a love affair with a North Indian boy, Hari. It was a compact love affair though they made physical love several times. Both enjoy their life without getting marriage even Hari was younger to her. This type of living culture shows that relationships are not bounded by time and age in the modern perspective. So, Akhila suddenly broke this relationship and said 'Hari, this is goodbye. I will never see you again.' So she decides to remain single.

Janaki is the oldest fellow traveler among the six passengers in the coupe. She believes in the traditional marriage system and rituals. Her relationship with her husband is very friendly. She is pampered wife. Janaki represents the dedicated traditional wife for whom the duty of women is to get married and follow the beliefs and rituals instructed by the society since ancient time. She has been taught since childhood that a husband is equal to god and she must serve him according to his wishes. Her aunts says, 'He is your husband and you must accept whatever he does.' With time she

realizes that her life is wholly dedicated to her husband and son. 'Indian women are closely linked to social, cultural, religious, regional features, and their identity is thus multilayered.'

Margaret Shanti shares her suppression and dilemma and how she is dominated by her husband, Ebenezer Paulraj. Margaret is a well-educated woman and colonized by her husband. And she is a chemistry teacher. Ebenezer has rejected her to the importance and treats her as a woman who could only fulfill his male desire. Margaret wants to carry her further study and complete a doctorate but Paulraj is not agreed her. He forces Margaret for the abortion, which was against her wishes, and fills hatred for Paulraj. After abortion Margaret wants to take revenge for her insult. She wants a divorce, but the social norms and conditions are implements and don't allow her to do so.

Prabha Devi is another fellow traveler who is an accomplished woman. The narrator weaves the story beautifully to delineate the male chauvinism and the man's attitude towards the girl child in modern society. The birth of Prabha Devi doesn't make her father happy because her father wants a son who could carry his business further. Prabha Devi visits New York, where she is impressed by the western culture and the rights of equality and liberty given to women in European society. She is a conscious lady and talks freely to her husband, Jagdeesh, about his material life. She discusses about the first child plan and talk about how it can be avoided.

Sheela is the youngest fellow traveler among six traveling in the coupe. She only fourteen years old and hardly recognizes the meaning of masculinity and femininity. She is afraid of man's behavior as her friend Hasina's father tries to seduce her. Sexual exploitation of a girl child displays the dark side of masculinity. Modern society is considered a well-developed and culture where

everything is guided by logic and human values. Sheela loves her grandmother very much. Sheela is represented as a real character who doesn't follow the traditional customs and rituals. She defies traditional ideas about women by symbolically making her dying widowed grandmother look like a bride.

Marikolunthu is one of the most pathetic characters among the six travelers in the coupe. She is the victim of rape and is facing the problem of identity and survival in society. She has a son but hasn't right to call the man the father of her child. She remarks, 'I have a son and no husband.' Her mother warns about the male attitude towards women in society. Through the portrayal of Marikolunthu, the novelist opposes a fiction of idealized and contented femininity with the brute facts of sexual experience and female suffering. Women are seem to victims, victimized by both men and society.

After listening to the stories of the five women living in a patriarchal world, exploited by men, Akhila introspects that she can live alone independently without being a parasite to anyone. The novel renegotiates and textualizes the problem of women, which revolve around the socio-economic conditions and, more significantly, situations of human relationships. There is an evolving awareness of the self as a victimized woman followed by a gradual development that breaks the discrimination and the stronger woman to fight the world alone.

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