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Special Issue on

SOCIAL VALUES AND SUSTAINABLE DEVELOPMENT: PROBLEMS AND PROSPECTS

Special Issue Editors

Dr. S. SOBANA | Dr SURESH FREDERICK | Dr. K. SHANTHI
Mr. EDWIN MOSES | Mr. STEVE LONEY



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Dr. S. Balakrishnan

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Dr. D. Paul Dhayabaran
Principal

November 9, 2022

MESSAGE

I am delighted that Deanery of Research & Development, Deanery of Academics and all Arts Departments of our College in collaboration with BODHI International Journal of Research in Humanities, Arts and Science, INDIA organize a Two-Day International Conference on "Social Values and Sustainable Development : Problems and Prospects.

I congratulate and appreciate Dr. Suresh Frederick, Dean of Research & Development and Dr. S. Balakrishnan, Publisher and Managing Editor, BODHI International Journal, Conveners of the conference, Dr. S. Sobana, Co-convenor of the conference, Organizing Committee members and all the Heads of Arts Departments of our College who lead from the front in organizing an International Conference.

I am sure that this event will provide a platform for all the members of faculty of different disciplines of Arts departments to get an opportunity to present papers in their area of research and also for all the budding research scholars, PG students and all the participants to get exposed to the new emerging trends in Arts and its applications in various fields.

May the Lord Almighty guide and strengthen the Deanery of Research & Development, Academics and all Arts departments for the successful conduct of this event and my wishes to the entire Arts fraternity.


PRINCIPAL



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Associate Professor & UG Head

Dean, Research & Development

Message

"Your core values are the deeply held beliefs that authentically describe your soul."

- John C. Maxwell

Happy and warm greetings to all.

I am greatly pleased that the Deanery of Research and Development in collaboration with the Deanery of Academics (Arts) and BODHI International Journal of Research in Humanities, Arts and Science, is organizing an International Multidisciplinary Conference on "Social Values and Sustainable Development: Problems and Prospects" on November 14 & 15, 2022.

Social values and sustainable development, which aim to work on preserving the resources for the future, can be seen as a similar vein connecting literature, culture, society, organization, firms and agencies. This Multidisciplinary conference has tasted resounding success as it has stipulated a blend of world-class thought-provoking content, inventing new social standards for an equitable, sustainable, and affirmative future.

The conference has invited research minds from all disciplines for deep discussions and a wide range of interactions on the social values of the past decade and the challenges that lie ahead. The conference has also invited experts with social value as resource persons and practitioners from a wide range of sectors and industries across the world. The research papers received from various disciplines have provided excellent opportunities for the readers to exchange new vistas to establish inter-disciplinary research relations.

On this occasion, I would like to thank all the authors of research articles, volunteers and persons who directly or indirectly contributed to the conference. Without their cooperation and full support, this conference would not have been possible. I record my sincere thanks to the organizing committee for their strenuous efforts. I congratulate the Deans of various disciplines, Heads of the Departments, faculty members. Research scholars and students for their progressive endeavours.

Dr. Suresh Frederick
Convener

EDITORIAL

“Trees are poems the earth writes upon the sky. We fell them down and turn them into paper, that we may record our emptiness.” Khalil Gibran

Man's life is synonymous with a catch-22 impasse, set in paradoxical and ambivalent living standards, a life full of existential crises, inconsistent ideologies, of being a “well-meaning” yet “innocent” man, above all what the sociologist Franklin E. Frazier calls their cities “the cities of destruction” in which they seek refuge under the guise of sophistication yet craving for a quiet retreat into the woods, man's love-hate predisposition for the woman of his dreams yet his hatred for his woman in real, nature is revered and the same is devastated, trees are worshiped yet they are felled too in the name of development. Not only is today's man the product of a complex post modern civilization yet a barbarian who ravages kingdoms, cities and life in the name of war. James Baldwin says that it is “...not permissible that *the authors of devastation* should also be innocent”. Man is torn in the struggle between good and evil, who preaches what he cannot practice, and his priorities are with what is inconsequential in life. This predicament of man has been much explored by philosophers, writers, thinkers down the ages to the present times that they all endorse the fact that the past and the present have always had a reciprocal relationship in terms of the cascading catastrophic effect on man's paranoiac obsession with power, physical and material rather than his quest for the spiritual and the sacred.

There is no better place than literature to make an evaluation of the various kinds of situations that affect the society and its growth. The articles in this book allude to the social content encapsulating the social values inherent in the texts by integrating multiple themes to liberate man in chains and being crippled by his own constricted thoughts further negotiating a move towards sustainable future goals. Aristotle expressed that ‘Man is essentially a social animal by nature. He cannot live without society, if he does so; he is either beast or God’. Though the articles in this volume speak of every aspect of man and of the human society at large, yet they all focus on the need for an exponential growth in human and social values he need to adhere to for the sustainable development and a peaceful future.

We are deeply indebted to Dr. D. Paul Dhayabaran, Principal, Bishop Heber College, Trichy for all the motivation and the avenues he provided in bringing out this volume. We profusely thank the Bodhi International Journal for their good will extended by way of collaborating with the Humanities Departments of Bishop Heber and for being instrumental in bringing out this volume of the text. Our appreciations and thanks are due to all the contributors of the articles.

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Aim & Objectives

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

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A PSYCHOANALYTIC READING OF ANCHEE MIN'S *EMPRESS ORCHID*

Dr. S. Sobana

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The novel *Empress Orchid* is based on the life of the last ruling Empress of China, Empress Dowager Cixi. Anchee Min, the Chinese American writer brings out the struggles a country girl from the district of Wuhu, circumstantially undergoes in the journey of becoming the most powerful woman in all of China. Her loneliness results in her seeking love and warmth from the possible sources, which includes her husband, the Emperor Hsien Feng, whom she is forced to share with three thousand other women, her son, Tung Chi h and the highest ranking empress and sister-like Nuharoo.

This paper is a modest attempt at a psycho-analytical study of Orchid as a woman and an empress and how the three components of her psyche — her genuine ambitions and desires (Id), ability to adopt the suitable strategy to successfully accomplish and achieve her goals (Ego), but within the framework of the expected restrained code of conduct of an empress (Super ego) — conflict and coalesce with one another to aid the realisation of her wishes. The study is an adaptation of the theory of the Unconscious as was proposed by Sigmund Freud, the 19th Cent. Austrian psychologist.

Min's effective use of first person narrative in *Empress Orchid* elaborately brings out

Orchid's complex personality, as a woman, a mother and the Empress of China. The woman and mother in Orchid represent her *Id* and the Empress, *Super ego*. These two parts of her psyche collaborate and clash with each other throughout the novel and compel her to adopt a Machiavellian approach to life and help her achieve her goals and overcome the obstacles she had to face in her journey from being an ordinary girl to becoming the most powerful woman in all of China.

Being one of the imperial wives of Emperor Hsien Feng, she was required to sacrifice her basic needs such as desire for genuine love, affection and attention. Being away from her family and endlessly waiting for the Emperor to call upon her makes her feel miserable and lonely. She becomes depressed and entertains suicidal thoughts.

This led to the development of the two strong psychic components, the *id* and the *super ego*, which she herself acknowledges in the following lines:

There was nothing left of the girl who had come to Peking in the dull light of a summer morning ten years before. She was naïve, trusting and curious. She was full of youth and warm emotions, and ready to try life. The years inside the Forbidden City had

formed a shell over her and the shell had hardened. Historians would describe her as cruel and heartless. Her iron will was said to have carried her through one crisis after another (331).

The *id* or 'the woman' in her longs for affection, trust, love and intimacy from her husband, Emperor, Hsien Feng initially and Yung Lu, the Chief Commander of the Imperial Guards in the later part of the novel. She expects to exercise sisterhood with Empress Nuharoo, who is the only person she can depend on at the end of the day among all the vicious court officials. Lastly, she desires to take refuge in Tung Chih's love, when she is no longer desired by Hsien Feng for intimacy. When all these are reduced to unrequited wishful thinking, she is forced into depression and suicidal thoughts.

The *super ego* or the Empress in the constraint to abide by the rules and regulations dictated by tradition and culture tries to check her whenever her *id* and *ego* try to jostle uncontrollably to achieve their goals. The one and the only battle the three parts of her psyche fight for, is to resolve the conflict between the gratification of the longing for affection and love and the conscious effort of resisting the urge to seek it elsewhere for she is in no position to give in to the desires of the mind or the body.

As a part of the struggle for survival, she aims at becoming the Emperor's favourite consort, which would result in him showering her with affection, attention and love, consequently resulting in the rest of the Forbidden City showing her respect. She does not want to be the mother of the emperor's son, nor does she want to become Hsien Feng's empress. She makes it clear that she wants the

emperor to be only her husband and lover and nothing else, a declaration of her desire that wins over Hsien Feng's heart, for he too was in the same boat as Orchid. She says,

I am here to be your lover. I have paid for this moment dearly. It has not only cost me myrui and hair pin, but has also taken me from my family. My tears came and I had no desire to hold them back. I haven't allowed myself to miss my mother and my siblings, but I do now, terribly! I haven't cried despite the fact that I've had to spend my days in loneliness, but I do now. I might be selfish, but I am not greedy or a blood sucking wolf! I am after nobody's essence, but I *am* hungry for affection (127).

Her display of affection and love, despite his lack of performance and her awareness of his impotence and the lack of chance to benefit from him, granted them both the affection and love they were yearning for. The daring disobedience she displayed when she was refused a chance by the emperor is the third occasion when her *id* and *ego* collaborated, combined with the primal anger of understanding how all the work she has done prior to this is going in vain.

This is where the *Id*, a common woman, desiring a simple life with her husband is expressed. Though she wants her husband all for herself, she is also conscious of her duty as an Imperial wife, to allow him to distribute his dragon seeds among most of the three-thousand consorts his harem is made of. This is where her *super ego* comes to light. Her conscience feels bad for the other consorts who are currently going through what she had gone through in the recent past. She is also aware of the dangers of being the emperor's favourite. She makes sure she does not hold him back from the official

duties he is supposed to look into. Being a daughter of a Blue Ranking Bannerman, she was able to provide the emperor with valuable insights about how to tackle certain situations and gave him a new perspective from the point of view of the commoners, based on her experiences from watching her father work. The common man's perspective was often omitted by the court and influenced the decision making of the emperor. Orchid's ability to present ideas concretised her place next to the emperor. Even when Hsien Fengs muddled in four Chinese women, with whom alone he spent all of his nights, Orchid was still needed by his side as his unofficial political adviser and secretary.

It is obvious that Yung Lu is the only actual love of Orchid. The intimate relationship she shared with Hsien Feng was more of a therapy for her depression and loneliness as well as a strategy to secure her future because being Hsien Feng's favourite consort was the only way out of becoming one of those jealous ghostly senior concubines residing in the Hall of Benevolent Tranquility. She was unable to enjoy that intimacy because of the constant reminder at the back of her mind that she could be replaced by another woman at any given time, whereas in the case of Yung Lu, the only turmoil she goes through is her denied permission to obtain a relationship she desires with a man she really loves. "The other, insane character disagreed. She felt utterly trapped. She regarded me as the most deprived woman in China, poorer than a peasant" (328), despite being the most powerful woman in all of China.

In several instances, Orchid's dreams can be regarded as the manifestation of her suppressed and repressed desires. She sees herself to be an ordinary wife of a Bannerman,

Yung Lu to be specific, sharing intimate moments and raising a family together. Her desire not to share either her husband or her son, which she is forced to do as the Empress of China, is brought to light. According to Freud, "the energising force of dreams springs from an unconscious impulse seeking fulfillment of a desire not fulfilled in waking life" (Psychoanalytic Criticism 19).

Orchid's desperateness prompts her to consider volunteering to join Hsien Feng on his journey to the afterlife. When she is left alone in Hsien Feng's tomb to share his very last 'earthly moment' she is enticed by the idea of staying back instead of going out in time before the tomb is sealed shut with a huge rock in front of the entrance. The idea of staying back seemed to appeal to her.

I was supposed to shed tears. It was expected of an empress. It was why I was left alone. But I had no tears. If I had had any, they would have been for myself. For my life was not much different from being buried alive. My heart was for bidden from celebrating its springs. It had died last night when I sent the whores to Yung Lu. The girl named Orchid from Wuhu would n't have had one anything like that. (334).

Orchid finds it hard to resist Yung Lu or thoughts about Yung Lu since it was a way of escaping from the harsh reality. She not only had to live through the intrusion of the foreign countries, tearing away the wealth and culture for their selfish benefits from China, but also run the country and outwit the intrigues concocted by Su Shun to gain absolute power, for the security of Tung Chih's position on the throne. The feeling of being left out and rejected is intensified when she is repeatedly ignored by her own son, Tung Chih, who

prefers Nuharoo to Orchid. As a mother also, she falls a victim to conflicting emotions and experiences the clash of the three components of her psyche.

Nuharoo always gave importance to upholding the imperial image rather than to practicality. Nuharoo was embarrassed of Orchid when Orchid decided to clothe her self in am aid's robes so that she would not be attacked or killed first if they were to be attacked on their way back to Peking from Jehol. While Orchid and Nuharoo were a part of the "Parade of Happiness", Orchid marvels at Nuharoo's readiness, "Inside her mourning robe she continued to wear the dress that she had made up her mind to die in. It was so dirty that the edge of its collar was grey with grease" (*Orchid* 299-300). All this seems impractical but tolerable to Orchid except for one thing, her authority over Tung Chih. Emperor Hsien Feng and the rest of the court congratulated Nuharoo instead of Orchid, who was just considered to be the vessel that brought tomorrow's Son of Heaven to Earth. Even when Orchid was promoted to the same status as Nuharoo for having borne the Emperor's heir, the real power and authority as the Head of the Imperial Household lay with Nuharoo.

It is easy for An-te-hai to understand and sympathise with Orchid's turmoil in need for intimacy since he also seems to experience the same. He is seen to express his desire to get married and adopt children so he would not feel like he has been missing out on being a family man, when Orchid asked what reward he wants, following the execution of SuShun. He says,

I remembered asking him a few days earlier what he most desired; I wanted to reward him. He shyly replied that he would like to get married and adopt children. He believed

that his position and wealth would attract ladies of his choosing, and he would not totally miss out on his manhood (325).

Being the one who meets all of Orchid's needs, he so satisfies her need for intimacy when she is undergoing the turmoil of loneliness.

Later when she resists his advances, he understands how it is not just any intimacy she requires, but she needs that which only Yung Lu can provide. An-te-hai immediately whips up a plan for Orchid and Yung Lu to meet in private. He says, "Knowing what your heart wants, my lady, knowing that it is safe, that we are not inside the Forbidden City, I might give into temptation—that is to say, I might invite him here" (330).

Despite Orchid's discouragement, An-te-hai was daring enough to orchestrate Orchid's much desired moment of intimacy with Yung Lu inside the tomb of her late husband. One can notice from Orchid's observation when she emerges out of the tomb, seconds before it was sealed shut. Orchid accounts that all of the people who had gathered to send off their king, bow down to show their respect to her virtue and her presumed loyalty to her late husband, which they assumed to be her motive to try and stay behind in Hsien Feng's tomb, except for An-te-hai. He alone can be seen standing in the distance, which she assumes is because he was wondering what is to happen to the overcoat he 'purposefully' left behind on Orchid's coffin. The researcher believes his involvement in making Orchid's dreams of living as a Banner man's wife come true can be observed in the following lines:

The moment I appeared in front of the crowd, the ministers threw themselves down on their knees and knocked their

foreheads madly on the ground. They cheered my name in unison. Thousands of men spread out like a giant fan half a mile long. They had mistaken my effort to remain inside as a gesture of loyalty toward His Majesty Emperor Hsien Feng. They were in awe of my virtue. There was one person who did n't kneel. He stood about fifty yards away. I recognised his pine-tree-patterned robe. He probably wondered what had happened to his over coat (*Orchid*336).

The researcher has deduced that An-te-hai behaves as Orchid's Ego. When he tries to realise Orchid's desire to be intimate with Yung Lu, An-te-hai always finds a way, irrespective of it being legally or morally right. An-te-hai's priority is to provide Orchid with whatever she needs to make her happy. He always fuels her desires and drafts plans for her to live her dreams. He strategically removes Tung Chih from Orchid's side, when she took him under the pretext of chasing rabbits in the field, so that she can watch Yung Lu from a distance.

Thus, An-te-hai behaves as Orchid's Ego, striking a balance between realising the desires of Orchid's *Id* (an ordinary woman) and simultaneously preventing Orchid's Super-Ego (the empress in her) from being subjected to turmoil.

Being refused the warmth of love and affection from everywhere, she tries to escape from the harsh reality by engrossing herself in running the country. In the midst of her loneliness, she falls in love with Yung Lu, the Chief Commander of the Imperial Guards. His valour on the battlefield and his true banner man ship make him attractive in Orchid's eyes. Despite her deliberate attempt to disregard this mutual, forbidden attraction, she finds herself, mind and body requiring his attention. In the

height of frustration by not receiving any kind of love and affection from the Commander too, Orchid is forced to relieve herself from this turmoil by allowing herself to be pleased by her trusted Eunuch, An-te-hai.

When Orchid could not allow herself to engage in such an ignoble activity, he immediately plots a plan for her to realise her wish of being intimate with Yung Lu. He seeks out the right opportunity and is adamant enough to propose to call Yung Lu over to Orchid's tent on their way to Hsien Feng's tomb, despite her asking him not to do so. He shares her tears when she decides to crush her love for Yung Lu by sending three of the best dancers from the local teashop. He tries his best to make sure Orchid is kept happy all the time.

The researcher believes since An-te-hai, though a eunuch, still harbours the desire to live an ordinary man's familial life, is able to understand Orchid's despair of being lonely. It could also be a strong reason for An-te-hai to be very particular to realise her wish for intimacy in both the cases, with Hsien Feng as well as Yung Lu. The researcher came to this conclusion with the fact that, An-te-hai being Orchid's personal adviser on all aspects of the Imperial society, was able to get Orchid in to the Hall of Spiritual Nurturing, making her an Empress eventually. He was also able to get Orchid spend her most desired private time alone with Yung Lu inside the late emperor's tomb but he offered no assistance in helping her gain the affection of her son, Tung Chih. He is seen to only advise her not to bother about her failure as a parent since it is not her child she is trying to parent, but the entire tradition of the Forbidden City she is going against.

Orchid's loneliness is justified since she is provided with material wealth but is denied

warmth and affection. The only source of affection she could possibly receive is from her husband whom she is forced to share with three thousand other women who are all naturally each other's enemies. She is forbidden from leaving the Forbidden City, detaching her from her family and friends and her servants are conditioned to carry themselves like living furniture. The continuous rejection from everyone she could possibly expect love and affection from was too much for her to handle. She is seen to repeatedly consider suicide as a form of relief from the psychological frustration she is undergoing.

The *id* part of Orchid's mind is forcing her to go after what the heart and the body desire, i.e. to pursue Yung Lu, the man of her choice when Hsien Feng, the man who was forced upon her by law refused to give her the love and affection that is required for the mind of a human being to remain sane. The other unfortunate consorts take to either religion or carving of Yoo-hoo-loo to house their crickets because that alone can prevent them from completely losing their minds from loneliness. Being the Imperial wife of the emperor, the traditions forbid Orchid from even thinking of another man and expect her to deal with her loneliness alone. This awareness of the traditional rules and the fear of the consequences, which are either Tung Chih, awarding her a silk rope to hang herself from the beam of her residence for the commitment of infidelity towards the late emperor or Tung Chih losing the battle of power to an ill-wishing minister who is too smart for Nuharoo to tackle on her own. Orchid's *super ego* acts as the

Empress in her. Being the empress of the Qing Dynasty, she is forced to think about the future of the dynasty and how the decision she takes as an individual would affect the entire nation. The fall of the rightful emperor as a result of usurping will lead to chaos in the country. Orchid's *super ego* keeps a check on the desires of Orchid's *Id* by constantly reminding her about the consequences of her actions on the personal and national level. An-te-hai acts as the embodiment/ personification of Orchid's ego. He only desires to fulfil Orchid's physical and emotional desires regardless of actions being legally or morally right or wrong. An-te-hai is seen to have only one motive, that is to meet Orchid's needs no matter what it is.

Thus, in conclusion, Orchid as a woman and a mother and Orchid as the Empress of China are Orchid's *id* and *super ego* respectively. With An-te-hai to fuel and fulfil Orchid's desires as a woman, and his aid in the manipulation of her position as the empress to attain the fulfilment of the desires of the woman justifies the claim of An-te-hai being the embodiment/ personification of Orchid's ego.

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EXISTENCE OF INTERRELATIONSHIP IN HUMANS AND NATURE IN SARAH JOSEPH'S *GIFT IN GREEN*

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Abstract

Sarah Joseph is a well-acclaimed short story writer and novelist from Kerala. She is also well known for her social activism as she was at the forefront of several agitations in Kerala. Sarah Joseph is juxtaposed with Kamala Das for being one of the leading women writers in Malayalam. Her works of literature have dealt with topics and issues like gender politics, rights of tribal people, and imperialism that are cultural rather than geographical. Her novel Gift in Green dwells on the relationship human beings have with nature. Sarah Joseph portrays an inconsistent change in the interrelationship between man and nature, particularly in a rural village like Aathi. The novel highlights the dependence of man on nature in a rural society digressing to an exploitative nature by urbanising it. This paper views Sarah Joseph's novel Gift in Green from an ecological perspective revealing every stage of change in the human relationship with nature, and also Mother Nature as a provider forgiving and saving humans who contaminated her with their urbanisation project.

Keywords: Ecology, ecocriticism, mutualism, nature

Literature is the artistic and inventive expression of thought, which is replete with feelings and imagination. It offers aesthetic pleasure and a sense of relief to the mind of a standard man. People say that literature has a close connection with life. It is the communication of the writer's distinctive expertise. When one reads a literary piece of work, one feels connected with the theme, plot, structure and tone of the author.

Gift in Green is originally a completely unique novel written in Malayalam, and translated by ValsonThampu. It was published simultaneously in both Malayalam and English in the year 2011 in India. It is a delightfully romantic vision of the world as it was once and

still can be. There are various themes that will be taken from this work, and plenty of writers have done ample analysis on totally different topics.

Gift in Green is the apt title for this work. Green stands for green pastures, green vegetation, trees, and more importantly, forests. Green symbolises nature. It relates to growth and rejuvenation. In the novel, *Gift in Green*, Aathi is a place that resonates with growth and peace. It is in fact encircled by mangrove forests. Crabs, frogs, butterflies, snakes - everything is green. For this reason, the forest is affectionately called, "Green Forest".

Kerala, known as "God's Own Country" is a wonderful place to live in. It is located in the

southern tip of the Indian peninsula. In the novel, *Gift in Green*, Aathi is situated in Kerala. "Since the forest virtually encircled Aathi, it was called the 'Green Bangle'... in the light of the setting sun, the forest glittered like a green glass bangle lined on the inside with strands of gold" (Joseph 210).

Sarah Joseph is a renowned short story writer and novelist from Kerala. Born in 1946 in Thrissur, into a conservative family, she attended a teacher's training course and began her professional career as a school teacher. At a Sanskrit college, Pattambi, she served as a Professor of Malayalam. A well-known social activist, she was at the forefront of several agitations in Kerala. She and Kamala Das are considered among the leading women writers in Malayalam. "Sarah Joseph imparts an exquisite significance to the green bangle in Aathi. Green bangle is so capable of bringing about variegated colour and richness to the narrative" (Latha).

Ecology is the study of the inter relationships between living organisms and the living and non-living components and processes in an environment. In the same way, inter relationships can be identified in this novel, *Gift in Green*. This paper tries to unearth the interrelationships found in the novel and the consequences.

The author presents Aathi, a village that is surrounded by water. It serves as a backdrop for the story. While observing the description of the place the readers come across mangrove forests, bamboo trees, an abundance of fishes, birds, squirrels, snakes, and common species like garden lizards, chameleons, crickets, and amphibians like turtles and frogs in Aathi. It holds a powerful connection, birds for birds, forest for the forest, and fish for fish. "The earth and the sky were serene. In Aathi, the air was

light, the water pristine, and the wind pure" (Joseph 61).

To look at it from an ecological view is a perfect perspective, as there exists a relationship between nature and people. It is because of this connection that nature, in the form of destruction, has safeguarded the village. One can attribute this to the trust the ancestors had on nature. The people revered nature and worked with it. It in turn gifted the people and sustained their needs. "Heaven is under our feet as well as above our heads" (Thoreau). There is, however, one particular view that can be highlighted in the story. The female protagonist, Kunjimathu, is shown as one with nature. One can easily associate Kunjimathu's character to an eco-feminist view through her powerful character. Sarah Joseph has given due importance to this character, but the character does not grow. She is the epitome of women empowerment in the novel. She looks upon only the well-being of nature and knows when the tide rises and falls. Nature feels one with her.

One particular day, she has become insensitive to nature which usually resonated within her. She was at a loss. It was then she vowed to protect Aathi at any cost, and was even ready to give her life for it. This similar thought process can be seen in Dinakaran's words. "Our children and grandchildren should live life the Aathi way: sowing and reaping, caring for the land and water, and not merely being nourished by them.... Aathi has to survive" (Joseph 292).

Gift in Green is more sensitive to nature, it is like a long soulful poem with many interrelated themes. The people of Aathi live happily and peacefully. Their everyday chores would be farming and fishing. For them, nature

is their home. They tend to farm and catch fish from the clear water that flows through their home. Their food consists of mussels, oysters and prawns. They are provided food by the river of Aathi and in turn, they protect it.

An ecocritical interpretation of the novel reveals a symbiotic relationship between humans and rivers. The symbiosis of humans and nature exemplifies two coexisting systems that are mutually dependent on each other i.e. they sustain each other. The relationship that humans and the river exhibit is commensalism. The river provides food for human beings, and they are benefitted from it. The river is not benefitted by human beings yet it provides. This relationship is seen almost throughout the novel. Water was their means of survival. "Mangroves that abounded with fish, so many that they could be caught with one's bare hands, like you might gather pebbles from a river bed, marked the boundaries of Aathi" (Joseph 45). This is evident in the novel, as one can see that they establish a covenant with the water, a human's symbiotic connection. The fish, frogs, crabs, oysters, birds, butterflies, etc. are all signatories to that water covenant. "You will give us water and livelihood, we shall work with you and take care of you" (Joseph 201).

By adding stories halfway through the novel, the author takes the readers to various realms of imagination and thought processes. There is an interconnectivity between the story inside a story, and the plot. It has themes similar to the main theme. For example, there is a story where a mother and her child are abandoned and they are in the wilderness. After umpteen days of struggling to find water, she happened to find one by chance. She stays near that spring and nourishes herself and her child. The theme of this story in the novel instructs how precious

water is. The story also tells us that we must not take water for granted even in a place like Aathi where the water supply exceeds human needs.

In the story, *Gift in Green*, there is another character called Gitanjali. She has a daughter named Kayal. The small child had undergone a serious trauma that made her incapable of speaking. Her mind was traumatised at a very young age. The doctors told the mother to take the child someplace safe and serene. So, they both reached Aathi and found refuge in Markose's house. Markose, who plays the role of the Introducer of the story sessions, on hearing the story of the small child, was heartbroken. He wished with all his heart that she would find peace here. "Morning breeze, water beds, birds, and trees, dazzling dewdrops...Pour a drop of this peace into the burning mind of that ravaged child" (Joseph 61).

The calmness of Aathi is revitalising. The cool waters are like medicine to Kayal. It soothes her and brings peace to her soul. In a few days, she starts muttering words, much to the surprise of her mother. By adding this plot to the story, Sarah Joseph brings out the fact that water energises the soul. "Sitting in that rare world of impregnable silence... one would listen intently to the subtle voices of the cosmos and enjoy their variety and the soothing sweetness of their harmony" (Joseph 25). The trauma that she felt in the beginning no longer lingers. Earlier she used to have nightmares. After reaching Aathi and experiencing nature's soul, she did not have nightmares and slept soundly and peacefully. She feels connected with nature. The soul and spirit of nature intermingled with her soul and brought her serenity.

Viewing the novel, *Gift in Green*, using the concept of Neo-Tinai poetics, the relation change is shown gradually in the novel. At first,

there was an integrated relationship. Everything was in kinship with each other. Human beings co-existed with nature. So there was harmony within themselves and their external atmosphere. “There is an underlying purpose to every birth: everything that comes into being” (Selvamony 143). This coexistence allows freedom with responsibility. The people of Aathi had a responsibility in nurturing the earth and at the same time enjoying the earth. Here, both love and authority are normative.

This is followed by the hierarchic relation where the supernatural beliefs of the people were considered the first, followed by humans and nature. Then this relationship started to become anarchic. The hierarchic society began to rupture when the utility of supernature, nature and humans had to be determined by rational scrutiny. The people of the village of Aathi, who had an integral relationship with their supernature, in the beginning, succumbed to an anarchic relationship.

The land was devastated by environmental degradation that turned everything upside down. The people of Aathi searched far and wide for edible food, and treated nature as a resource giver and not as one of their own. Their mentality changed as times and situations changed. Experiencing new struggles like poverty and water scarcity, they were unable to think straight. No household had food or water. This immoderate state of Aathi shows how the relationship between human and nature changed, how things were good during an integral relation, and how things turned bad in an anarchic relation.

Finally, when a flood comes to rescue the people of Aathi, it is portrayed in a different relation. The flood represents nature as a sole entity doing its task. This relation changes from bottom to top. Nature one-handedly sends a flood to recover what is left of Aathi.

The next morning, the villagers were amazed at what they saw. “Water, nothing but

water. The courtyard was full of clear water” (Joseph 344). It was a wonderful sight to behold. The novel ends on a positive note that nature did not let her people down. When all hope was lost and everything was dark, nature shone her bright light in the midst of darkness. Just like a light at the end of a tunnel.

Sarah Joseph ends her novel with such a positive hope, and she does not end the story. But it can be imagined that Kumaran now would have understood the power of nature and would not disturb Aathi again. Sarah Joseph’s cliffhanger ending connotes a rejuvenation of life happening later in Aathi. It would be a little difficult for the villagers in Aathi, to go back to their old life again, but they would do it as a community, more like a family. Thus the interrelationship present in the novel, *Gift in Green*, is firmly established by the novelist, Sarah Joseph.

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OMPRAKASH VALMIKI'S *JOOOTHAN*: REPRESENTING THE VOICE OF DALITS THROUGH THE ARTISTIC ENDEAVOUR OF AUTOBIOGRAPHY

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Dalit literature is one of the most important literary movements to emerge in post independence India. The term Dalit forcefully expresses their oppressed status. It comes from the Sanskrit root *dal*, which means to crack open, split, crush, grind and so forth, and it has generally been used as a verb to describe the process of processing food grains and lentils. In metamorphic usage still as a verb, is evident in descriptions of warfare and the vanquishing of enemies. Jotirao Phule and B. R. Ambedkar two towering figures in Dalit history were the first to appropriate the word as a noun and an adjective in the early decades of the twentieth century to describe the extreme oppression of untouchables.

The term Dalit literature was first used in 1958 at the first Dalit literature conference which was held in Bombay. However as an identity marker, Dalit came into prominence in 1972 when a group of young Marathi writer-activists founded an organization called the Dalit Panthers. The name expressed their feelings of solidarity and kinship with the Black Panthers who were engaged in a militant struggle for African Americans' rights in the US.

The term Dalit found a ready acceptance among untouchable communities all over India. This was the first time that they had been able to choose their identity collectively, rather than be named by others. The names given by others whether they were ancient names describing their untouchable status such as Achut, Panchamas, Atishudras, Avarnas, Antyajas, Asparshyas or Pariahs or government-assigned bureaucratic designations such as Depressed Classes and Scheduled Castes, or the name bestowed by Gandhi with apparent goodwill namely Harijan (God's people), evoked pain and conflict. People who oppose the Dalit movement continue to use many of these terms today as jibes and pejoratives.

Valmiki has written this novel from his misery and great depression. It was written when he was adult, and as an experienced man, he wants to relive all those miseries, torments, neglects, admonitions. He suffered a deep mental anguish while writing this book. "How terribly painful was this unraveling of myself, layer upon layer. Some people find this stuff unbelievable and exaggerated" (1).

Untouchability was so rampant that while it was considered all right to touch dogs and cats or cows and

buffaloes, if one happened to touch a chuhra, one got contaminated or polluted. The chuhras were not seen as human. They were simply things for use. Their utility lasted until the work was done. Use them and throw them away. (2)

Through these words Valmiki starts to narrate his own experiences with the life's encounters, pain and agony, suppression and struggles to overcome them. Often he was called as "chuhreka" by upper class children. Even in school he was allowed to sit only near doors from where he could not even see the board clearly.

He was not even treated properly by his teachers in school. Often he was beaten by teachers without any reason. One such incident he narrates as:

"If I got thirsty in school, then I had to stand near the hand-pump. The boys would beat me in any case, but the teachers also punish me. All sorts of stratagems were tried so that I would run away from the school and take up the kind of work for which I was born" (23).

Even after so many years still that pain and agony was in his mind as very fresh memories. He was ordered by the Head Master of the school continuously for three days to sweep the whole school and he was not allowed to sit in the classroom. While he was sweeping, one day his father happened to see his position and started enquiring about it. His father snatched the broom and threw it away angrily and started to scream "Who is that teacher, that progeny of Dronacharya, who forces my son to sweep?" (20)

Dalit Literature is the only medium to show their cruelties. They have been suffering in the name of the caste system. Their life is marked

with disagreement and Omprakash Valmiki clearly shows the pain of Dalits in this novel. As he writes very personally, it helps the readers to understand every pain of Valmiki. It touches every individual heart. He makes one to understand that life of lower class is not easy to survive. If one wants to survive in this cruel society, he has to run or has to walk fast but never stop. "We need an ongoing struggle and a consciousness that brings revolutionary change both in the outside world and in our hearts, a consciousness that leads the process of social change" (139).

The suppressed voice of a Dalit's life is well presented in *Joothan*. What makes this work unique is its keen observation and detailed description of the oppression and atrocities faced by Dalits in this world conditioned by the caste laws. The success of *Joothan* is a symbol of the development of the Dalit community. Valmiki knows that the best way of expressing the conditions and situation of Dalit community is through narrating his own experiences as a Dalit. Autobiography has the power to inspire the readers and in that sense Valmiki's autobiography can be the source of inspiration for young generation of Dalit community to attain success in their lives, disregarding their limitations. By narrating his own successful life, Valmiki asserts that the lack of opportunities faced by the Dalit community cannot be the solid reason that obstructs them from paving their own way in this indifferent world. In the present world, where Dalits are still treated as outcasts, this work by Omprakash Valmiki gets great significance since it conveys a message to the Dalit community to fight against these deprivations and to make their voice heard and reverberate throughout the world. *Joothan* is significant in

the sense that it is a reminder for the government to act efficiently to uplift the suppressed Dalit community. The provisions and measures provided by the government seem inadequate. The atrocities and exploitation experienced by Dalit community are unsolved even in this era of liberalization and globalization.

In *Joothan*, Valmiki questions the relevance of caste system and exposes it as a sword pointing towards the untouchables. By giving the title, *Joothan* for his autobiography, Valmiki proclaims his intention to represent the life of untouchable through his life story. The term 'Joothan' symbolizes the hardships suffered by the low caste people of India for centuries of alienation and isolation. Om Prakash Valmiki suffered a lot in his lifetime. He had very bad experiences of the life. However he says "Times have changed. But there is something somewhere that continues to irk" (134). *Joothan* is a book that voices the demand of the Dalits for their rightful place in the society. Valmiki says, "Today caste remains

a pre-eminent factor in social life. As long as people don't know that you are a Dalit, things are fine. The moment they find out your caste, everything changes." He questioned, "Why is my caste my only identity?" (134). According to Valmiki, *Joothan* is a manifesto for evolutionary transformation of society and human consciousness. The novel contrasts its readers with different questions about their own humanity and invites them to join the universal project of human liberation.

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ALL FOR ONE AND ONE FOR ALL IN *I AM A NATIVE OF NORTH AMERICA* BY CHIEF DAN GEORGE

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Abstract

*The Middle English term 'value' is derived from the Old French word 'valoir' which means "be worth" which originally has its roots from the Latin word 'valere' which means "be strong, be well; be of value, be worth". Value means something worthy or something to which we add worth, hence either way it becomes quintessential. Social Value is an associative term where we attribute to certain values that are established through norms or behavioural patterns that shape the 'collective consciousness' of the individuals of any particular region. Progressive social goals are the bedrock on which a welfare state can be established. The 21st century is highly technocratic and futuristic where attempts are aimed at extraterrestrial life outside of planet earth. This highly inclines to the ideology of 'anthropocentrism' where human populace gains the central position and for their likes and demands the entire planet and even the universe is attempted to be altered and engineered. Hence there is a huge imbalance created due to exploitation and neglect of the 'non-human world'. A sense of harmony can be achieved only by altering this 'anthropocentric' view and adopting sustainable development methodologies in our way of living to repair the damage done. This paper attempts to look at 'Anomie', a social and psychological condition which is considered as a state of 'normlessness'. This left unchecked can become a social pathology which leads to a discord in the society and eventually lead to destruction and disorder. ***I Am a Native of North America*** is an essay by Chief Dan George which is taken up for analysis in this paper to discuss the impacts of 'anomie' and the ways to heal it.*

Keywords: Values, futuristic, sustainability, anthropocentric, anomie, welfare state.

Introduction

The members of the UN in the year 2015, unanimously agreed on the initiation of 'Sustainable Development Goals' which are also known as SDG's. A total of 17 global goals were put forward in this SDG to create a sustainable community which includes, "end of poverty, safeguarding the planet to ensure peace and prosperity, quality education, climate change, clean water, sanitation, partnerships and sustainable communities".

(<https://www.igi-global.com/chapter/sustainable-development-values/191870>).

However even before the beginning of SDG's the General Assembly of UN on September 2000 emphasised certain values such as "freedom, equality, solidarity, tolerance, respect for nature and shared responsibility" (<https://www.igi-global.com/chapter/sustainable-development-values/191870>) to foster a healthy and functional environment.

The society is in urgent need of these values because,

These values are essential to international relations in the 21st century since they are likely to guide policy decisions by international bodies and national governments, organisational actions, as well as customer and user behaviour, which subsequently impact the quality of life throughout the world and the preservation of the social and natural environment.

Movement towards sustainability is a progressive change which aims at preservation and efficient use of the planet's resources for our current needs and also for the future generations to come. Social Values and Sustainable Development cannot be classified under a stamp definition, it is an umbrella term and varies according to each culture's socio-economic and political setting. The goals that we try to achieve may be the same but the context in which these issues are addressed are starkly different and hence a varied approach and methodology is needed to see a functional change ushering in.

Each culture is unique with its traditions and values which shape the core of the 'collective consciousness' of its people. These values have an impact on an individual's development of his/her values, ethics, attitude and behaviour which shape their personality. The community and individual are bound to each other this way where the actions of one tends to impact the other and the society at large, which is why the focus is given on the concept of common good. This is how 'values' take shape in a society and these values help in

regulating people's actions in the human and non-human world.

Values are a consciousness and a lens through which people have made sense of the world and patterned their lives for ages. What happens when these value systems start to lose their hold and prominence? It sets in a state of degeneration and grimness where an unusual growth in hoarding and exploitation sets in as opposed to conservation and mutual co-existence. This state of 'normlessness' is termed as Anomie/Anomy which is a social condition in which there is a disintegration or disappearance of the norms and values that were previously common to the society. The concept of Anomie was postulated by Emile Durkheim, a French Sociologist which was later improvised by an American Sociologist Robert. K. Merton. Their studies focused on how 'values' held together societies and how the lack of it can lead to dire and damaging results in societies which lacked it. This paper examines the essay *I Am a Native of North America* by Chief Dan George to understand the impacts of Anomie and the ways to break free from its hold.

Literature – A Medium of Representation:

Art according to Aristotle is a 'mimesis' which means a representation. Works of literature tend to reflect the spirit of the age. It becomes the vantage point from where a piece of art is produced. A milieu is shaped by its socio-economic, cultural and political occurring which influences the way in which people craft their lives and also the environment. The face of the earth has changed rapidly over centuries but with the advent of the 'anthropocene' which is the human age, the rate of this change has skyrocketed. The distinction between natural

and man-made has blurred. Some researchers even claim that there's nothing that we can call as 'natural' on this planet for there is no place where humans have not left their mark. Nature which was seen as a provider, protector and a life source soon became a tool that supplies for the unrealistic greed of humans. The earlier harmonious relationship of co-existence of life forms on earth is in contrast with the current dwindling of a lot of flora, fauna and landscapes. The turn of the 21st century is being highly propelled towards a technocratic society where there is a shift of power centres to individualistic headships that are targeted not at a group of people but individuals in isolation,

Inversion of the social order flourished in the Post -World War II US economy. It was based on limited affluence where individual consumers became the social model of modernism, establishing a culture that diminished all other relations. This social value of extreme individualism has led to, Anomie, Dysnomia, economic crimes, planetary crisis, mental health issues, suicide and life devastation.

(<https://enveurope.springeropen.com>)

“Personal Evolvement in the Community”- (Personliche Entfaltung in Gemeinschaft):

For a considerable change to happen in the society mass action is needed which is a collective responsibility of the individuals of any specified group. There's a conflict created here when an individual who lives in a society or a community has to abide by the value systems of the community and also focus on his/her individualistic values that may or may not be in accord with the values of the community. In situations such as these there

arises dysfunctional social values which have no positive effect on the lives of the individuals as well the society at large. Extended periods of following these values may lead to anti-social behaviour which creates discord in the society which gets reflected in the environment. “Some data suggest that, as long as rampant individualism and strong anthropocentrism tethered to values of over-consumption continue to shape the social values and patterns of behaviours, sustainable will be very hard to achieve”. (<https://enveurope.springeropen.com>)

Chief Dan George & Hyperlocal Narratives

I Am a Native of North America is an essay by Chief Dan George. Chief Dan George (1899 - 1981) is a poet, essayist, writer, philosopher, actor and a musician. He hails from Tsleil-Wautuh Nation located along the Burrard Inlet in Vancouver Canada. The people of Tsleil – Wautuh Nation belong to the Burrard tribe which is also known as the Tselil Wsutuh tribe who are one of the indigenous people of Canada. Dan George served as a chief in this tribe from 1951 to 1963. *My Heart Soars* (1974), *My Spirit Soars* (1982) are his poetry collections which include some of his famous poems like, “*Keep a Few Embers from the Fire*”, “*I Lost my Talk*” and “*My People's Memory Reaches into the Beginning of all Things*”. Some of his other works include *When the News is Bad* and *Abundant Rivers*. Besides these he was also an actor who started in a TV series called *Cariboo Country* and the play *The Ecstasy of Rita Joe*. He won the Oscar Academy Award Nomination for the movie *Little Big Man* which was based on the novel of the same name written by Thomas Berger. It was mainly through his prominence in acting that he gained a voice for his poetry and his advocacy for native interests. Dan

George's writing centres around and highlights Indigenous identity and the life and customs of his native people. Most of his works are rich in the description of the lives of the Tselil Wsutuh people, their values, customs and tradition which helped them to live in a perfect harmony along with the environment they co-exist. The writings of Dan George fall under the category called 'Hyperlocal narratives' which explain the regional experiences in a very intrinsic way. An example of the communal living of his tribe is explained in his poem as such,

*"Of all the teachings we receive
this one is the most important
Nothing belongs to you
of what there is,
of what you take,
you must share."*
(<http://www.umilta.net/chief.html>)

Life of the Tselil Wsutuh's

The tribe of Dan George is called Tselil Wsutuh a native indigenous group of Canada. They relied mainly on the natural resources of their region for their livelihood. These people changed their living patterns according to seasons. Fishing, hunting, berry picking and preservation of meat were some of their major occupations.

The Tselil Wsutuh people lived by a "seasonal round," a complex cycle of food gathering and spiritual and cultural activities that formed the heart of their culture. In winter, community members congregated in large villages located in sheltered bays. Shed-roofed houses up to several hundred feet in length were divided into individual family apartments. These people subsisted largely on stored their

foods gathered and processed throughout the rest of the year. Winter activities included wood carving, weaving blankets of mountain-goat wool, and participating in spiritual ceremonies.
(<https://twnation.ca/our-story/>)

Juxtaposition of the Native and the Coloniser

Dan George through the essay "I Am a Native of North America" juxtaposes the social values and communal life of the Tselil Wsutuh people in contrast to the European life that was rampant with individualism in the Industrial Age. The lives of the European counterparts show cases traces of Anomie which will be examined and analysed in this paper.

Durkheim discovered through research that anomie occurs during and follows periods of drastic and rapid changes to the social, economic or political structures of society. It is per Durkheim's view, a transition phase wherein the values and norms during one period are no longer valid, but new ones have not yet evolved to take their place.

(<https://www.simplypsychology.org/anomie.html>)

The Living Space – Harmony & Anomie

The living space of the indigenous people is an example of their communal living. They live in a very close-knit kinship where they know and care for each other. Here their lives are not separated even by the presence of a physical wall which makes the space an area of warmth and comfort. Their homes are also a part of the environment that they live in and merges with the environment. It does not stand out as something that is alien and distant from the place they live in. The designs of their homes

are also based on sustainability where they alter it according to the seasonal changes of their region. Though there may be a claim that there is a lack of personal space in these quarters, people who reside here respect the little space of one another and value their importance and presence. "In houses like those, throughout the tribe, people learned to live with one another; learned to serve one another; learned to respect the rights of one another" (<http://www.umilta.net/chief.html>).

A straight contrast to this is the home space of the colonisers whose area of residence is humongous when compared to that of the indigenous people. However, it lacks the warmth and welcoming stature of the Tselil Wsutuh's. It is a place engineered for specified purposes and needs with high walls and boundaries. The style of construction is huge and grandiose which stands out from the environment and doesn't blend along with it. In Architectural context it can be termed as 'Hostile Architecture' as it stands aloof to its surroundings and even the people around. These houses operate on a different protocol, they tend to exhibit the socio-economic status of the individual rather than being an inclusive area. It walls people outside and categorises them, here people are not close-kins but business-like associates whom they are not highly aware or mindful of. There is a lack of awareness and inter-connectedness in this space and no mutual respect but ranking based on economic standards. Economy stands as a basic denominator for this society's well-being. "I see people living in smoke houses hundreds of times bigger than the one I knew. But the people in one apartment do not even know the people in the next and care less about them". (<http://www.umilta.net/chief.html>). This makes

way for exploitation and a difference in living like the rich and the poor. In a structure like this Anomie sets in because there is an imbalance created in the society due to improper distribution of resources. Durkekim makes a mention of this in his work *The Division of Labour in Society (1893)*. He points out that one of the major causes for anomic tendency is division of labour, in particular a disordered division of labour. He says that, "Anomie occurred as European Societies industrialised and the nature of work changed along with the development of a more complex division of labour" (<https://www.simplypsychology.org/anomie.html>).

Respect for nature vs Lack Causing Anomie

The Indigenous people value, respect and protect the nature around them. They even worship them as gods and goddesses which emphasises that they consider their environment as sacred and something that has to be respected and not to be toyed with. In his essay Dan George makes a mention of a goddess, See-see-am whom they worship as 'The Great Spirit'. This fair treatment of nature and all other forms of life is an important value system in these communities which is never trespassed. They do not consider themselves as masters or guardians of the environment they are placed in, but associate themselves to be a part of the environment. Dan George explains a childhood experience with his father when he went on fishing. As a young child Dan was excited to hook the fishes to his bait and pull them out of water for the mere fun of it. He recollects how his father reprimanded him and explains, "'My Son' he said, 'The Great Spirit gave you those fish to be your brothers, to feed you when you are hungry. You must respect them. You must

not kill them just for the fun of it". (<http://www.umilta.net/chief.html>). This shows how they treated all life forms with mutual respect and valued their existence.

The brutality and cruelties in the name of war manifest as a culture shock to Dan and his people whose bonds and values are based on love and respect. War, killing, bloodshed in the name of honour and many such dysfunctional social values are found in the coloniser societies. This is a result of 'anomie' which is a state of derangement. It is caused due to lack or weakening of norms and values that otherwise provide stability in these societies. The socio-political condition of the European superpowers was in a state of anomy, where on the one side the dogmas of the church were put under scrutiny and the nations undertook colonisation for economic growth which created a greater imbalance in economy and power structures. Newer classes started to emerge and the poor become poorer which led to booming of crimes, thefts and unethical practices and the prisons were almost always full. These prisoners contracted deadly diseases in the prison cells and there were outbreaks of epidemics. The maritime explorers used these people for their journeys as a penalty and they carried these diseases across waters and a lot of natives and aborigines were affected by these illness and entire races were wiped clean. The Tselil Wsutuh was also a victim of this tragedy to which many of their kinsmen and women lost their lives.

It is also difficult for me to understand the deep hate that exists among people. It is hard to understand a culture that justifies the killing of millions in past wars, and is at this very moment preparing bombs to kill even greater numbers. It is hard for me to

understand a culture that spends more on wars and weapons to kill, than it does on education and welfare to help and develop. (<http://www.umilta.net/chief.html>)

The Proper Use of Freedom- Responsibility

The native communities like Tselil Wsutuh value the freedom that they enjoy from the nature they live in. Since nature and the environment is treated as their close kith and kin, they never tend to exploit them. They consider them with mutual love and respect. "And beyond this acceptance of one another there was a deep respect for everything in nature that surrounded them". (<http://www.umilta.net/chief.html>) Whereas in the European counterparts the land is unduly exploited for economic development. This happens due to the boom of industries in the era of industrial civilisation where the value system of people shifts towards materialistic development and growth. Hence nature suffers a greater neglect is spoilt under them. Man differentiates and alienates himself from his nature hence the harmony that exists between them is lost and the environment goes through degradation.

I see my white brothers going about blotting out nature from his cities. I see him strip the hills bare, leaving ugly wounds on the face of mountains. I see him tearing things from the bosom of mother earth as though she were a monster, who refused to share her treasures with him. I see him throw poison in the waters, indifferent to the life he kills there; and he chokes the air with deadly fumes.

(<http://www.umilta.net/chief.html>)

Potlatch the Ceremony of Redistribution:

The American Indian indigenous people followed a tradition called 'Potlatch'. According to the Merriam Webster dictionary Potlatch means, "a ceremonial feast of the American Indians of the northwest coast marked by the host's lavish distribution of gifts or sometimes destruction of property to demonstrate wealth and generosity with the expectation of eventual reciprocation". (<https://www.merriam-webster.com/dictionary/potlatch#:~:text=Definition%20of%20potlatch,the%20expectation%20of%20eventual%20reciprocation>)

In this feast or celebration, the chiefs and the members of the tribe share all their material wealth among themselves. This act of sharing was esteemed as a very great value in these cultures as they believed that in order to sustain a society must have a sense of sharing and replacing whatever they take from nature and people around them. It paved way a sustainable community that relied and depended on each other.

As part of a policy of assimilation, the federal government banned the potlatch from 1884 to 1951 in an amendment to the Indian Act. The government and its supporters saw the ceremony as anti-Christian, reckless and wasteful of personal property. They failed to understand the potlatch's symbolic importance as well as its communal economic exchange value. (<https://www.thecanadianencyclopedia.ca/en/article/potlatch>)

The potlatch system was banned by the colonisers as they never clearly understood the intrinsic value of redistribution which is a phenomenal ideology that many sustainable communities try to live by. According to them it

was a mere gregariousness to share their wealth with each other without any means and ends. We understand this clearly as Dan George claims,

My culture lives in big family communities, and from infancy people learned to live with others. My culture did not prize the hoarding of private possessions, in fact, to hoard was a shameful thing to do among my people. The Indian looked on all things in nature as belonging to him and he expected to share them with others and to take only what he needed. (<http://www.umilta.net/chief.html>)

The Inherent Sense of Brotherhood

One important value that makes the natives stand out is their practise of 'brotherhood or fraternity'. When there is fraternity among people it sets people free from the economic and political hierarchies and considers that all beings have the right to freedom. This freedom is not limited to people alone but extends beyond the human to the non-human world. There is a sense of solidarity that holds and binds these communities together which they prize above everything else. They beseech the colonisers too to share this value and broaden their vision to be fraternised and live in harmony within their human and non-human spheres. "The only thing that can truly help us is genuine love. You must truly love us, be patient with us and share with us. And we must love you - with a genuine love that forgives and forgets . . . This is brotherhood . . . anything less is not worthy of the name. I have spoken." (<http://www.umilta.net/chief.html>)

Conclusion

This paper discusses idea the Social Values and Sustainable Development using the text *I Am a*

Native of North America written by Chief Dan George. The social values and the model of sustainable community is seen from the lives of the Tselil Wsutuh people who value and respect nature, preserve their nature and environment, share and have brotherhood. According to the words of Dan George they live by the motto, "The sunlight does not leave its mark on the grass. So we, too, pass silently". (<http://www.umilta.net/chief.html>). A contrast is shown in the life of the coloniser or European society where there are elements of Anomie due to the lack of these very qualities that the natives possessed. They held on to the 'anthropocentric' way of life which led to degradation of the moral core of the society. In the words of Emile Durkheim the state of Anomie can be healed when people cultivate a sense of brotherhood and help and care for each other, "The sociological implication is that strong social ties help people and groups survive periods of change and tumult in the society". Hence it is highly essential that people hold on to the progressive values that are prominent and unique to their culture in order to preserve their locale and populace which is a responsibility that befalls on all of us. For when people value what they have they inherently acquire that quality which would be transferred to the other aspects of their life where they would value and respect all other beings too. A poem of Dan George sums up this, "*Little/ /things/ are important,/ because they are little/ we see them but do not understand them.*" (<http://www.umilta.net/chief.html>)

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MODERN TRENDS AND REVOLUTION: A CRITICAL ANALYSIS OF THE NOVEL *REVOLUTION 2020*, *LOVE, AMBITION, CORRUPTION*

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Abstract

Chetan Bhagat is one of the greatest writers in Indian literature, and his outstanding contributions to the cultural and traditional integrity of India makes him known to the whole world. As a prolific writer, many of his novels lead viewers to better discover the world in the face of globalizing trends. The very title of the novel shows that thinkers see the possibility of a threat to true love; the fate of ambitious people and corruption in every system in the process of humanization in the current world trends and fantasies. Chetan Bhagat reveals the personality trend of the day through three main characters: Gopal, Arati, and Raghav. Illusory passion and unnecessary mental drives will lead the world to disaster and total chaos. "The novel testifies some of the personal experiences, relations, memories, and historical processes. This process of testing is achieved by juxtaposition of silence with power of communication, and of experimental realities with Gopal and his friends" (Chaudhari 109). Today, the heroes of the novel become pillars of signs pointing to deviant paths and means that will not lead to success in life, but to ruin. The love, ambition and corruption metaphorically represented by the three characters mean to be as a person goes through various stages of formation, the novel stares at a dangerous situation in which a man can easily fall. Chetan recalls that honesty and personal identity will not be only instruments in themselves to fight corruption, but a favorable social atmosphere is also essential. The author fears that India's powerful youth will become pillar of the new millennium, and new trends and addiction to modernity make him critical of India's bright future. "According to Chetan Bhagat, the young generation of India is on the verge of destruction. They are indulged in drinking, smoking, sex and illegal business" (Kulkarni1). The article is an attempt to make people aware of contemporary trends and a suggestion of defense against the inequities of the modern world.

Keywords: *Revolution, Love, Ambition, corruption, education, modernity and integrity*

Introduction

Revolutionary movements in education are critically evaluated by Chetan to test the idea of decentralizing the education system against the relentless struggle for exploitation and manipulation. Huge investment of multinational companies becomes a mask to emphasize their

brand for private motives. The intention of the novel is an apparently collective awareness of the revolutionary steps to be taken in a corrupt system of social education. According to Chetan, initiatives must begin with a transformation of the mind and of the individual. "Generally we anticipate changes

from others not from us. We cannot gestate the revolution or a great change in the society until and unless we change our mind”(Sharma32).

The eradication of corruption in education is a revolution where every genuine individual is recognized and supported; and real education is the basis of society's development. Abuses of legal procedures and documentation in schools, colleges and universities will be obstacles to finding eligible students.

Chetan Bhagat makes his ‘voice’ heard to the specific class of young readers in the era of globalization and cybernetics, an investment banker-cum-successful bestselling novelist has inspired the bright young people by focusing on an existential angst about their future and instructing a comprehensive idiom of selfadvancement in the present.(Velmani 54)

The novel portrays the personality of Gopal, the protagonist, as a sign of corruption in the promise to his lover Arati: “I will print you a degree if you want, you do not even to attend classes” (R 148). Bribe for admission and monetary reward for approval; and huge investment for permanent post are real situations where the eligible candidates are deprived of the opportunities and chances. Corruption in the public and private sectors, especially in the field of education, has consistently brought unskilled people into mainstream of the society, who carelessly destroy the authenticity and better promotion of high-quality education in every sphere of life. Chetan is encouraging the youths of today Chetan in his article in the news paper *The Times of India*:

I have nothing against commercialization of education. Commerce and business are a good thing. However, when it comes to

education, it needs a sense of ethics and quality. Good people must be incentivized to open colleges. Say, by a simple policy fix like allowing private institutes to make a profit. This would mean companies like Infosys and Reliance might open colleges, perhaps on a large scale, as shareholders will approve the huge investment required. If these companies open colleges at least they will be of a certain standard. Competition can ensure that the ability to make profits never turns into greed. But if the business model is sustainable, many good players would be attracted to this sector. (October 8, 2011)

The dangerous situation of education is not the lack of experts, but the choice of options is limited either in terms of money or position. Therefore, the true education and performance of the individual are neglected and forgotten. Consequently genuine spirit of authenticity is questioned.

Gopal's personality traits state that he is not being sincere in spirit to show his love for Arati. Although a thirsty man achieves everything in his life, the novelist warns everyone that true love requires true intimacy, which is the actual disposition of the conscious mind and it can easily be experienced by a true spirit. “The novel *Revolution 2020* is a justification of the fact how the unbridled ambitions have irrigated the creepers of corruption in which love the only consolation for human survival is going to prove a weak stem” (Bhaskar, 45). At the same time, Raghav's true love and care draws Arati to be a life partner, and true intimacy binds them together beyond the dreams and ambitions of Gopal and Arati. The inspiration of love always corresponds to the reality of effort and

authenticity. And the reward becomes the perfect spouse relationship. The different ambitions of friends cause differences in the life of the whole society, and the greedy man Gopal is a symbol of the modern man who is crazy about money, wealth and power; and on the other hand Raghav wants to change society by eradicating corruption in society. The mutual love of three childhood friends makes them understand who is the real lover and betrayer.

The dramatic end of the novel is the starting point that true love attracts people, and genuine motivation influences society, and constant effort introduces some changes in people's lives. To fight corruption categorically, a better society is needed, and the fulfillment of this achievement is a selfless service to the uplift of mankind. There will be ups and downs in every life, as in the case of Gopal in the process of self-realization in which he realizes his own limitations and feels lonely and isolated. The true love and expectation of Arati is just the passage of time in Gopal's life, so the ambition to unite in love remained a dream. The real life is so hard as better than a dream and the three young friends are symbols of personal, suffering and the show the reality of life of youth today in India. Rachna Sareen would comment on the personality of the characters :

This novel explores the mental and psychological conflicts of three characters- Gopal, Aarti and Raghav who fail to come to the terms of reality. This novel is in fact, a tragic exploration of personal sufferings which arises out of the feverish sensibility of this intellectual that has lost his ways in contemporary India. (215)

The novel is also a critical observation of the political crime of today's leaders that they will never allow their subjects the freedom to

exercise their right to a lawful citizen of the country. In fact, they are deprived of their basic rights and exploited on all sides, especially in the field of education. "The novel talks about how the basic inception of corruption in modern times can be traced to opportunistic leaders, who are consumed by ambition, and use corruption as a means to fuel their ambitions" (Rakesh Babu, 1074). The novel strongly emphasizes the influence of modern trends; there is loss of true love and even devotion to blood. And the goal of love for many is crazy time, which becomes the cause of destruction and betrayal. To the core, the novel brings out the actual situation of today without revealing the mystery of life. "If the novels of Chetan Bhagat should be considered as the rational document of time and society it would be difficult to locate a person in present day with the qualities of truth and honour" (Wankhade, 83).

The novel examines the social imbalance and betrayal of friendship at the beginning of love and commitment. Vivid examples of corruption in the new world are manifestations of self-destruction in the pursuit of interpersonal relationships. Where there is a corrupt system, society loses its pristine form of development and progress. That is why in today's world the elements of social evil are so dominant. And true liberation from the clutches of exploitation and corruption, Indians must have adventurous people who in their outlook and approach will become guardians of values and optimists about their own integrity.

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SUSTENANCE FROM THE PAST: A GUIDE TO ECOLOGICAL SUSTAINABILITY IN KIM STANLEY ROBINSON'S *SHAMAN*

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Man is challenging nature and over the years has interfered with the ecosystem, because of this the world has started changing. The humans have destroyed almost everything on earth with pollution, overpopulation, burning of fossil fuels, and this has triggered soil erosion, global warming, floods and draughts and climate change. Climate change is the chief component that remains as a growing concern all over the globe that alters both the present and the future. Climate change as a scientific, political and economic problem developed in the 1980s as one primarily concerned with the future. The world is exhausted of its resources and the only way to aid the dying world is to practise sustainability to protect world for the generations to come. The solution to protect the world from these changes is to look into planet of the past to slow down the already degenerating planet.

In the context of ecology, sustainability as a concept developed when individuals articulated anxiety about sustaining the nature and culture while civilisation and modernity continued on its road to use all of the resources to live life in king size without considering the consequences of their action.

The idea for sustainability is not relatively new, it has been in the discussion for decades

past, The concept of sustainable development came into mainstream in the year 1987, Brundtland Commission Report as “development that meets the needs of the present without compromising the ability of future generations to meet their own needs.” It is important to understand that nature is not stable and the weather is the primary sign of mutability and inevitability of nature and culture. The damage to the ecosphere cannot be reverted, can only be sustained. Sustainable development is an integration of social, environmental and economic sustainability and it uses these three structures to create a stable environment.

Kim Stanley Robinson's *Shaman* is a Coming of Age story, set 32000 years ago where the protagonist Loon endures more than the most to become the next shaman of his tribe. Loon goes over a complete transformation from being a lonely wanderer to shaman for two tribes.

The paper examines that intersection of culture and environment in Kim Stanley Robinson's *Shaman* as the possible solution to achieve sustainability and to prevent the worse of damages in the near future.

Shaman is the story about the 12yr old orphaned boy who is brought under the care of

the Shaman of wolf pack. The novel talks about the life journey of Loon from being the innocent lone wanderer to the responsible Shaman that takes over the position of head shaman when the situation demands. Robinson in this novel explains the life and culture of the community who divide themselves as pack to survive the world in ice age

Sustainable development is an integration of social, environmental and economic sustainability and it uses these three structures to create a stable environment. According to Robert Goodland the scale of the human economy has become unsustainable because it is living off inherited and finite capital (fossil fuel) and the lack of accountability to natural capital (extinction of species)

The wolf pack in Robinson's *Shaman* lives as a community dividing the chores of everyday amongst each other. They lived one with the nature and they took what they wanted and left the rest for the world to heal and multiply. The economic sustainability model described by the pro – Magnons 32000 years ago is different from that of the world today. The natural capital is kept flowing and is never exhausted. The characters in this pre-historic lived by the code, the heeding to the hearth was a group's responsibility and bringing the hunt was another's. Rituals were done to give back what is taken. Man and nature were interconnected.

The world is made for the all life forms not just for man to rule over. World got deteriorated when humans started populating in the name of survival or in self-interest. The exhaustive exploitation of the world disrupted the entire eco system and has become a threat to all things human and non- human.

Social sustainability is possible when there is systematic community participation, shared

values and commonly accepted standards of law and discipline. "People are more wolf than wolverine; people are more lion than leopard because they run in packs". (70) The Raven clan and the wolf clan run as a community and they abide by the rules the clan had made for them. Survival in *Shaman* includes not just the humans but also the non- humans. The men in the clan respect their women and listens to their council when offered.

Shaman takes place in a time when the earth was untouched and in its purest form. The inhabitants of the time enjoyed being a part of it; they understood how lucky they were to inherit all the things the world has to offer. They had songs for every occasion. They sang its praise every time. As a part of Shamanistic ritual; Loon is made to wander in the deep forest all alone for 13 days. He survived by making clothes out of bark, by dancing and chewing pebbles to keep him warm and every time he got what he wanted he sang to the nature.

"The world was so great, so beautiful. Something like a lion: it would kill you if it could but in the meantime it was so very, very beautiful. He would have cried at how beautiful it was, but he was laughing too much, he was happy at being there walking in it." (50). Humans are enmeshed in nature as ecological beings and can only make sense of it through social and cultural construct. When Loon gets captured by the Jende tribe he learns the life of northerners and their relationship with that of the great sea, nothing the nature does scares them.

The ice on top of the plateau rose and fell somewhat like the moors north of their camp. As they walked north over this ice, loon could hear the ice shift and breathe.

Ah : it was alive. A white cold thing of the north, devouring the world. It spoke in low heavy creaks, also cracks, also shuddering booms as low as any sound he had ever heard... the men kept a good distance from these round holes, and spoke apologies to the talkative ice for bothering it with their passing(272)

Robinson's *Shaman* imagines a pre-historic world where humans did not turn blind eye to the things which are not their own. Sustainable development is possible when humans mutually support and recognise the existence of nature with human. The novel expands the vision of sustainability by contradicting the views from the past and present, in the present, preoccupied with pollution and environmental degradation the meaning of the word environment has lost its complexity and strength. Sustaining the natural resource doesn't necessarily mean stopping pollution it means living in the world using all it can offer and leaving it little better for the future. In the past people were never worried about pollution or degradation because co-existing was a part of their lifestyle.

The novel talks about the way of life in Palaeolithic times when humans were not fully developed. They believed in the mutual partnership with nature and they strived to be one up with nature. For a human to prosper in a long time basis it is important to protect the environment for all its resources. Four ecological principles that are central to the concepts of sustainable development are dependence, biophysical limits, living within the carrying capacity of the environment and interdependence. Sustainable development seeks ways to forge lasting relationship between human and environment.

The characters way of living in the novel protected and restored the ecosystem rather than destroying or depleting them. The raven clan and the earth exist in precarious interdependence, just as humans are dependent on the environment the fate of the environment is dependent on humans. The pack celebrates an eightfold say festivities singing and praising elements for its continuous support in the journey of life. Members of clan come together to share their stories of adventure and the borders they explored. They were amazed by all the things the world had to offer. They painted their stories in the caves for future generation. They believed seasons to be their friend and wind as their mentor. Their livelihood totally depended on nature and they never exploited. Human sustenance is dependent not just upon on productive action within a given environment it is more upon the way human and nature emerge together as one and learn to coexist.

Understanding earth as a living force via metaphor is very much evident in the novel "In spring mother Earth is pregnant, in summer she gives birth" (102) nature is celebrated, all life forms are respected and the unwritten rules about being one with nature are followed "In autumn we eat till the birds go away, and dance in the light of the moon. In winter we sleep and wait for spring, and watch for turn of the past". (95)

Carrying capacity is defined as the number of organism an environment can support indefinitely and this is determined by the capacity of the environment to absorb, assimilate and detoxify waste. To achieve sustainability one must live within the carrying capacity of the environment. Environment sustainability advocates that the opportunities of

future humans and non-humans should not be sacrificed for present human advantage. The allegiances formed by the clans in *Shaman* are not for particular tribe but for the whole of human species. The characters by involving in the rituals achieve a sense of social connectedness and a sense of identity. When Elga gets kidnapped and Loon is arrested by the northerners the whole community helps them. The wolf pack befriends a Neanderthal called click and tries to teach him their way of life for him to survive the season. Loon learns the ways of the north and respects the way their relationship with ice.

The concept of sustainability contradicts and endeavours to overcome the currently prevalent short-term and profit-driven form of economic and scientific innovation, it necessarily presumes an alternative, more complex notion of cultural creativity on the long-term survival of cultural and natural ecosystems as interdependent realities enabling the continuation of life on the planet. There isn't necessarily one path to sustainable future and the current system is unsustainable in the ecological and social perspective.

The relationship between man and nature, as well as the need for the protection of the environment, has become a predominant problem. In the present, while individuals are working to find new solutions to improve the mechanisms and modes of behaviour that will ultimately lead to sustainable development

and better living conditions, at the same time, technological development is heavily challenging such efforts.

The idea of sustainability derives from the consequent deliberation of land use, industry development and social structure. In order to achieve sustainability it is imperative to learn from the past.

This novel provides an understanding of society and the people in the past. Their way of living did not disconnect humans and environment, thus providing solutions to avoid unsustainability in the future.

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ECOLOGICAL PERSPECTIVES IN AMITAV GHOSH'S *THE HUNGRY TIDE*

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The Hungry Tide is a contemporary story of adventure that takes place in the easternmost coast of India, in the Bay of Bengal, lies the immense labyrinth called the Sundarbans which was named after the dense and plentiful growth of Sundari trees. It is the sixth novel by Ghosh and won the Hutch Crossword Book award for fiction in 2004. Ghosh rethought the role of Sundarbans archipelago and he considers, the maw of the tides in the sub-continental narratives of modernity and urbanism. He has successfully brought to life a singular territory which defines boundaries whether physical or those of caste, class and race in the face of all pervading and dominant presence of nature in all its fury. Nature is the chief protagonist of this work and it is an existing reality which can affect us and is affected by us, if we mistreat it. In Sundarbans, the ecological concerns slowly being denuded of its biodiversity. This novel in detail talks about the backwaters, and it draws the worlds unaware into the powerful political undercurrents of this isolated corner of the world that exact a personal toll as fierce as the title. It is a prophetic novel of remarkable insight, beauty, and humanity. It is set in the world's largest mangrove ecosystem-the Sundarbans, which companies both water and earth and the intersection of landscape, water, human beings and their culture. The novel shows the precarious life in the woods of

Sundarbans through the major characters with their charms and aura.

Amitav Ghosh was born in 11th July, 1956 in Calcutta and brought up in India, Bangladesh and Sri Lanka. He was the winner of the Jnanpith award in 2018 and also the honourable Padma Shri award in 2007 and also many such awards notably the two Lifetime Achievement awards and four honorary doctorates, Tagore Literature award, Pushcartprize, Arthur C. Clarke award which is the prestigious award given by the Britain for science and Ananda Puraskar in 1990. His famous works includes the Ibis trilogyconsisting of *Sea of poppies*, *River of smoke* and *Flood of fire*. The novels such as *The Shadow Lines* (1988), *The Glass Palace* (2000), and *The Hungry Tide* (2005), *sea of Poppies*(2008) were the bestsellers. The Prix Médicis étranger was awarded for his excellence in writing. Ghosh is indeed a living legend. His contemporaries include Arundhati Roy, Aravind Adiga, Jhumpa Lahiri, Kiran Desai and Vikram Seth. After teaching for some years at Jadavpur University in Calcutta, Amitav Ghosh took up full-time in writing. He was thus able to pursue his interests in history, culture and travel while exploring the world wide web of interconnections between different society

Ecocriticism deals with the relationship between literature and the physical

environment. Eco is a subset of Biology, which is related to the living beings in their common habitat and in addition their associations with that condition. It also talks about various ideas and connections between man and the social construct in various level and exercised in writing. The difference between other science studies and the ecological studies is that the former deals with the experiments for the welfare of the humans while the latter works for the welfare of the nature. This is an interdisciplinary and a bio-centric approach. The preferred term is Ecocriticism whereas it is usually called the green literature in UK. This term Ecocriticism first emerged in William Rueckert's Paper 'Literature and Ecology: An Experiment in Ecocriticism'. This critical approach began in the USA in the late 1980s, and in the UK in the early 1990s, and it is still an 'emergent movement'. At present, ecocriticism is in full swing and is accepted world-wide. It is very fundamental to mention the three major nineteenth-century American writers whose work celebrates nature, the life force, and the wilderness as manifested in America, those being Ralph Waldo Emerson, Margaret Fuller and Henry David Thoreau, those were also the members of New England Writers known altogether known as the transcendentalists. These eco critics also holds a pre-theoretical In *The Hungry Tide*, Ghosh tried to shine light on the area which is little known within India. But even within Bengal, the Sundarbans is really considered as the area of darkness.

People do not think of it, they don't look at it, they don't write about it. This is such a strange thing. For an ordinary tourist, Sundarbans doesn't offer much. There is not much wildlife to be seen here. Except for some

crocodiles and a few birds there, but it is not like going to the Serengeti or some resort. On the contrary, it is the place of incredible beauty.

They have to stay there at least for a couple or four days, because the beauty of it reveals itself very slowly. The author took efforts to portray the place's breath-taking panorama in this novel. The government took several measures to protect its natural resources such as the endangered Royal Bengal Tiger and a dolphin species named Orcaella.

Ghosh has presented the landscape beautifully with aesthetic values that shows the reality of the forests in West Bengal. As it provides multiple optics in the mangrove forest, it ultimately represents the tide, trees, animals with constant transformation. In this novel, all kinds of people such as rich and poor, educated and ignorant, locals and the outsiders face the consequences such as cyclones, storms by the environment which comprises of the dense forests, snakes, tigers, fishes, rivers. Terry Tomsy in Amitav Ghosh's *Anxious Witnessing and the Ethics of Action in the Hungry Tide* says "Bengal's Sundarbans epitomize Subalternity: it is a region that, until the advent of its environmental significance, was seen as inconsequential in the political and economic calculus of the nation-state". The lives of the animals are considered to be more significant than the lives of the people because the animals provide the high earnings by the tourists.

Here Ghosh tries to make us feel conscious about how the nature is affected by the human beings and the vice versa. Not only his settings are important but he tried to set this against the historical backdrop. There is a real incident, where the eviction of the refugees by the left front government of West Bengal which was

taken place in the Morichjhapi in 1979. Through the fact and the fiction Ghosh tries to depict the lives of the people in the Island. Here in this novel, the author has used many of the facts, etymologies and the history, he also includes that he is faithful to the facts and that he must undergo several researches to mention that in his novels. The researcher unveils the ecological perspectives through the woods and animals of Sundarbans with regards to Amitav Ghosh's eyes.

The 'inscrutability' of the Sundarbans' lands – their inherent ephemerality – is difficult to fathom. In the very beginning of the novel Ghosh writes, "The boundaries between land and water are always mutating, always unpredictable." (7). Every day, new islands are formed, while rivers and canals change direction by the hour. On top of that, there's the mangrove forest, which is unique in its nature which Ghosh explains: "A mangrove forest is a universe into itself, utterly unlike other woodlands or jungles." (7). It is very difficult to solve the mysteries of the islands as Ghosh explains, "the specialty of mangroves is that they do not merely recolonize land; they erase time. Every generation creates its own population of ghosts." (50).

The Sundarbans is the perfect location to see evidence of man's history of injustice, both against man and against nature. The harmonious balance between man and nature is meticulously explained through the novel. The fact of coexistence between man and nature is inscribed through this novel. It also paved way for man to understand that there is no life possible without establishing relationship between man and nature. Mother earth has infinitely generated various problem, which is an inductive remainder to safeguard the earth.

Ghosh's novels interrogate history to provide relevance for present times. Given how history interprets itself, he claims that we have not learned anything from history and that we are still as primitive as our forefathers. His writings demonstrate not only the desire to create a new and more human society, but also the importance of sustaining human relationships. They also emphasise the need of reciprocal concern and caring. Through their hopeful viewpoint, his works do genuinely reveal a light of hope. Ghosh appears to be one of the few novelists offering a counterpoint to the post-colonial trend of nation-building.

To summarise, the current research has shown a few things. To begin with, it appears that Amitav Ghosh has made a determined effort to convey the notion that an ecological vision is essential to safeguard the Sundarbans' fragile environment. The people living in the Sundarbans and the non-human world of the world's biggest mangrove forest, it appears, are not taken seriously by governments and have long been victims of superficial politics. In an ecologically troubled society, it appears that the story aims to educate its readers about the man-nature relationship and the implications of the man-man relationship on the man-nature relationship.

The Morichjhapi incident, life in Lusibari, the tiger encounter, concern for endangered dolphins, the mighty tsunami-like storm, the geographical conditions of the Sundarbans, and the importance of crabs, all of these seem to symbolise that life on earth, or in a part of the earth like the Sundarbans, includes both human and non-human worlds, and that man must abandon his anthropocentric attitude and come forward to stave off extinction. Man must ignore the fact that he cannot govern this planet

alone, and that he is consequently a part of nature and must live in harmony with it. Nonetheless, man must step forward to help the weaker members of his own species, rather than exploiting them as if their precarious existence does not bother them.

India is a country with a diverse ecosystem. Flora and fauna are abundant in the country, as evidenced through literary works. This jumble of thoughts and ideas fits in nicely with the literature. As a result, literature has developed in tandem with such scenic and aesthetic descriptions in Indian authors' works. *Hungry Tide* is one such novel that has a large body of literature associated with it. The protagonist is interested in nature, and the story ends on that note. Piyali Roy strives to conduct study and might be considered an Eco Feminist as a result of her efforts. Nature is also considered as a provider in her family, however it does so in a different way than the usual provider. The story is full with ecocritical aspects that serve as literary elements that enhance the novel's flavour and beauty by publicising the man-nature relationship.

This is emphasised in the narrative, as are the plans and concepts that aid in the co-existence of nature and man. The work methodically explains the harmonious equilibrium between man and nature. This work is a testament to the reality that man and nature

can co-exist. It also cleared the path for man to realise that life is impossible without having a relationship with nature. Mother Earth has endlessly produced diverse problems, which serves as an inductive reminder to protect the planet. Literature serves as a tool and a medium for connecting nature and man, as well as for effective action to benefit mankind. Ghosh has brilliantly woven cautionary undertones into each and every character in the narrative.

Throughout the story, ecology has proven to be a driving force that has influenced the way of life in the past and present. Moyna, who is presented as one of the bravest characters with willpower, is terrified of nature in order to protect her son's life. This is the most powerful natural reinforcement against all odds to help man win. Amitav Ghosh's novel *The Hungry Tide* demonstrated how human-nature coexistence may be both destructive and constructive to each side and the way people rationalise their acts from their own perspective.

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A QUEST FOR AN AUTHENTIC LIFE: AN EXISTENTIAL PSYCHOLOGICAL STUDY ON ARUN JOSHI'S *THE STRANGE CASE OF BILLY BISWAS*

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Abstract

Arun Joshi is one of the most prominent Indian fictional writers in the late sixties and the seventies. After independence the new novel deals with the issues like materialism, spiritual degradation and confusion of minds. Joshi focuses on corruption, moral decline and erosion of values in post-Independence India. The source of most of his novels is actual experience. He feels a need to shape it, a need to discover the reality which lies hidden in the actuality of his own life. Joshi's fictional world is revelation of a world where man is confronted by the self and the questions of existence. He offers man's uniqueness and loneliness in an indifferent and inscrutable universe. A certain awareness of man's rootlessness and the consequential loneliness and anxiety is the keynote of Arun Joshi's unique vision of the predicament of modern man in contemporary fiction.

Keywords: *Rootlessness, existentialism, search for identity, behavior, psychology*

A state of healthy human mind could be very important for any healthy society. The universe is bounded with the aid of stress, anxiety, haste and restlessness. It is a treasure to revel in peace that everybody desires, however some can locate it. That is also one of the problems of the time that one runs from vicinity to location to go looking one's identification and peace of mind. A man or woman's problem will become the hassle for the complete society. One's state of mind is very essential for his higher present and future. Psychoanalysis gives an opportunity to explain the three states of human mind, his/her conduct, inner psyche and social interplay and so on. Empirical psychology is typically dedicated to describing human revel in and conducts as it genuinely takes place. Existential psychologists emphasize the common conflict to locate which means in existence, to stay by using moral popular and to return to an expertise of suffering and dying. It is

a condition that each one human beings share but they're lonely of their quest for which means and the burden of obligation.

Arun Joshi is one of the leading Indian novelists throws the mild on current psyche of human being and distorted individual. Joshi has attempted to attention on inner disaster of cutting-edge man in all his novels. The most besetting problem that man faces these days is the hassle of meaninglessness. Considering the usefulness of psychology in determining the human behavior this paper tries to peep into the internal panorama and psyche of the characters created by means of Arun Joshi in his fiction. Psychoanalysis lets in the researcher to probe into the mind of an individual in the literary works. Joshi's literary cannon lets in to adopt diverse models of psychoanalysis together with Freud's theory of nation of thoughts and delight precept, Erikson's identification idea, Jung's idea of private and collective subconscious

country of mind, Adler and Horney's socio-psychological theories and so forth. This paper also endeavors to expose the painfulness of human isolation and alienation via analyzing at socio-psychological stages offering psychoanalytical interpretation in Arun Joshi's fiction, the peculiar Case of Billy Biswas.

Arun Joshi has notably handled the trauma and ache of cutting-edge guy, the existential angst, man's alienation and loneliness. His principal cognizance is at the exploration of the man's psychology thru the protagonists of his novels. Arun Joshi's exceptional insight and his profound expertise of human psychology is obvious in his sensitive portray of guy's rootlessness, restlessness and existential quest. This paper would factor out the reasons and reasons behind the surprising peculiar or obsessive behavior with human beings, on the base of psychological theories of the protagonist. The study aims at to point out alienation of the character in the novel chosen for study.

Arun Joshi was born on 7th July 1939 at Varanasi. Arun Joshi was of delivered up in an educational atmosphere. He turned into sent to U.S.A. for higher studies wherein he studied B.S. from Kansas College in 1959. He acquired his diploma of M.S from Massachusetts Institute of Technology, U.S.A. in 1960. After returning to India, Arun Joshi joined the employees department of The Delhi fabric and fashionable generators Co. in 1961. He worked at a mental sanatorium whilst he turned into in U.S.A. His experience within the mental clinic created a strong influence on his younger and impressionistic mind. It contemplated all through his fictional global. Arun Joshi as a writer and his indictment of the materialistic pressure of the spiritual sterile society look like

deeply rooted, now not in any religio-philosophical attitude but within the easy reality of man's deviation from his personal elemental self. Arun Joshi has 5 novels to his credit. They consist of: *The Foreigner* (Novel) 1968, *The Strange Case of Billy Biswas* (Novel) 1971, *The Apprentice* (Novel) 1974, *Lala Shri Ram: A Study in Entrepreneurship in Industrial Management* (Business History) 1975, *The Survivor* (A collection of short stories) 1975, *The Last Labyrinth* (Novel) 198, and *The City and River* (Novel) 1990. In 1983, he was awarded the Sahitya Academy Award for *The Last Labyrinth*.

The Strange Case of Billy Biswas (1971) is narrated from the witness-narrator's factor of view. Billy, the protagonist of *The Strange Case of Billy Biswas* is a scholar of anthropology is definitely pushed from materialistic nation of dwelling to primitive. The study of anthropology rooted in Billy's subconscious kingdom of thoughts impacts his life terribly. K.R. S. Iyengar comments is apt, "in the Strange Case of Mr. Billy Biswas, Arun Joshi includes his exploration of the attention of helpless rootless people a stage similarly, and well-known shows to our gaze new fuel-chambers of self-forged distress." (514) His unconscious state of thoughts reacts afterwards in his complicated behavior. Coming back to India, Billy joins as a lecturer on the college of Delhi. Despite such a prosperous history, he feels himself to be a misfit within the so-known as civilized society and he becomes inquisitive about exploring the inwardness of lifestyles. Romi tries to explains, how his organic forces discover his inner instincts searching at the whole thing critically without being severe:

He laughed, but his eyes remained serious
For most of the time that Billy was with you,

he bantered and laughed, but his eyes which were the dominating feature of his face, and were probably found very attractive by women, never lost their deep somber look. Most people who met him considered him a light-hearted, good sport without quite noticing the incongruity of his eyes or suspecting what went on in their dark depths. (SCBB 10)

Billy's behavior is conditioned now not handiest by means of person and racial records, but alsoby way of pursuits and aspirations. Both the past as fact and the destiny as potentiality mould his present conduct. This behavior gets changed at some point of his lifetime, as aristocratic person to a tribal man or woman. Jung's as a result, teleology is applicable Billy's converting conduct. He's preoccupied with some thoughts along with energy of inferiority or superiority which affects his behavior. He's taking the civilized human beings inferior, shallow artistically dry and dirt. The subsequent of his conscious impact is quite signified:

I don't think all city societies are as shallow as ours. I am, of course, talking mainly of the so-called upper classes. I didn't really get to know the others. I don't think I have ever met a more pompous, a more mixed-up lot of people. Artistically, they were dry as dust.

Intellectually, they could do no better than mechanically mouth ideas that the West abandoned a generation ago. (SCBB 128)

The hunt operation of Billy starts. One other information spreads that Billy has killed a constable. The police carry out the combing operation and ultimately Billy is killed by using a hasty bullet of a constable. Billy dies uttering "You bastards". (SCBB 167) Basterdness symbolizes civilize society. Billy dislikes, as it is his non-public unconsciousness, the values of the civilized global, which does now not

hesitate to kill him. These kinds of humans suppose rationally whereas Billy's hassle is emotional and is related to his very man or woman. Romi remarks upon the disposal of Billy's case: "...it had been disposed of inside the only way that a monotonous society knows of disposing its rebels, its seers, its authentic fans." (SCBB 172) Billy attempts to search for his identity inside the civilization and society though it become primitive, but the materialistic civilization, society does now not allow him, and within the method he loses his personal life. His private unconsciousness makes left him as abnormal case inside the universe.

Billy is a person of outstanding mind, profound sensibility and first rate obsessions. Billy had skilled the urge to stay like a primitive man in a primitive international. Looking the tribal dance, the young Billy had felt, "Something has gone wrong with my life. This is where I belong. This is what I have always dreamt of." SCBB 125) After his father's death, Romi returns to India and enters the Indian Administrative provider after passing the competitive examination. Billy additionally returns to India and starts teaching Anthropology at Delhi College. He undertakes several expeditions for investigations amongst primitive groups in hills and forests.

With a view to treatment his obsession for the primitive and to settle down in life, Billy makes a decision to get married to Meena, a sophisticated and most lovely female of his own Bengali community isn't a success. Meena attempts to her high-quality to understand Billy but his hobby inside the wild exasperates her. All of a surprising, Billy is seized by means of a phantom makes him disturbing to leave the so referred to as civilized international of greed, avarice, riches and hypocrisy. On certainly one

of his anthropological excursions to a hilly vicinity of Madhya Pradesh, Billy mysteriously vanishes. His love for the primitives in lifestyles makes him leave his wife, his simplest infant and his elderly dad and mom. Ignoring own family duty, filial expectations and social duties, Billy disappears within the Saal forests of the Maikala Hills.

While the quest events fail to discover him, it is presumed that Billy has been killed by a tiger prowling within the region. Billy unearths his success and the essence of human lifestyles within the primitive tribal existence. He rejects the artificiality, hollowness and snobbery of the sophisticated humans. Billy explains his mysterious disappearance to Romi that he had two clean alternatives he should both observe that name, that vision, whatever the fee, or to be condemned general decay. He chooses to respond to the tribal girl, Bilasia's name. He is madly in love with Bilasia who he feels is "the essence of that primitive force that had known as me night after night time, 12 months after 12 months." (SCBB 142) her sensuality lures Billy. The sexual union with Bilasia is the climactic second of the forces of darkness. Billy's unconscious self drives him to renounce the monotonous respectability of his excessive middle-magnificence society and are looking for his roots inside the corporation of primitive tribes, haunted through nature, the primitive guy in Billy years to steer a simple life.

Ten years after his mysterious disappearance, Billy meets Romi within the jungle. Romi, now a district collector, is an excursion of the Maikhala range and is startled at Billy's appearance. Billy is completely tribal zed. He's a tribal in dress and behavior besides that he speaks in his impeccable English accent. A lot against her husband's caution, Situ informs Billy's wife

and father about Billy's being alive. Billy's father, a retired ambassador now, movements the higher government to retrieve Billy. Mr. Rele, the Superintendent of Police, carries out the quest. In the course of one of the raids on the tribal humans, a constable is speared to loss of life through Billy. The police hunt Billy down to his hidden lair and regardless of Romi's high-quality efforts Billy is killed via the hasty bullet of a policeman.

The unconventional reveals the existential topic of loneliness. The existence of the protagonist is rooted in an inescapable feeling of loneliness and separation. Within the quest for identity, he undergoes suffering and painful reviews until cognizance dawns on him. Even though initially incapacitated and paralyzed via the suffering of alienation they subsequently manipulate to pop out in their self-imposed temper of dejection and gain as a minimum a partial redemption from their earlier frustration. Consistent self-examination is second nature to these kinds of heroes who are upset with the present installation in their lives and ardently wish for a more pleasant future. The protagonists as rebels, decadents and recluses exhibit neurotic tendencies.

The existential novelists deal with the troubles of the current man, his life, freedom and preference and responsibility in every field. The paper attempts to develop vital views that allow a fuller know-how of Arun Joshi's protagonist Billy, with character issues isolate himself from the communities and regress to the haven of the fantasies as opposed to facing the problems in a mature way. Joshi's characters are mentally disturbed and filled with melancholy, self-hatred and self-pity for they regard themselves as strangers within the bodily world.

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RELIGIOUS POLITICS IN SUNDARA RAMASAMY'S TAMARIND HISTORY

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Abstract

Religion and Politics play a vital role in the life of people. Both are different, but they find attachment most, as history cites many examples. Sometimes it seems that both are inseparable. Politics benefits in the name of religion. Even if the political ideology of a group may be atheistic or agnostic, religion is not far from them, atheism or agnosticism becomes their fundamental faith, thus their religion and they benefit from waging against God-based religions. The research paper aims to discuss the role of religion in any form of government; to analyse the impact religion plays on the individual self; to exponentiate the religious politics that happen in the novel, the backdrop of it, and how it impacts society; to integrate the novel scenario to historical and contemporary happenings.

Keywords: Individuality, politics, religion, government, society

Religion and Politics have found their way in human life right from the early ages of civilization. In the case of God-based religion, the dominant or the powerful suppresses the minority or powerless. All religions speak of peace and love, but the people who benefit in the name of religion tend to deviate from this fundamental thought and sow the seeds of hatred and violence. Conversion of religious structures from one religion to the other, clashing with the customs of others, provoking the self of people in the name of protectors of religion, hate speech, and encouraging riots are some salient features of religious politics that we find throughout history. Diagnostic methodology is used with historical and egoist approaches to bring out the underlying illness of religious politics that affects the welfare of people. The novel is taken in account to analyse the structure of religious politics, the tricks and

manipulations used in it, how it creates an impact in the minds of the people and how it affects the society.

Religion forms an important part in lives of people. The question of a force greater than them occurs to all human beings. Questions of fate, existentialism, reality, happiness, etc. push humans to venture things that are unknown to their limit of reason. Multiple factors thus align a human to take a stand in terms of faith. A person may be believing or an atheist or an agnostic. Politicians use religion as a tool to register their victory. Covering the support of a particular religious community may lead them to conquer power. So they manipulate the minds of people and portray them as protectors or defenders of a particular religion to capture their support exclusively for them. In democratic process, religion forms a major tool in deciding the winner. Throughout the world in

all regions wherever democratic process happens, religion forms a major factor of deciding the outcome.

C. V. Wedgwood, writing in 1938, initiated an important change by moving towards a more European conception. Displacing religion as the basic issue, she identified the Franco-Habsburg enmity as the most important factor in the structure of European politics; and there is no doubt that she was right. As a corollary, she saw the Austro-Spanish connection as the final disaster for Germany. (Sutherland 587)

Thirst for power and domination forms the reason behind the religious zeal. Religious symbols, structures and practices form the tools of exploitation. These images attract the minds of people. Most people just become puppets in the hands of manipulators. History cites many examples of religious structures demolished or converted as the result of politically motivated religious zeal. Babri masjid demolition can be cited as an example of this. When religious fanaticism enters the minds of people, they forget everything and the opportunity goes well for politicians.

The question of seeing religion and politics separately is dubious. It's easy to see them separate but it's easier to see them together. It's the perspective of a person that decides the role of religion in politics or politics in religion. The perspective or the view of an individual is not a thing to be interfered. One crooked mind can spoil the rest that associates with that particular mind. So it's always the individual self. The individual forms the responsibility of the cause. There is no room for blaming religion or politics; it's the individual self that corrupts. The novel touches all these aspects very clearly.

The election scenario of the novel is not only outward but is all revealing, the secret talks and actions behind the scenes. It's just the local election, and the politics involved in this election gives a glimpse of what happens in state level or national level politics. Damu and Khader were business rivals, to make it clear dead enemies. Both were from different religions Damu a Hindu and Khader a Muslim. Damu caused damages to the business of Khader and in turn Khader had Damu got to jail. Damu was involved in politics right from the early stages; he earned considerable fame in politics. Damu had great name during the pre-independence time, when he actively participated and voiced in meetings and demonstrations against the colonist regime. His name became sensational when he refused to remove his turban though being ordered by a police superintendent. He was charged heavily by the police. He bore everything with courage to demonstrate his protest against the regime and shouting the slogan "Bharatamataki jai!" (152).

After the independence he got nothing to do in politics, he carried his life as like any other man concentrating only on business. His next public participation came as a result of his enmity with Khader. He along with betel merchants' association stood against Khader. Khader was the supplier of Camel brand cigarettes. But when he stocked the product, Damu with the help of Coolie Aiyappan fuelled by the fire of enmity, exposed Khader to the company and stripped him of the dealership "MarumakkavazhiVellala, yet at the same time they would never vote for a Muslim no matter what, hence they would not be heading to the polls on election day" (178). This gives a glimpse of the casteism in the minds of people

and how it also decides voting factors. Even within the same caste there are divisions.

The society was split into factions because of casteism. This is what happened when foreigners invaded India. The nation was divided heavily on the accounts of religion, economy and caste, these welcomed invaders. Here the term invader suits for the one who invades the minds of the people and conquers their votes. Invading here implies the same as of any other invasion. Strategic planning, cunning tricks, careful movement, sharp charging forms the elements of invasion and it is the same with mental invasion. Here, the invasion happens and the main force of reckoning forms religion.

Damu proclaimed that he was going to organize a force of brave young men to protect Hindu gods and the Hindu religion from Muslims and Christians. These Muslims and Christians had better make sure to stay out of the way, he told the crowd, and not insult the religious views of Hindus, because if they did, there wasn't a Hindu around who didn't know where all the churches and mosque in town were, so they shouldn't force peace-loving Hindus to resort to extreme measures. (198)

Damu portraying himself as the protector of Hinduism is so sarcastic, he was the one who believed in the votes of Muslims but when that couldn't make up, he shows himself as a devout Hindu. And it's so comic to see Damu as protector of Gods, poor gods no one to protect them this miserable Damu as protector. This is what happens in the country, people who don't really know what religion is, what God means, the purpose of religion and values pretending as saviours of the religion. There existed no problem between religious groups, but the

speech of Damu is in such a way that there was oppression and the irony is that Hindus constitute the majority population. The seeds of vengeance, hatred, and discrimination were successfully sown by Damu for his personal need.

The novel gives an ethical finish, but it cannot be equated to that of real-life situation. In real life the evil doers may cherish and continue to do evil until their death. But the novel gives justice. Damu and Khader were sentenced to imprisonment. Khader spent his imprisonment at Thiruvananthapuram Central Jail. Damu was released but emerged as a broken man. He and his brother sold the store and moved to their native Kuzhithurai. Grandpa Peanut won the election. He won a crushing victory. It seemed that Grandpa Peanut's life was changed forever but not so. He maintained the status of people's representative for some days but could not hold long, he returned back to sell peanut.

Religion is a personal affair; it should be taken as a public affair. The relationship between God and individuals is personal. People who have a true relationship do not make it public. When an individual takes religion to show in public, it demeans religious value. Politics is commonly said as sewage in local terms. But it's not so, the people make it sewage. What happens when wastes are dumped in clear water, it won't be the same as earlier, pure and clear, it starts to emit nasty smell and is sewage itself, that's what the case with politics. It's the people who corrupt politics. The worse ones are who take religion and others elements to divide people and make benefit of it. As mentioned, drugs intoxicate, when religion and politics mingle and the motto is separation, the effect of the drug is long

lasting and more severe. When one is intoxicated, they cannot control themselves but the drug controls them, the same happens. Religious political orators form drugs here, they control people, people form mere puppets in the hands of these evil people, the result is devastating and backwardness.

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A FEMINIST READING OF MANJUKAPUR'S *HOME*

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ManjuKapur's novel *Home* (2006) gives a vivid presentation of a joint family the Banwarilals. The Patriarch of the family is LalaBanwarilal, a cloth businessman who lives with his family in New Delhi neighbourhood of Karol Bagh. Banwarilal has two sons and one daughter. The elder son is Yashpal, younger is Pyarelal. The daughter's name is Sunita who is already married to a person named Murali before the beginning of the novel.

The Banwarilal family belonged to a class whose skills had been honed over generations to ensure prosperity in the market-place. Their marriages augmented, their habits conserved. From an early age children were trained to maintain the foundation on which these homes rested. The education they received, the values they imbibed, the alliances they made had everything to do with protecting the steady stream of gold and silver that burnished their lives. The two sons of Banwarilal, Yashpal and Pyarelal are well settled in business. Yashpal is married to Sona and Pyarelal is married to Sushila. Sunita is married to Murli, a jobless man of irritable nature. Murli treats his wife Sunita, and asks her to bring dowry from her father. He was responsible for the burning of his wife Sunita at the age of 32, leaving behind her only son, Vicky, a lean and thin boy of shy nature, to the care of maternal uncles and their parents. The Banwarilal family received the news by telegram that there had been an

accident in the kitchen and Sunita had died of burns in the hospital.

In the rich and wealthy family, Sona the elder daughter-in-law is beautiful but she is restless. She is barren and her younger sister-in-law has two sons, Ajay and Vijay. Sona experiences psychic restlessness and mental anxieties because she has no issue. Sona's younger sister, Rupa who is married to PremNath also remains issueless, but she is complacent and happy. Rupa concentrates in her pickle business and on financial success. The two sisters are a study in contrast. Rupa is described thus: "She had not suffered like her sister, nor had she fasted and done penance" (p.33). The two sisters are presented as, "Two sisters more different than Sona and Rupa he could not imagine. One self-obsessed, complaining and dissatisfied, the other a well of sweet water from which everyone drank", (p.70).

Both the sisters Sona and Rupa are the victims of thwarted maternal instinct, but they take it with a different attitude. Sona practices penance and austerities for ten long years, and is blessed with a daughter Nisha and a son Raju. Rupa does not seem to bother about a child. She helps Sona and Yashpal when they are worried about the screams of Nisha at night and her ill health. Rupa takes Nisha to her house nourishes her back to normal health. Rupa's husband PremNath arranges for Nisha's education, even takes tuition in her spare hours, makes her a

bright student. Nisha is able to do her BA. The title of the novel *Home* mentions the home of the Banwarilals a family of two sons, Yashpal and Pyarelal and their wives, Sona and Sushila, and a daughter called Sunita. Banwarilals only daughter, Sunita is married to Murli a cruel man addicted to alcohol. He does not try to improve the financial conditions of his home. He wishes that Sunita's parental family should invest in his place Bareilly. It would either open an outlet that he would manage, or failing that, to help upgrade his shop" (p.18). But Sunita does not allow him to exploit her father and resists him. He often complains of the meagre dowry that his in-laws had given, "Her dowry had been small, he demanded redress" (p.18). So her home becomes hell, and she dies of burns in the kitchen at the age of 32, leaving behind her small son Vicky.

Vicky is taken to Delhi by the Banwarilals, to bring him up there. He is entrusted to Sona's responsibility much to her irritation. Vicky is weak in studies. He is a neglected child, and his conduct towards Nisha is dirty and cruel: "Deceitful, cunning, his father's son, not poor Sunita's" (p.76). He makes Nisha frightened and fretful by his dirty habit of masturbation. In the latter part of the novel, Nisha's problems who is a college going girl are discussed. She enrolls herself in DBC college as a BA student. She meets an engineering student called Suresh Kumar in a bus and falls in love. The boy's poverty and caste (a Paswan as he is) comes as a hurdle in the fulfilment of their love. Nisha is depressed and stressed and her body responds to the stress in the form of a skin disease called eczema. Nisha teaches in a nursery school as a pass time and not being able to prove her potential she sets up Nisha's Creations, a shop for preparing bridal suits. Nisha succeeds in her

stitching bridal suits and she becomes a woman entrepreneur. She marries Arvind, a widower who has a motor parts shop of his own. Finally Nisha settles in her own home. Until Nisha is married and finds a home of her own, she is not treated properly by her mother. Simone De Beauvoir says... "Marriage is the destiny traditionally offered to women by society." Nisha's mother tells her that when she is married and in her own home, she can do what her in-laws think fit. Nisha's mother thinks that "a daughter-in-law has to function in her married home" (p.266). She says that the teaching career has to be accepted as Nisha does not "have her own home to occupy herself with" (p.270). Later, her father corrects himself by saying, "This is your home, why are you talking as though you are an orphan?" (p.283). Anupama Chowdhury says, "Home reveals a disturbing home truth that joint families can both destroy and preserve our maturity, individuality and mental progress" (Chowdhury, 33). At last, after her wedding with Arvind, a son and a daughter are born to her. She is fully relaxed at the end of the novel, having been surrounded by her near and dear ones "All mine, she thought, all mine" (p.337). When Nisha's marriage is fixed with Arvind, it is as Clara Nublie has pointed out in *Danger of Gender*, "Being a woman in modern India means to be entrapped into the inescapable cage of, 'being a woman- wife-mother', " (Clara 12).

The evil of dowry is a real concern of the female world and it affects the Indian society. It is mentioned in this novel. Murli's greedy nature for money and dowry makes the Banwarilals to give some dowry to Sunita. Murli was always looking out for money and that was the real reason for Sunita's death. Even the Banwarilals get dowry. Lala Banwarilal's

grandson Vijay's marriage with Rekha is fixed only after "The girl had been seen, the boy had been seen, the prices agreed upon...." (p.160). With Rekha's dowry, "the flat above the shop was bought"(p.162). The BanwariLals were ready to offer dowry in Nisha's marriage. Nisha is a manglik, one born under inauspicious stars, she faces many hardships before she is married to Arvind. For Nisha's marriage, "After the dowry and marriage date were finalised, the pundits would be consulted on ways to convert the inauspicious into the auspicious" (p.221). It becomes difficult to settle marriage between relatives, since they cannot ask for dowry frankly and when it happens in Nisha's case, her brother Raju says that, "Dowry must be....People today have become very greedy. With your looks and background there can be no other reason" (p.225). Raju's marriage with Pooja, Rekha's cousin fetches many lakhs as dowry in addition to a car. Nisha's husband Arvind is an exception because he does not want dowry.

The curse of barrenness is another grave concern of women's world. Sona was childless for ten long years. She is sleepless for many nights and does severe penance and prayers:

Every Tuesday she fasted. Previously she would eat fruit and drink milk once during this day, now she converted to a nirjal fast. No water from sun-up to sundown. She slept on the floor, abstained from sex, woke early in the morning, bathed before sunrise....In the evening she went to the local temple, buying fruit on the way to distribute to as many Brahmins as she could. (p.15)

Sona pities her husband Yashpal and says, that it was for his sake she wanted a child. He was such a good man and why should he be deprived of issue? After an anxious wait of ten

years Sona is blessed with a daughter, Nisha and a son Raju. Sona's sister Rupa too is barren, but she takes up pickle business and pursues it. She becomes sound financially and is economically independent. To blame the woman for barrenness is superstitious in a male-dominated society; the husband can also be the cause of it. A thorough medical check-up can clarify the actual position.

Another concern of the women's world, especially in India is the rigid caste system, that hinders the fulfilment of love and terminates the prospect of marriage. Nisha loves Suresh Kumar, but they cannot be united in wedlock because of social customs and barriers. Suresh Kumar is a low caste; he is a Paswan. His parents are poor. These things are not acceptable to the BanwariLals. Suresh and his parents wilt under the pressures from the BanwariLals. They have been secretly paid a handsome amount of money. Through coercion and underhand means, Nisha's love for her boyfriend Suresh is stilled. Suresh tells Nisha that he will not go against the wishes of the BanwariLal family and breaks his relationship with Nisha, who is depressed and restless. She develops itchy patches on her skin. Her disturbed mind and body is reflected in her developing a skin disease called eczema. Nisha stays in her home unable to go out because of the itchy patches all over her body.

Another concern of the female world is child abuse. Vicky abuses his little cousin Nisha. Because of Vicky's incestuous sexual abuse, Nisha screams at night and is unable to sleep. The family does not understand the reason for the nocturnal screams of Nisha. Since Nisha's childhood is scarred by the sexual abuse of Vicky, she is sent to stay at aunt Rupa's home in order to preserve the honour of

the family. ManjuKapur handles the theme in a matter of fact manner. These are social realities that happen in many families. Sexual abuse of girl children takes place within the family and also outside the family. It is reported by the news paper, television and social media.

The novel *Home* shows modernity threatening the solidarity of the joint family. It explains the issues of the patriarchal society and Nisha breaks the rules of the BanwariLal family with the changing social norms. Inspite of individual ambitions and legal restrictions, there is a growth of the family and the cloth shop because the novel asserts that the interests of a business family comes before personal concerns. ManjuKapur documents the lives of people she is most familiar with – the lives of women. *Home* is a novel of the acts of kindness, compromise, and secrecy that lies at the heart of every family. ManjuKapur does a wonderful job dissecting the everyday of an ordinary life, showing that the ordinary people

in a joint family can be claustrophobic. In Manju Kapur's novel *Home*, women are made to believe that anything outside the small world created for them is not normal.

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REINVENTING THE ICONOCLAST: AN EXPLORATORY STUDY ON WOMEN CHARACTERS IN MANJU KAPUR'S *HOME*

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Abstract

Kapur is one among the most significant and versatile Indian women writers. Her novels explore the psyche of middle class Indian women. With rare sensitivity and depth, she reveals the dilemma of Indian women trapped between her own aspirations as an individual, and the forces of patriarchy which margins her. Kapur's novels focus on the domestic situation, politics and the man-woman relationship within marriage. Kapur's characters occupy a crucial position in her novels. The characters are sensitive, self-conscious, brilliant and creative. They rebel against the traditional parental family, and run away from the suffocated atmosphere of the narrow minded society. This paper focuses on how the characters cope with the opposing influence of conservatism and modernity in their lives. It tries to consider the innumerable counteracting force in any woman's life, which directs her actions and choice to choose between a traditional and modern perspective in her life. Kapur realistically portrays traditional and modern women in her novel, Home.

Keywords: Tradition, marriage, patriarchy, family, culture

Tradition is based on a hard and fast of values, belief- structures and social approaches which anchor it and supply it meaning and importance. Social anthropologists regularly use the time period ritual to describe the social procedures and sports through which the structure is formed and rendered seen. Conventional values dominate the minds of women and men even these days. The virtues of ideal wife are encoded. Constancy to her husband, ungrudging carrier, and enduring hardships for his welfare, ready obedience and sacrifice of her own self-interests are the critical responsibilities of the spouse in the direction of the husband. In India, even after seventy five years of independence, the circumstance of woman has no longer changed lots. Suffering and subjugation nonetheless force her to steer a circumscribed life. But schooling has helped them evolve and that they have started out to store their identities and to raise their voice against oppression and

suppression. These moral requirements have now been wondered owing to the affect of western education, rapid boom of urbanization, industrialization and globalization. She respects herself and invitations others to treat her with dignity and appreciate.

The character and form of Indian fiction in English has gone through a brilliant change with the arrival of the new technology writers. Shaking off the conventionalities of conventional Indian English writing, writers like Manju Kapur, no longer only simply depict the victimizing mindset of the society towards women however additionally offers her protagonists sufficient ethical energy and courage to pop out of their predicaments. Manju Kapur highlights all of the sunglasses of sufferings and dilemmas of knowledgeable middle-magnificence Indian women in her novels. Kapur's fictional global is beaten with the aid of the presence of girls characters

stimulated by way of the modern-day schooling and wondering, economic freedom and employment opportunities. They self-assertive, pragmatic and bold sufficient to think freely, take very casually even the extreme issues like love, marriage, circle of relatives and sex. She additionally attempts her pleasant in bringing out the moral and non secular degradation within the modern society.

Manju Kapur's fiction displays postmodernist insistence on economic delight and rejection of canonized literature and tradition. Her novels portray the issues that beyond fashion and future route are the creative and distinctive effort to experiment the past history of women, check the present and its effect within the society. This paper focuses on how the characters cope with the opposing influence of conservatism and modernity in their lives. It tries to don't forget the innumerable counteracting pressure in any woman's life, which directs her moves and desire to choose among a conventional and modern-day angle in her lifestyles. Kapur realistically portrays conventional and current women in her novel, *Home*.

Kapur's third novel, *Home*, portrays three female characters - Sona, daughter in-law of Banwari Lal, Rupa, Sona's sister and Nisha, Sona's daughter who declare their identification in their personal approaches. The tale begins with two sisters, the beautiful elder daughter, Sona, is married to the elder son of Banwari Lal whilst the more youthful one, Rupa is married to a junior authorities officer of less income. Each sister thinks that the alternative is luckier and each one has more problems than the other. Sona believes that Rupa's problems are insignificant but she has her own pass to undergo. Women's training is considered

secondary in the orthodox circle of relatives of Banwari Lal's. Krishnaswamy, John Varghese and Sunita Mishra take a look at that postmodernism is "in a nation of flux" (19). Sona, Nisha's mother, compels her to maintain 'Karva Chauth' speedy for the lengthy life of her husband. Nisha increases the question to her Aunti, Rupa, "Why don't you do Karva Chauth, Masi?" (96). Rupa, Sona's sister, may be very present day and doesn't accept as true with any rituals. Madan M. Sharma expresses in "Modernity and Modernism: Society and Literature in nineteenth and 20th Century India": Enlightenment for the Indian followers of modernity intended spreading know-how and combating superstition and backwardness of societies, and popping out of the constraining impact of feudal values and a narrow world view. (48)

Peter Barry costs Habermas' phrases in his *Beginning Theory*, as follows:

The so-called Enlightenment 'project' is the fostering of this notion that a wreck with way of life, blind habit and slavish obedience to non secular precepts and prohibitions coupled with the software of reason and logic through the disinterested character can result in a solution to the troubles of society. This outlook is what Habermas supposed by means of modernity (eighty five).

Nisha doesn't care approximately caste and calls "that is the cutting-edge age" (202). The marriage of Nisha's more youthful brother, Raju, to a wealthy and knowledgeable woman, Pooja, adds her distress. Sona, Nisha's mother, offers greater significance to her daughter-in-law, Pooja. Nisha feels homelessness inside the equal house and expresses that "there may be no location for me in this house" (281). Again

Nisha says, "If it is only marriage so one can get me out, then marry me off to all of us, I don't care" (281). Nisha is in a determined state. Nisha's internal turmoil or quandary takes the form of a strong motivation within her. So Nisha joins as a teacher within the number one college to break out the torture at *Home*, particularly from her mother, Sona and her sister-in-law, Pooja. She isn't always inquisitive about the coaching career and expresses as follows: next morning at eight Nisha and her father walked down the two and a half lanes to Play-manner, skirting small piles of garbage on the manner . . . 'I have in no way taught' Papaji, remarked Nisha. 'I don't realize if I can do it' . . . As weeks stepped forward, Nisha discovered teaching gave shape to her days, the identical structure that faculty and college had given. (272-273)

Nisha defies the social shape and defines womanhood absolutely detached terms that suit her aspirations. With the help of Nisha's father, Yashpal, she starts her own business named 'Nisha's Creations'. First time in her life she feels proud as "Her father changed into trusting her as he might have depended on a son" (291). She receives financial assist from her father however she vows to go back every single penny to her father. Nisha appoints a tailor on month-to-month pay and collects substances for suits from her father's save. Her pals and customers like her fits and dresses.

Within the book *Postmodern Literary Theory*, Niall Lucy rates Jamson's words as "This new structure, manufactured from the postmodern and producer of postmodern hyperspace, is already beginning to appearance as supernatural as the avant gardism of high modernism" (357). This certainly marks a new angle on postmodern itself. Nisha, a

contemporary commercial enterprise woman, is now economically emancipated. Nisha proves to be a responsible business woman. Nisha bears no negligence in her paintings and says, "My popularity will be spoilt. Do you know the way aggressive the market is?" (294). therefore she achieves her personal area in business. Lloyd Spencer expresses in "Postmodernism, Modernity and the way of life of Dissent" as "Our postmodern age is quite self-conscious" (one hundred forty four). in the article "Nisha: the brand new woman in Manju Kapur's domestic", Mrs. Bindu Jacob says, "consequently Nisha, the brand new woman sticks out, as a female of determination to interrupt loose from the shackles of male domination and patriarchy" (234).

Kapur's *Home*, offers with the problems of Indian women in a male subjugated joint family. Nisha, the protagonist, is a knowledgeable woman. She claims her womanhood bravely due to the fact she is iconoclastic and modern in her technique to existence. Nisha, a cutting-edge woman, rebels in opposition to the old own family machine, yet she by no means thwarts the regulations of morality and values. Anupama comments in "Women at the Margins: Reflections on Manju Kapur's *Home*": Nisha, the primary protagonist and the daughter of Yashpal and Sona, emerges as a self-dependent female within the novel. She refuses to reconcile with the patriarchal and male dominated own family structure and tries to make her personal person identification. (87) Nisha's family is so immersed in tradition.

In "way of life and ideology" Moyra Haslett prices Althusser's theory as "Ideology is inescapable due to the fact our very selves are constituted by it: there is no difficulty outside of ideology" (63). Two months later Sona comes

to realize that she has conceived. She gives beginning to a girl toddler. By way of seeing the girl toddler, the nurse says to Nisha, “she will be able to deliver amazing wealth to her own family, be its goddess Lakshmi” (36). right here Kapur shows that maximum of the Indian households accept as true with the female child as a sign of wealth within the form of Goddess. Kapur impartially expresses how a female toddler is sexually careworn and threatened with the aid of the male. The pious attachment of brother and sister courting is shattered. Whilst Vicky and Nisha are playing together at the terrace, the subsequent second he is touching her private components. Kapur goes deep into the psyche of a victim of child-abuse. This incident aids us to investigate the boundaries of human tradition. A set of ideas, principles, beliefs, customs, and behavior imposed on people is usually known as subculture. But many humans fail to stick it.

Kapur locates a lot of prominence at the ethnic conditioning of the female child within the Indian gadget. Through the person of Nisha, the novelist investigates the manner in which Indian girls are educated to suit the necessities and imperatives of a patriarchal society from the social and psychoanalytic angle. The core values of the traditional own family is stressed thru Nisha’s mother who desires her to be “groomed within the traditions of the Banwari Lal household” (92). Nisha, protests to comply with the non secular rituals on the age of ten. While her mother asks her to rapid for the destiny husband, she states that each one these records and observations are irrational.

Kapur weaves established truth approximately the headaches of joint own family and any such is the pull of way of life towards modernity. Banwari Lal, the family

patriarch, is a firm believer inside the continuity of time honored conventions. With next generation, however, the way of life he embodies is puzzled. The cultural based totally business of selling saris is intimidated by means of the new arrival of present day clothes like denims, salwar kameez and so on. Kapur focuses the changed situation and a particular thing of social reality via the third generation of Banwari Lal’s own family. In *Literary Criticism and Theory*, Raymond William quotes Eliot’s definition of subculture ““an entire manner of life”- an entire society” (201).

Thus it is not the women along however men too who are sure hand and foot by way of this socially created gender and its aftermath. Within the essay “Gender in Manju Kapur’s *Home*”, Hannah Sophia Samuel comments:

Her return to marriage, wifehood, and motherhood could not be accurately balanced along with her commercial enterprise and she concentrates on her *Home*, meaning to resurrect her Nisha’s creations any person. Though Nisha is redeemed with a ‘robust woman’ and a ‘fragile boy’ – her obligation being over - the conflict for autonomy and separate discover remains and unfinished combat. (230)

Kapur highlights the dilemmas of women who’ve to go through trials and tribulations under the impact of the conflicting lifestyle and modernity. Lifestyle and modernity are mingled in the society as a result of the have an effect on of western cultures. Kapur’s preceding novels were good at delineating the approaches in which girls attach to and face up to different women. That is her energy in *Home*, too. But, she seems to have extended her art in approaches. Her sketches of the male characters are more convincing than in her earlier novels.

domestic belongs to a subgenre of Indian Writing in English in dealing with matters like domestic fiction, testimonies of weddings and deaths, organized marriages and amorous affairs, cooking and bickering in a joint or an prolonged own family in South Asia.

Women in Kapur's novels characterize the lack of spirituality that characterizes present day age. Kapur portrays the reputation of women in the present scenario in her novels. Girls are not puppets in the fingers of others; however they try to carve their very own identification within the male ruled international. Her writing reflects the revel in of girls in real world. She writes what these days women can effortlessly relate to and might see her novels as an extension of their personal lifestyles and deals with intermingling spaces of conventional and modernist ethos. Kapur's novels firmly argue for the values like freedom of idea and expression, liberation from oppression and marginalization, and equality.

The portrayal of woman in Indian English fiction as the silent victim and upholder of the lifestyle and traditional values of circle of relatives and society has passed through a remarkable change and is no longer provided as a passive character. Kapur's novels create an area where the issues of girl and modernity may be mentioned openly. However nonetheless there may be angst that prevails at some stage in the novels concerning social and gender construct that arise as end result of modernity.

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SUSTAINING ASSOCIATION WITH PLACE IN THE SELECT WORKS OF SARAH ORNE JEWETT

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Abstract

Modern humans have lost touch with Nature and thus with their own natures. They no longer feel the rhythms of Nature within themselves as the prehistoric man used to. Human beings split themselves from the world and live at a distance from what is natural. They have become insensitive to themselves and to Nature by losing their natural sensibilities. In literature authors use the symbol of Nature to correspond with the tone of their protagonists. Attractive Nature seems to reflect the good events happening in a characters life. At the same time repulsive Nature imitates the bad events happening in a character's life. Going back to the times of transcendentalists and up to the postmodern age views, it is common to see the authors employing Nature as a major symbol of their work.

Keywords: Nature, animals, ocean, maine, environment, human, region

Modern humans have lost touch with Nature and thus with their own natures. They no longer feel the rhythms of Nature within themselves as the prehistoric man used to. Human beings split themselves from the world and live at a distance from what is natural. They have become insensitive to themselves and to Nature by losing their natural sensibilities. In literature authors use the symbol of Nature to correspond with the tone of their protagonists. Attractive Nature seems to reflect the good events happening in a characters life. At the same time repulsive Nature imitates the bad events happening in a character's life. Going back to the times of transcendentalists and up to the post modern age views, it is common to see the authors employing Nature as a major symbol of their work. Although Nature is used frequently as a key symbol, the writers of the 18th and 19th centuries use this imagery differently from that of contemporary writers.

What distinguishes Jewett as a writer of imaginative literature concerning the natural

scene is that the scene is not a mere backdrop, but a framework for philosophical speculation, social criticism, or religious devotion. Nature is, in fact the 'subject' of her writing and the origin of her creative instincts. Sarah Orne Jewett's relationship with Berwick, Maine, illustrates the degree to which a strong bond with place impacts her attitude toward it.

She grew acutely conscious of Berwick's architecture, trees and flowers which are part of her identity, her later involvement with literary and social circles outside Berwick magnified her awareness of the small town's deterioration every time she returned there. Jewett's attitude towards her town is revealed in her literary treatment of those elements of place. All her literary works illustrate her simultaneous awareness of the loss of place and a desire to sustain her association with it. Examining her work in this line provides a means to express her ecological concern for Maine.

Sarah Orne Jewett is an embodiment of Maine. The way Jewett reconstructs her small

town settings in her fiction reflects her sense of place. Maria Vittoria Giuliani views one's sense of place as "a conscious force of creation and conservation of places' through words, actions and the construction of artifacts" (Giuliani 146). The author's word choice in her fiction shows an awareness of the crumbling environmental past in Berwick and its surrounding region. She reveals her attitudes toward the changing place through her literary descriptions of small town Maine, especially conspicuous in her descriptions of flowers, trees and architecture.

In the novel *Deephaven*, Deephaven is full of scenic beauty and Nature's plenty. The Deephaveners depend on the land for their living. The young men who wished to be educated helped their fathers at farm work. For many Deephaveners like Mrs. Bonny living close to Nature, it is a great source of learning. Miss Chauncey forgets her misery through Nature's company. Her faith in God makes her see goodness around her. Deephaven is a place of worship which offers comfort to many weary souls.

Danny is one of the Deephaven fishermen. He has a wide knowledge about varieties of fish and is a skilled fisher. Jewett is not just concerned about the trees and plants but also with animals. Her love of animals is brought out in the story of Danny's cat. Once he hears the screeching of a young cat and finds her in the water clutching on to the pier of the bridge. The cat has been attacked by a group of young boys who threw stones at her. He goes into the sea in a schooner and fishes the cat out. The poor cat loses an eye and one of her leg is also hurt in the attack. But Danny saves her and is very fond of her. The passage which describes his relationship with the cat shows man's fellowship with Nature. Jewett picturizes man

as the preserver of Nature. Danny wants to be a fisherman until he breathes his last. His narration of the funny old story of how the haddock got its black stripes is symbolic of rustic innocence and humour.

Captain Sands is a transcendentalist, through much experience he is able to foretell fog and thunder shower. Captain Sands boasts of his grandfather's knowledge about weather. He too has a good knowledge of clouds and air and is able to predict foul weather. He is a visionary who believes that "a cripple in the right road will beat a racer in the wrong" (*Deephaven* 89). His house is full of seafaring relics. These relics connect him to the sea to which he belongs to.

In the circus at Denby Jewett pities the plight of animals that are captured and forced to leave their natural habitats. The old elephant seems dejected and worn out because of a misspent life.

The creatures looked tired, and as if they had been on the road for a great many years. The animals were all old, and there was a shabby great elephant whose look of general discouragement went to my heart, for it seemed as if he were miserably conscious of a misspent life. He stood dejected and motionless at one side of the tent, and it was hard to believe that there was a spark of vitality left in him (*Deephaven* 94).

The monkeys are the only lively creatures in the whole collection of animals because, though they are caged they have company. The elephant loses all its vitality unable to bear the pain of loneliness. Its longing to be in the wilderness and be with animals of its kind is obvious in its demeanour. Jewett impresses upon her readers that as man is a gregarious

animal, animals too want to live in groups of their own. Depriving them of company is going against Nature.

In many of her works Jewett deals with the Emersonian concept of worshipping God in Nature. The village people are able to sense God's grandeur in all his creations. When Helen and Kate attend the church on their first Sunday at Deephaven, the very first hymn they listen to is about God who reigns over Nature. Jewett describes the people singing the hymn "The Lord our God is full of might, the winds obey his will". The people of Deephaven not only revere Nature but they also look at the creator with awe. Nature is the manifestation of God's magnanimity according to Jewett. The meeting of Kate and Helen with Danny reveals Jewett's concern for Nature. She talks about fishing and fishermen and their lives in all its faithfulness. Her description of the fish house shows her respect for fishing as an occupation and for the fishermen folk:

Those fish-houses were curious places, so different from any other kind of workshop. In this there was seine, or port of one, festooned among the cross – beams overhead, and there were snarled fishing – lines and barrows to carry fish in, like wheel barrows without wheels; there were the queer round lobster – nets, and "kits" of salt mackerel, tubs of bait, and piles of clams; and some queerbones, and parts of remarkable fish, and lobster – claws of surprising size fastened on the walls for ornament. There was a pile of rubbish down at the end; I dare say it was all useful, however, -- there is such mystery about the business (*Deephaven* 74).

In *A Marsh Island*, Jewett presents Nature as a permanent institution. She says "For each revelation of truth or beauty Heaven demands tribute and better service than before" (MI 123). Though Dick Dale does not realize this fact, finally he gains a new respect for his own life and realizes its value. In *A Marsh Island*, Nature is not just the backdrop of the story but rather the protagonist. In the very beginning itself she remarks "Trees that grow alone have a great deal more individuality than those which stand in companies" (MI 2). Jewett herein sketches the psychology of Nature. This reveals that Nature unlike the humans does not depend on its fellow beings and exhibits lots of individuality and strength of character in loneliness. Many characters of Jewett who live with Nature seem to possess this individuality even though they are companionless like Miss Chauncey, Danny, Mrs. Todd and Poor Joanna.

Westward from the farm, beyond an expanse of almost level country, a low range of hills made a near horizon. They were gray in the drought; and bare like a piece of moor-land, save where the fences barred them, or a stunted tree stood up against the sky, leaning away from the winter storms toward a more sheltered and fertile inland region. The windward side of the Marsh Island itself was swept clean by the sea winds; it was only on the southern and western slopes that the farmer's crops, his fruit trees, and his well-stocked garden found encouragement to grow. Eastward, on the bleak downs, a great flock of sheep nibbled and strayed about all day, and

blinked their eyes at the sun. The island was a thrifty estate; going backward a, little in these latest years, the neighbors whispered, but more like an old-country habitation than many homes of this newer world (MI 45).

For the young artist Dick Dale art seems to be elusive whereas Nature is apparent. He feels 'spiritual companionship' in Nature and not in art. But throughout the novel Dick finds it difficult to understand Nature and have an intimate relationship with Nature like Doris, Dan Lester or Israel Own. He is not even able to make a whistle from a willow twig. "Afterward, resigning himself to patience and looking hopelessly at his stopped watch, he sat down for a quarter of an hour, and diligently tried to make a bark proved disobligingly dry, and would not slip nor lend itself to sweet sounds" (MI 4).

This picture of *A Marsh Island's* setting, the Owen farm and its environs, is typical in its emphasis on the contrast between the pleasant, self-sufficient "estate" itself and its hostile surroundings. The setting, Jewett told a correspondent, was modeled on parts of Essex County, Massachusetts the homestead is "picturesque and enticing," the house "hospitable-looking" (11). To a visitor, "There was not a more picturesque bit of country in America!" (12). And a native agrees that "it's as pretty a place here as't is anywhere" (292). But "this farm, which covered a hill with its orchards and upland fields and pastures," is "like a high, fruitful island in [a] sea of grass" (10-11), the great tidal marsh that gives the place its name.

Especially in the early autumn, the novel's time-present, the marsh is 'sombre', the blue-water inlets and the green grass beside them

vainly trying to make the "world ... charmingly gay" as if they are "merry-making in a tottering and defeated kingdom" (130). Beyond the marsh to the west the 'gray, sad hills', where the "least wild creature could hardly find shelter ... were like the telling of some sad, unwelcome news" (129). To the south and east lie "great drifts of bleached white sand ... a dead fragment of the world," and beyond these a forlorn, deserted orchard, its blasted trees still bearing the "withered, pathetic mockery of fruit" (271). On all sides, the farm is besieged by wind and tide, sun; cold, and encroaching barrenness.

The village youth like Jim Fales and Henks are happy to work at the farm with Mr. Owens. They enjoy living in the Marsh Island and are happy with whatever life gives them. Since they are dependent on Nature for their livelihood Nature is very protective of them. But Israel Owen's son goes away from the farm to join the army. He seeks glory and honour in vain and loses his life, which is a great loss to the farmer. He wants somebody to continue the family tradition and to look after the farm. For this reason he favors Dan Lester, a farmer like him than Dick Dale the artist. Dick Dale is touched by the beauty of Nature and he regrets his failure in noticing it. He realizes that he had never experienced any pleasure in living other than his painting.

Jewett's works are always set against backgrounds of distance and whelming ocean and eternal struggle. The reader must see the scenes of domestic life in the dingy little kitchens, furnished with braided rugs, native oilcloth, and, often, rare imported china, if he wants to get the right perspective for understanding. It is in these scenes that Jewett shows her gift of presenting characters in mild action. The situations are simple, not at all striking in opportunities for dramatic interest.

There is nothing neither spectacular nor very tense in her presentments of life. She shows people living simple, normal, average lives, and their existence is not external event but slow pondering of life, and still slower exchange of comment about it.

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DISCOURSE ON DISCRIMINATION: A STUDY OF RICHARD WRIGHT'S *THE LONG DREAM*

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Abstract

Humans have varied emotional state, principles, opinions, philosophies and dogmas that can be communicated to the society. Literature is a perfect medium which can portray precisely what one wishes to communicate. Novels of Richard Wright present the struggle of the blacks in the white man's. Richard Wright was the most powerful spokesman for the American Blacks. His Native Son was a huge success and won universal acclaim from critics. Richard Wright's The Long Dream is a study of Negro reaction to race bias and discrimination. The Long Dream, Richard Wright's fifth novel begins when Rex Tucker though whom the story is told. This paper tries to unearth the sufferings undergone by the Blacks in the hands of the Whites because of colour discrimination.

Keywords: Racial discrimination, laws of the whites, psychology of the oppressed

Critics will always mention Richard Wright when they speak about African American fictions. Richard Wright is one of the African American novelists who has presented the difficulty of racial prejudices. Ralph Ellison and James Baldwin were influenced by the powerful writings of Richard Wright. Richard Wright had felt victimised by racial discrimination personally. He had experienced racial prejudice in Mississippi, where he was born on 4th September 1908, to a sharecropper Northan Wright and a teacher Ella Wilson Wright. Richard Wright's works examine fear violence, flight, struggle for survival, stoic endurance and freedom. Richard Wright's works portray how the protagonists confront the race conflict. Most of the main characters in Richard Wright's novels try to flee from the land of race struggle to the land of freedom. William Paden in *Contemporary Literary Criticism*, Vol. 14 (CLC) writes, "Wright's stories of helpless or long-suffering are Blacks victimized by societal and individual White brutality mark the

beginning of a new era in Black fiction and even his least important pieces contain unforgettable scenes and characters that burn their way into the reader's consciousness" (CLC 596).

The Long Dream is the first and the only published book of the projected trilogy. The novel begins with an introduction of Tyree Tucker, his wife Emma Tucker and their son Rex Tucker. Tyree Tucker is a mortician and the owner of a house of prostitution. Rex Tucker was begun to be called Fishbelly by everyone after he had called the bladders of fish as fishbelly. The three divisions of the novel namely, Daydreams and Nightdreams, Days and Nights and Waking Dreams, have dream as the image and the novel speaks about the tension between the protagonist's desire and reality. Edward Margolies in his book *The Art of Richard Wright* (ARW) writes, "Daydreams and Nightdreams" the first part of the novel *The Long Dream* "constitutes nearly half of the book and takes Fishbelly through his early

adolescent years” (ARW 153). The novel focuses on two concerns. Firstly, the relationship between Tyree Tucker and Fishbelly. Secondly, the relationship between Tyree Tucker who represent the black community and Mr. Cantley, the white police chief who represent the white community.

The Long Dream, Richard Wright’s fifth novel is set in Clintonville town, Mississippi, the southern region of America, in the late 1930s and 1940s. The novel begins when Fishbelly is five years old. The novel is told through Fishbelly’s perspective. The reader can understand the psychological growth of Fishbelly as he grows into a young man. In the beginning of the novel, Fishbelly does not like his father’s occupation and his attitude towards the whites, but as the story proceeds he comes in terms with his father’s unethical occupation and his father’s attitude. The racial discrimination in the society has brought in a change in Fishbelly’s attitude.

Most of the episodes in the first part “Daydreams and Nightdreams” relate to the theme of racial discrimination. Fishbelly’s first downtown errand had happened when his mother sent him with a note to his father. Fishbelly held the note in his fist and “he moved almost creepingly walking close to the buildings, trying to make himself invisible” (LD 13). When he was passing a narrow passage he heard somebody call him. Fishbelly saw a white man, and behind the white man there were three other white men kneeling on the ground. This is the first time that Fishbelly faces white men in his life. To ensure the safety of Fishbelly Tyree Tucker had advised Fishbelly to respect white folks. Fishbelly becomes indecisive. He is unable to decide whether to stand still and respect the beckoning white man as his father

had advised or run away and disrespect the whites. Fishbelly has developed such kind of dilemma in him because of the racial discrimination.

Fishbelly has three friends, namely, Zeke, Sam and Tony. Zeke is a fat boy, Sam is a short and aggressive boy, and Tony is a tall and lean boy. Fishbelly, Zeke, Sam and Tony sometimes meet Chris who is much elder to all of them. The racial discrimination sows the hatred seed in the minds of any young black in the southern region of America. One Sunday Fishbelly, Zeke, Sam and Tony had a raging argument over their origin, who wants to go to Africa, who is a nigger, the difference between a white’s hair and a black’s hair, and why they are black in colour. All these questions have brought in a heated argument among the four. These Afro Americans were far removed from Africa. As Sam says, “You ain’t in Africa, ’cause the white man took you out” (LD 35). They are neither Americans, because they cannot behave as Americans do. Sam says, “You ain’t no Americans! You live Jim Crow. Don’t you ride Jim Crow trains? Jim Crow busses? Don’t you go to Jim Crow restaurants? Jim Crow schools? Jim Crow churches? Ain’t your undertaking parlors and graveyards Jim Crow?... You can’t live like no Americans, ’cause you ain’t no Americans! And you ain’t African neither!” (LD 35).

At the end of a conversation among Fishbelly had hated himself for being black. Fishbelly returns to his house and undresses without turning on the lights. He goes nearer to the dresser, and spat at the mirror. Richard Wright writes, “He grimaced at that reflection, then sucked a volume of hot liquid from his saliva glands and spat, spattering the glass” (LD

37). Fishbelly's hatred has sprung from the racial discrimination.

One afternoon Fishbelly came from school and informed his father about the farm fair and asks his father to take him to the farm on Thursday. Tyree Tucker says that he has two burials on Thursday and he promises to take Fishbelly on Friday. Fishbelly says, "Thursday is the only day for colored folks, Papa" (LD 40). The Afro Americans are not allowed on the other days to visit the farm along with the whites, but whites can attend the farm fair on Thursday if they want to. This evidently pictures the race conflict. Since Tyree cannot take Fishbelly on Thursday he agrees to Fishbelly's proposal that he might go along with his friends Zeke, Sam and Tony. Tyree warns Fishbelly not to get into any trouble, and advises to be careful about the white folks. His father says, "You don't know 'em and you'll rub 'em the wrong way, not even meaning to" (LD 41).

Thursday afternoon Fishbelly, Sam, Zeke and Tony had bought their tickets and reached the entrance of the farm fair. They have entered in the separate window meant for the "COLORED TICKETS" (LD 41). They watched the "grunting hogs, placid cows, huge bulls and other prize farm produce" (LD 41). After visiting the farm fair, they found a gate "FOR COLORED" (LD 47), and went to their home. This episode exemplifies that the black community was marginalised.

The black community was allowed to enjoy the farm fair on a particular day. They were not allowed to visit the farm any day other than Thursday. Even on the Thursday, they had a separate window to pass through. The separate day to visit the farm fair and the separate entrance and exit for the COLORED TICKETS

affects a person's psyche. This division or separation or ill treatment is surly a racial prejudice. Richard Wright through this incident points out the racial discrimination that prevailed during the 1930's.

One day Fishbelly is in his school when his father comes and asks him to get into his car. Baffled by his father's behaviour, Fishbelly asks his father to explain why he takes him from the school before the end of the school hours. Tyree Tucker replies, "It's a race fight" (LD 62). The reason for the race fight is Chris was caught with a white girl. This act of the white community clearly confirms the racial discrimination. Tyree advises his son:

DON'T LOOK WHITE! YOU HEAR?...

When you in the presence of a white woman, remember she means death! The white folks hate us, fight us, kill us, make laws against us; but they use this damned business about white woman to make what they do sound right. So don't give 'em no excuse, son. They hate you the moment you's born and all your life they going to be looking for something to kill you for. But don't let them kill you for that. (LD 65)

Tyree also says, "I got to tell you what life is for black folks.... Keep your eyes open. This is what you got to live with each day" (LD 66). The father's advice signifies the importance of endurance in the race ridden society. When young boys grow in the black belt they are guided by the race conscious elders. Though the young boys are told to be subservient to the whites, they are either submissive to the whites domination or rebel against them. Either attitude, that is, being submissive or rebelling against the whites, is the result of race consciousness.

In *The Long Dream*, Richard Wright presents the story of a young black into manhood, and the young black Fishbelly, represents the young black community. *The Long Dream* describes the two conflicting worlds, the blacks and the whites. When Chris was killed by whites, Tyree Tucker says, "Yeah. They killed 'im. And I'm glad" (LD 70). No human would say that he is glad when a person from his community is killed. Fishbelly was in astonishment when he heard his father say that he is glad, because the whites have killed Chris. Tyree Tucker has his own reasons for being glad at Chris's death. Tyree is glad because the whites will be "nice and quiet and kind for a while" (LD 71) after killing a black man.

Katherine Fishburn in her book *Richard Wright's Hero: The Faces of a Rebel-Victim* (RWH) writes, Tyree is glad, "...because he sees Chris as the sacrificial animal on the whites' alter..." (RWH 19). She adds, "Chris' death buys every black man a little more time to live" (RWH 19). Any young man born in the black belt is sure to get caught in the two conflicting worlds, the blacks and the whites. A man in the black ghetto may become a rebel and fight against the racial prejudice or "...learn...to live alone with these images of horror" (LD 82).

Another episode which demonstrates Richard Wright's view on racial discrimination is when Fishbelly discovers a badly injured dog. Fishbelly understands that the dog was hit by a vehicle. Learning that the dog would not survive, Fishbelly kills the dog. After killing the dog Fishbelly says aloud, "That' what they did to Chris" (LD 135). This incident conveys the emotional outcry of Fishbelly. Though there is no logical connection between the whites killing Chris and he killing the dog, the

connection that Fishbelly finds is 'death'. The whites' racial attitude has disturbed Fishbelly psychologically. Michael Fabre in his *The World of Richard Wright* writes, *The Long Dream* stresses the "...absorption of southern values and their disturbing effect on the psychology of his protagonist" (TWRW 82).

Tyree Tucker owns a black brothel house which he runs illegally. The brothel house does not have any safety measures which leads to a fire accident that claims forty three civilians' life. Tyree has managed to run the black brothel house by bribing the Mr. Cantley, the chief of police. When Cantley presumes that Tyree would make the law know that there was an illegal transaction between him and Tyree, Cantley shoots Tyree. Tyree bleeds and no doctor was allowed to help Tyree. It is a death trap to Tyree. Fishbelly knew that, "...Tyree would die without medical aid, die in accordance to the dictates of white law..." (LD 295).

Before Tyree dies he asks his son, "don't stir 'em up....They'll kill you if they think you going to make trouble. Don't accuse 'em of what they done to me" (LD 297). Tyree's advice to Fishbelly proves that his son has to pretend that he is submissive to the whites. This is the survival strategy that Tyree teaches Fishbelly. The race fight between the black world and the white world has made Tyree pretend all through his life and he teaches his son to follow the same. Tyree Tucker's relationship with Mr. Cantley and other white folks has conditioned his mind, which is been reflected in his action too.

Human beings have varied emotional state, principles, opinions, philosophies and dogmas, and literature is a perfect medium through which one can portray exactly what one wishes to

communicate to the society. Novels of Richard Wright present the struggle of the blacks in the white's world. Richard Wright was the most powerful spokesman for the American Blacks. The novel portrays the sufferings that the black community undergo because of race bias and discrimination. The novel demonstrates the racial conditioning of the mind-set. Richard Wright conveys how a black's mind is conditioned by the racial discrimination. As a black boy, Fishbelly, grows to be subservient. He is conditioned to be submissive to the whites in order to survive. If he rebels, he will face the same fatal end that his father has met. There seems to be no way to get out of this tragic plight. The only way that Fishbelly can choose is, either he has to accept the situation and develop a kind of endurance to live or leave the

black belt. Fishbelly chooses the second option. Fishbelly, because of the racial prejudice of the whites, flees to Paris.

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THE CALL TO NURTURE NATURE IN SELECT POEMS FROM *THE FANCY REALM*

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Abstract

*Human beings are digging their own graves through their reckless exploitation of Nature and its resources. The need of the hour is visionaries who are on a mission to save the Earth from its doom through their writings and actions. The following article attempts to probe into the poems of emerging Indian poets who have voiced their concerns about exploitation of Nature and the emergency to protect the same, in the anthology *The Fancy Realm* edited by Professors P. Gopichand and P. Nagasuseela*

Keywords: *Environmental crisis, ecological concerns, poets pursuing different profession, fancy realm, immediate action*

The world is in an environmental crisis. Researchers assert that the more the human beings exploit Nature to progress in life the more they result in self- destruction, for resources from Nature are indispensable for the future. Depletion of Nature is directly proportional to the destruction of humanity. It is high time that human beings strive to preserve Nature. "Each individual has a responsibility for the entire biosphere and is required to engage in creative and cooperative activities" (McHarg). The objective of the following article is to highlight the creative efforts of the emerging Indian poets who have voiced their concerns about exploitation of Nature and the emergency to protect the same, from the anthology *The Fancy Realm*.

Ms P Nagasuseela is a bilingual poet, critic, editor and translator. She works in the department of English, JKC College, Guntur. Her poem "Water" contains eighteen lines with six triplets. The first three lines justify the hypothetical prediction of scientists and

scholars that the next world war would be for water.

Oh, Water, water

Wars for drinking rage

All over the world (252).

The second triplet personifies water and insists that water is the elixir of life and it visualizes a world without water.

Without you, water

Animals, plants or humans

Nowhere can be seen

The third stanza portrays the pathetic situation of the present world where human beings have to spend money to buy drinking water in bottles. Though seventy percent of the Earth is made of water the reality is that human beings have contaminated the water bodies. It makes one realize the philosophical lines of Coleridge in "The Rime of the Ancient Mariner": "Water, water everywhere nor any drop to drink."

The next triplet in the poem "Water" is imperative in tone. It is a kind of a warning. "Think of the future/ A drop will reverse our

life/ The worse will rule us” The lines are very powerful and prophetic, they fall in line with the findings of a group of researchers from Aarhus University in Denmark, Vermont Law School and CNA Corporation in the US. Three years of research show that “by the year 2040 there will not be enough water in the world to quench the thirst of the world population and keep the current energy and power solutions going if we continue doing what we are doing today. It is a clash of competing necessities, between drinking water and energy demand” (Axelsen). It is even predicted that in the future there will be a dearth for rain water. Human beings in some parts of the world will scheme to trap the rain water before it touches the ground.

In the following stanza the poet exhibits humility by making a plea “Please don’t waste water” and in the final triplet the poet proclaims a message “Save a drop today/ It will save us for ever” The words are promising that even if we do a small deed the reward will be great, for that is the nature of Nature. The poem, “Water” is very simple and self-explanatory. It is beautiful in reference with Keats’ idea “Beauty is Truth.” Every line in the poem has an element of truth.

Ms Hema Ravi is a poet, writer and a school teacher. Her poem “Child’s Prayer” can be proclaimed as a sequel to Louis Macneice’s “Prayer before Birth”. In the latter poem, the poet records the degradation of virtues in the materialistic world, through the voice of a fetus. The fetus hesitates to enter into this world because of man’s selfish and reckless attitude and cruelty towards everything. In “Child’s Prayer” the poet through the voice of a child unravels the materialistic world where parents by trailing money deny the due love and time

towards children; the bureaucrats decline their responsibility; terrorists torment the world through their dreadful deeds. All these problems are the prevailing threats to modern society.

The poem is a monologue rendered by a child and God is the silent listener. The lines appears to be an authentic rendition of a child as a child cannot understand all the problems in this earth and will always have unanswered questions: “Adult language is hard to comprehend... why are they hurting so many who have done nothing to them?” (174). The language of the poem is prosaic in nature without any ambiguity in accordance to the innocence of a child.

So many trees are cut

And we read that ozone layer is depleting

Water resources are getting scarce

Glaciers are melting.

The lines are factual and they are the theoretical knowledge of a child and they create a vibrating impulse that the reality should change before the child really experiences it.

Dear God, it is no fault of ours

You alone can change things....

Are you listening?

The above lines are thought provoking and heartbreak for they reveal the helplessness, victimization of the child (future), the consequences they are going to reap for the deeds of the ancestors. The last two lines can be considered as a supplication not only to God but to all adult human beings.

“My Prayer For Life” is a pathetic plea made by the Earth to human beings. It consists of a series of questions related to mankind’s injustice to Nature. It is written by Ms. Queeny Gona, a poet and a content writer for Excel Soft Services in Prakasam district. The poem resonates with the verse in the Bible that due to

man's evil "the whole creation groaneth and travaileth in pain together" (Rom.8:22).

The poem elucidates that all the natural disasters are due to man's poor treatment to the Earth. "I am bleeding throughout my body/ Tsunami, Earthquakes, Floods, Global warming/ Is all out of it!" (122). The poet has personified the Earth as a friend (buddy) to mankind. The poet has metaphorized the Earth as a patient (Crippled) and mankind as a doctor. "Treat me with Afforestation and the like/Stop Polluting; save me". It is a reversal of order for normally it is humans who depend on Nature, but the poem exposes the bitter truth that humans have exploited Nature to such an extent that the healing of the wound is in the hands of the human beings.

The poem "Mother Earth" is written by Mr.K Vijakumar, Department of English, Flaiz Adventist Degree College, W.Godavari. In this poem he personifies the Earth as Eternal Mother. The poem consists of three quatrains, two triplets and one concluding line. In the first quatrain he pays tribute to the Earth and in the following one he asserts about the harm inflicted by human beings through pollutants, plastics etc and declares to avoid them.

He is honest, practical and acknowledges the reality that it is not easier to practice what one preaches and it is difficult to change what one practiced, in the third stanza.

To speak is easier than to act,
We know the fact, enough!
Deeds we cannot,
Sorry, we are habited, (134)

The above lines admit man's inability to do good, but it is not something unusual. For instance St.Paul has acknowledged that in the Bible: "For I know that in me dwelleth no good thing; for to will is present with me; but how to

perform that which is good I find not" (Romans 7:18).

The poet seeks divine intervention "to set right our polluted lives". These words expose the limitations of homo sapiens that "to err is human." The poet claims that man can reciprocate the goodness to the Earth only through the involvement of God's harbingers-angels.

Ms.C Gandhimathi is a poet and assistant professor in Holy Cross Home Science College, Tuticorin, Tamil Nadu. Her poem "Tear of Roots" consists of five quatrains with a rhyme scheme aabb. The poet portrays how man tampers the normal cycle of roots and exposes the greediness of man to produce more yields. The first three stanzas deal with the happy days of roots, sprouting with joy, nurtured by water and the nutrients from nature. They also focus on the symbiotic and the aesthetic relationship of the flora with the fauna. There is a change in theme in the fourth quatrain:

But greedy human feeding more
By spreading chemicals to the core
Which drive away our little fellow
And nothing but the drastic hollow. (197)

These lines showcase the harsh realities of pesticides which corrupts the edibility of agro products. In fact the plight of the modern generation is that most of the foods they eat are poisonous in nature. The poet also provokes the readers to have a second thought about BT (genetically modified) crops.

The last two lines of the present have a similarity between root and hair; both will lose their life when pampered unnaturally. "Real nature worth of plant and Hair/ Losing its life by terrible care." This poem justifies Robert Frost's definition of poetry, "A poem begins in delight and ends in wisdom."

Mr. Perenthanan Nasarudheen is a bilingual poet, and a retired principal from Kasargod, Kerala. His poem "Nature for Future" exalts Nature and draws into limelight the joy one can relish while nourishing Nature. He begins the poem like a story in which Mary plants a stem of roses, prunes her sandy land, grows cashew and mango trees – a haven for birds providing gentle breeze and blessings. The main message from this poem is, "Nurture Nature for our future/ Save our culture agriculture" (FR 184). These lines are a reminder to the cosmopolitan world that India is an agricultural country. The livelihoods of half of India's population rely on the same. Even our Prime Minister Narendra Modi has proclaimed that farmers are the real heroes and the scientists in our country should uplift agriculture through their findings.

The poet also concentrates on the calm sea world and accepts the grace of Divine Nature for the sustenance of fishermen. Throughout this poem every two lines has the same rhyme scheme.

Dr. Monica Pant is a poet, novelist and a teacher at Law Martiniere Girl's College, Lucknow. Her poem "A Lesson From Nature" is dedicated to all the victims of Tsunami. She portrays the impartial nature of Nature:

It does not judge people;
It always gives and sometimes takes
It does not spare a saint nor does it punish a criminal.
For there is some good in the bad and some bad in the good.
Maybe this is the lesson it teaches us-(FR 71)

The same idea was pronounced by Solomon in the book of Ecclesiastes: "I saw under the sun the place of judgment, that wickedness was there; and the place of righteousness, that iniquity was there" (3:17). Nature provides the

same treatment to all creatures. No one can sever from the clutches of Nature. Everyone must remember the first law of ecology: "Everything is connected to everything else" (Commoner).

Mr. Durlabh Singh is a writer, poet, artist, mechanical engineer in London. He is of Indian origin and his poem "Chief Seattle-Address" reveals his affinity to his land. He claims that selling land is like selling his soul. He is acclimatized to his surroundings and associates with the animal kingdom as: "my brothers bear, deer and the eagle soar" (22). This kind of bonding is a possibility and is prevalent among the natives. Black Elk, a chieftain of an American Indian tribe observes: "The two legged and the four legged live like kith and kin" (Selvamony). The poet also asserts:

The rivers are my brothers
They quench my thirst, they feed me...
The earth is my mother
She nourishes me and flourishes me ...
Do not force me to sell the elements

If every person on this earth cherishes this kind of attitude towards Nature it would be a heaven on the Earth. The narrator in the poem is determined not to sell the land as it is very close to the heart.

William Rueckert in his seminal prose piece says:

If we continue to teach, write, and write about poetry without acknowledging and trying to act upon the fact that – to cite a single example- all the oceans of our home are slowly being contaminated by all the pollutants disposed of in modern communities- even what we try to send up in smoke- then we will soon lose the environment in which write and teach. (113)

Thus it is the moral responsibility of the poets to propagate the necessity of preventing the exploitation of Nature for saving the world. Poets are visionaries and “where there is no ecological vision, the people will perish” (Rueckert 114).

The analyzed poems of the emerging Indian poets have enlightened the minds of the readers through their vision about ecology. They have made a prominent contribution to the body of Indian poetry. They have followed the path of Wordsworth and have written their poems in such a simple language that an ordinary person can understand. Indeed, “Good poetry seems too simple and natural a thing that when we meet it we wonder that all men are not always poets. Poetry is nothing but healthy speech” (Thoreau).

Another striking aspect about the poets is that apart from writing poetry they are pursuing other professions. This provides an ample opportunity for them to inspire the peer members whom they are affiliated with. “Where there is will, there is a way.” The poets have expressed their will to preserve Nature, and there is no doubt that they will impress by leading the way through immediate action.

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EXISTENTIALISM IN GIRISH KARNARD'S *TUGHLAQ*

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Abstract

The term Existentialism is directly derived from the word Existence. Existentialism, therefore, is the philosophy of Existence, which emphasizes the uniqueness and the primacy of existence. Existentialism as a concrete, personalized and experience based philosophy, which puts stress on the dignity of man as man. Man is not a plaything in the callous and ruthless hands of destiny or any preordained force. The individual exists first and makes himself out of his conditions. He, therefore, is the maker of himself. Individual's freedom, choice, alienation, despair, anguish and even absurdity which characterise existentialism.

Keywords: Existentialism, alienation, experience, Girish Karnard, philosophy, freedom

Existentialism is, broadly, an important aspect of modernism in art and literature. It is basically a philosophy of existence. Following the horrors and chaos, despair and disillusionment of the First World War, there emerged a tendency in Europe and spread through the west during and after the Second World War. It owes its development to the combined impact of several contemporary forces- social, political, intellectual and cultural. We know, after the First World War a new world order of, different human experience was becoming more powerful. People's faith in the progress of human civilization was shattered due to the colossal destruction caused by the Warfare. Traditional beliefs and morality were challenged and human freedom and dignity were seriously threatened. Really the essential values of life began to appear meaningless and even absurd to the people of the West. Absolutism, Transcendental Idealism, Naturalism or Determinism became unsuited to the temperament of the then Writers and Thinkers. And, at such a juncture of global anxieties and persistent sense of crisis evolved

the existential outlook in philosophy and literature as the most powerful vehicle of human expression.

Existentialism is a violent reaction against the traditional way of thinking. As a school of philosophy, it addresses the existential problems of man- the problems of life, suffering and death. Human existence is the supreme object of philosophical inquiry. Existence is taken in an absolutely actual sense and therefore existentialism is considered as a sharp reaction against falsification of real human existence as it is done by idealism and naturalism. Existentialists lay stress on the importance of man as an individual and as a responsible being. For them nothing but the human condition is worth knowing. Man reaches his end of life without knowing what he is, he achieves nothing. The function of philosophy is to remove all illusions of man about this world as well as the so-called next life. There is no ultimate validity of both the material world and the supernatural because both are equally illusory. Existentialists are sensitive to human condition and wish to make it clear that

“frustration, insecurity and painful striving are the inescapable lot of mankind” (Robert C. Olson. *An Introduction to Existentialism*, p.14) Man must realise the tragedy inherent in the human condition because it can lead to his liberation from fears and frustration common in human life. Existentialists suggest that man must go beyond his immediate existence and project himself freely in determining his aim. It is only the honest recognition of human imitations that can help us in experiencing values of life.

It is true that existentialism is a contemporary philosophical thinking due to its proper exposition and exponents. But traces of existential thinking are found throughout the history of philosophy, both Western and Indian. Principles of existentialism are found in the ideas of the Greek philosopher Heraclitus. He pointed out that although most of the people remain engrossed in the problems of life and never feel consciousness of their existence yet reflection of human existence is necessary. By introspection one can hear the voice of being within oneself. Heraclitus like Sartre believed that by constant struggle and determined action man can earn advantage and construct his future. He is free in making his future. Socrates advised to know ourselves since self-perception and self-knowledge forms the basis of all out further thinking. Aristotle firmly believed in the reality of the world and said that the idea of essence depends on existence. If things do not exist we cannot conceive their idea or essence. In modern Western philosophy existential ideas are found in the philosophy of Blacy Pascal, and Kant. Pascal finds man as insignificant as compared to the total existence, hence man's belief in self-sufficiency is baseless. Against Descartes, he said man is first conscious of his

existence, then he thinks. Thinking and actions depend on existence, The German philosopher Kant said that man was not a machine but a conscious, acting being. His practical reason is a kind of self-realisation.

Existentialism as ‘a concrete’ personalised and experience based philosophy has influenced literature in a substantial and significant manner. It puts stress on the dignity of man as man. Man is not a plaything in the callous and ruthless hands of destiny or any preordained force. He exists first and makes himself out of his conditions. He, therefore, is the maker of himself. Existentialism believes that man can only be free through consciousness of his illogical position in a meaningless universe. Every individual as he deliberately exists- the living, choosing, deciding, selecting individual. It puts a premium on the immediate, the here and now existence of the concrete and particular individual over the transcendental. Individual freedom and choice are its main characteristics.

Existentialism has influenced all genres of literature all over the world. Literary celebrities- Jean Paul Sartre, Albert Camus, Kafka, Rilke, Herman Hesse, Malraux, Hemingway, Graham Green, Hardy, Dickens, Sri Aurobindo, Tagore, Mulkraj Anand, R.K. Narayan, Salman Rushdie, Nissim Ezekiel, I.H. Rizvi, Nirupama Narasinhham, K. K. Daruvalla, Asif Currimbhoy, Girish Karnad etc. have painted human condition life and its situation, existence and existential concern in their writings commenting on its influence on literature, M. N. Sinha says “These authors seem to be in search of new meanings and are in the quest of self-discovery in man's life and, therefore, display hard realities of life and experience in literature” (Sinha, M. N. *A Primer of Existentialism*. p.48).

They aim at raising the self consciousness of man and to inspire human beings to live a genuinely meaningful life. "It is generally believed:

that poetry and fiction afford better scope for subjective consciousness, interiorization of experience and the confessional mode, while drama is expected to present more objective and externalized conflict between the individual protagonist or a hostile society or a meaningless universe. But continental practice, especially the plays of Sartre and Camus, exemplify that existentialist situations can be successfully depicted in drama as the urgent predicament of man's being in the world together with the individuals crucial and terrible freedom of choice" (Chatterjee, *Existentialism in American Literature*, p.4).

Girish Karnad, an actor, a film Producer and a recipient of Sahitya Akademi, Padma Shri, Padma Vibhushan and Jnanpith Award, is a multi-dimensional writer. His works reveal the dramatic skills of a matured artist. He freely uses the tradition of folk theatre, myths, symbols and historical figures for highlighting the basic human instincts and the emotional stimuli response. He has undergone various influences like Albert Camus, Jean Paul Sartre, O'neil and Bertolt Brecht in writing the thematic contents of his plays. As a matter of act, Karnad combines in his dramatic art the indigenous resources and the assimilation of varied Western dramatic excellences. The sense of history in Tughlaq, the revelation of folk-tales in Hayavadana exhibit the encyclopaedic knowledge of Karnad. The use of these various devices for his dramatic art is meant to arouse universal emotions with the Indian concept of Rasa.

Karnad, the Kannada playwright, who translated Tughlaq into English is also an exponent of existentialism. This play Tughlaq is imbued with existential thought and deals with freedom, choice, alienation, despair, anguish and even absurdity which characterise existentialism. Karnad's first play Yayati, which has not been rendered into English, is "a self consciously existentialist drama n the theme of responsibility" (Murthy p. vii) Tughlaq too is an existentialist play which "deals with philosophical questions on the nature of man and the destiny of a while kingdom which is a dreamer like him controls" (Murthy p. ix)

Tughlaq, a visionary and idealist, finds himself in an existentialist situation- a situation of confrontation with orthodox and bigoted Muslims who oppose him at every step. From the opening scene, Tughlaq is seen as a man estranged from his society, primarily because he is a man ahead of his age. He is not understood by the society around him because his ideas and ideals are far above the comprehension of his contemporaries. In the age of religious fanaticism and hostility between Hindus and Muslims, his broad minded religious tolerance seems foolish to the Muslims and cunning to the Hindus who suspect his motives. He wants to win the confidence of his subjects and build an ideal empire together with them. He does his best to put his idesals into practice and realising his responsibility to himself and to his country men he makes an independent choice which is to usher India into an egalitarian society based on secularism and Hindu-Muslim amity. A true existentialist, Tughlaq says that justice works in his kingdom. "Without any consideration of might or weakness, religion or creed" and he earnestly wishes to attain "greater justice,

equality, progress and peace-not just peace but a more purposeful life” (Tughlaq, p.3).

What he intends is to guarantee freedom of choice and meaningful existence to his countrymen but fails to carry his people with him. Since society is held together by its tradition, any attempt to undermine them meets with a violent reaction. His plans regarding the change of capital and the introduction of a token copper currency are sound and reasonable but fail to convince his subjects. His frustration at their non-comprehension is understandable. “But then how can I spread my branches in the stars while the roots have yet to find their hold in the earth” (p. 10) He realises here that his idealistic dreams can never reach the stars unless they are rooted in the firm support of his people. But despite all his efforts he is unable to win the confidence of his subjects- both the aristocrats and the commoners. He fully realizes the tragedy of his predicament. “But how can I explain tomorrow to those who haven’t even opened their eyes to the light of today?” (p.39)

It is the alienation of Tughlaq from his people which is responsible for the failure of his grandiose schemes. If they fail to understand his reasons for proposing these schemes he too fails to foresee their reactions to them. He does not take into account the emotional attachment of people to their native soil when he proposes a change of capital involving not only the shift in the administrative machinery but also for the people, lock stock and barrel. Neither does he foresee and take precautions against the possibility of counterfeiting when he introduces token copper coins. The repeated failure of Tughlaq to win the confidence of his people paves the way for his gradual disillusionment and fall from his ideals, which ultimately ends in a state of existential alienation.

Tughlaq thus promotes the understanding of human existence amidst sufferings and insecurities. Tughlaq does not sleep at night because his primary concern is to feel and to make others feel the truth about existence. He tells his mother. “I wish I could believe in recurring births like the Hindus but I have only one life, one body, and my hopes, my people, my God are all fighting for it. Tell me, how dare I waste time by sleeping.” (p.10)

Karnad’s Tughlaq makes a different choice. “Choosing is always painful. It involves besides a sense of freedom, anguish and responsibility that weigh heavily upon the chooser” (Verma p.2). Unquestionably, Tughlaq has made difficult choices with the best of attention, but he is convinced of the authenticity of his choice, which he has felt, realized and lived. He cannot give up his choice despite tough opposition from the narrow minded citizens, he frankly and vehemently tells Sheikh Imam-ud-Din about the excellence of his existential choice:-

I Still remember the days when I read the Greeks- Sukrat who took poison so he could give the world the drink of gods, Aflatoon who condemned poets and wrote incomparably beautiful poetry himself – and I can still feel the thrill with which I found a new world, a world I had not found in the Arabs or even the Koran. They tore me into Shreds. And to be whole now, I shall have to kill the part of me which sang to them. And my kingdom too is what I am-torn into pieces by visions whose validity I cannot deny. You are asking me to make myself complete by killing the Greek in me and you propose to unify the people by denying the visions which led Zarathustra or the Buddha (Tughlaq p.21).

Karnad portrays Tughlaq as an existentialist who has been influenced by Plato, Aristotle, Buddha and Zarathustra who were the pioneers of existentialism, Tughlaq emphasises the personal reality of his individual existence. He comes nearer to Fernando Molina's analysis of the basic structures of human existence calling "individuals to an awareness of their existence in its essential freedom" (Molina p.2) To Tughlaq idealism is not merely an abstract speculation, but a way of life. P. Roubiczek says that existentialism should be philosophy capable of being lived (Roubiczek, p.10) Tughlaq's experiment is a step toward authentic existence which according to John Wilde is "the beginning of a self that can be called his own" (Wilde, p.71) experience. Tughlaq insists on giving concrete shape to his ideals. He understands the importance of will power and creativity of man.

Not only is Tughlaq alienated from the society in which he lives, he is also estranged at the interpersonal level from the individuals around him. His interpersonal alienation manifests itself in two ways. First of all he is shown to manipulate people for his own purposes, treating them as objects and not persons. Secondly he is unable to establish meaningful communication with others and is seen to be play-acting continually. In scene three, Tughlaq is seen as an ace schemer who manipulates Sheik Imam-ud-Din to act exactly according to his own pre-arranged plans. By a diabolically clever strategy he gets rid of both his enemies- Sheik Imam-ud-Din and Ain-ul-Mulk at one stroke. Tughlaq sees others through an alienated vision – not as persons but as pawns in a political game of chess, objects to be used and discarded.

In Tughlaq's relationship with others there is very little genuine communication. Most of the time he seems to be play-acting, thus revealing his alienation from others at the interpersonal level. He seems to be giving a

performance all the time, striking a series of historic stances and poses. In the very first scene, Tughlaq tries his best to impress his people by playing the role of a just and impartial ruler. At the end of the episode the Guard dismisses the crowd, saying, "what are you waiting for? The show's over! Go home" (p.5) these words suggest that the Guard has almost seen through the theatricality of the entire performance which had been staged by Tughlaq to win popular support. Not only in public does Tughlaq indulge in role-play. Even in private conversation with his step mother he seems to be acting, though he says that she is one of the three people in whom he can confide. When she asks him why he does not sleep at night, he launches into a long piece of inflated rhetoric. It is so obviously theatrical that the stepmother bursts into laughter with the amused comment, "I can't ask a simple question without your giving a royal performance" (10-11). According to Erving Goffman, "To the degree that the individual maintains a show before others.... (Goffman, p.236) he can come to experience a special kind of alienation from self.

Though at first Tughlaq distances himself from others by adopting a role, later the inability to communicate becomes a matter of anguish for him. In scene VIII when Tughlaq unburdens his soul to the young guard at Daulatabad, he meets with gross incomprehension, "I don't understand what your majesty is saying." (p.54) responds to the Guard. This infuriates Tughlaq who rages at him. "You don't understand! You don't understand! Why do you live? Why do you corrupt the air with your diseased breath? (p.54). It is the alienated outsider's rage at the insider's lassitude and drifting through life without thinking. But anger is followed by a philosophical acceptance of the fact that the listener cannot help his incomprehension. "I am sorry. It's my turn to apologize. It isn't your fault. You are also one of them." (p.54).

Alienated from society and the individuals around him, Tughlaq is also estranged from the religion followed by those around him. Tughlaq's alienation from the traditional religion arises and therefore inevitably comes into conflict with the orthodox believers and fundamentalists in religion. This conflict is vividly presented in scene three in the debate between Sheikh Imam-ud-Din and Tughlaq. The Sheikh believes that the Koran is the only guide and that "if one fails to understand what the Koran says one must ask the Sayyids and the Ulema." (p.20) Tughlaq asserts his allegiance to the Koran as the word of God – "I have never denied the word of God, Sheikh Sahib, because its my bread and drink." (p.20) but he refuses to depend only on God and prayer and believes that "No one can go far on his knees." (p.20) that is through prayer alone. To the Sheikh this sounds like blasphemy and a desire to reject the Koran and God, setting oneself up as God. "Beware, Sultan; you are trying to become another God." (21) says the Sheikh to the Sultan. The Sheikh sees Tughlaq as one who aspires to omnipotence and godhead, using God's power and position. The fact that Tughlaq is an existentialist in religion is seen from his refusal to accept the Koran as the sole receptacle of truth.

Existentialism implies the indefinable nature of man who despite his freedom of choice, is a bundle of contradictions. Girish Karnad artistically suggests that man can solve the existential crisis through a union of head and body, emotion and reason, imagination and reality. As a famous school of Philosophy, existentialism presents a definite attitude of looking at life. Tughlaq finds himself presenting a definite attitude of looking at life. Tughlaq finds himself in an existentialist situation which is how to bring peace and amity between

Hindus and Muslims, and how to change the stereotyped administrative set up. He is a romantic idealist, well versed with Hellenic thought and the humanism of Buddha and Zarathustra. In a world of orthodoxy and religious bigotry Tughlaq's existentialist approach seems absurd to his country men, especially to the ecclesiastics and they are bent upon opposing him. Rash and impulsive by nature, Tughlaq explores another solution to fulfil his ideals. He recourses to murder and bloodshed of those who oppose him. He is vehemently opposed and he feels frustrated and lonely. Tughlaq's existentialist approach proves to be an utter failure. Tughlaq, who has portrayed with great psychological depth, is the main character and "all the other characters are dramatized aspects of his complex personality, yet they also exist in their own right." (Tughlaq, p.viii). Girish Karnad deftly projects the paradoxes in the complex personality of Tughlaq who is at once a dreamer and man of action, benevolent and cruel, devout and godless. Tughlaq's character is the only unifying factor in the play. Aziz who stands in contrast with Tughlaq is also existentialist. He comes out of poverty by adjusting the Sultan's idealistic policies to his needs.

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CHANGE IN NATURE CHANGES THE NATURE OF SOCIETY: AN ECO-CRITICAL REVIEW ON INDRA SINHA'S *ANIMAL'S PEOPLE*

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Abstract

*The search for life on moon and on other planets has never been out of fashion in the minds of people. And countries design and devise their best minds to work on ways to identify the source of life. Breathing is often unconscious and yet it takes the integral part of being alive. The nature of breathing-in is as significant as breathing-out. Inhaling alone can never sustain life and that's exactly with exhaling. The person who consciously endures to just inhale will only choke up within a minute or two. What the pattern of breathing teaches humankind is very simple and clear, and yet the human nature fails to nurture the source of air, the nature. When a person is in stress, fear or despair, unconsciously breathing becomes quick and superficial. Breathing becomes consciously tougher and shorter when one is forced to inhale the toxic, pungent and polluted air. Automatically tension ascends. Humanity can sustain to live without food for a week, and without water for a few days; but when deprived of fresh air, it is just a matter of a few minutes. One will perish. Destroying the nature and contaminating the air, as a part of civilization, will only lead to destruction. The researcher has chosen *Animal's People* by Indra Sinha to project the ill effects of environmental intoxication and crusades to safeguard the source of life- the fresh air.*

Keywords: *Eco-literature, air contamination, bhopal tragedy, public health*

Literature reflects life and its nature as faithful as it is. Many eco-conscious writers have pondered and documented on the different ways people have employed to exploit the environment. Earth is uncompromisingly under peril of looming danger threatening the very existence of mankind. The foremost objectives of the eco-critical writers are to make people understand the environmental values and to make the readers responsible towards nature. One of the great English poets, William Blake appeals the same with every conscious writer to be a prompt sympathizer. In his poem "On Another's Sorrow", Blake interrogates:

Can I see another woe,
And not be in sorrow too.
Can I see another's grief,

And not seek for kind relief.

Can I see a falling tear,

And not feel my sorrows share. (116)

Blake thus expresses his perspective of enduring a writing exercise. According to Peter Barry the eco-critics "re-read major literary works from an ecocentric perspective, with particular attention to the representation of the natural world" (264). William Rueckert in his essay, "Literature and Ecology: An Experiment in Ecocriticism" talks of the relevancy in ecological perception. He feels that everybody should have ecological vision and it should be a mind-expanding one. The writers principally portray the polluted environment that leads to the killing of living organisms in the forthcoming years. The interconnected and

harmonious value system has to be encouraged. As the first law of Ecology says, “Everything is connected to everything else” (Glottfelty 108).

The research paper focusses on Indra Sinha’s novel *Animal’s People*. The focus of the study is to understand the threats found in the society when the environment is shattered and ignored. The prime focus of the novel *Animal’s People* showcases the devastating effects of the Bhopal gas tragedy that altered the complexion of life in the year 1984. This study discusses the consequences of the Bhopal gas tragedy happened to the common people and also talks about the significance of keeping the air from pollution.

Indra Sinha is born in the year 1950. His novel *Animal’s People* gets published in the year 2009 remembering 25 years of the Bhopal Gas Tragedy. The novel recollects and reminds of the world’s most horrible industrial disaster that has taken place in Bhopal. On a December night in 1984, the Union Carbide India Limited, the part of US based multinational company, has accidentally leaked around 27 tons of poisonous methyl isocyanate gas, instantly killing thousands of people. The disaster still continues to cause disorder in the lives of victims for generations. Smita Sahu while critiquing the novel in her article “The Emergence of Environmental Justice in Literature” proclaims, “The novel discusses the devastating impact of gas leak from a chemical factory on, not just the people, but also on the ecology” (549). The aim of this paper is to highlight how the gas tragedy in the novel *Animal’s People* has contaminated not only the air but also the consciousness of the place and culture.

Sinha sets the stage in a fictional town Khaufpur for his novel *Animal’s People*. It is a

novel that focusses on a nineteen years old boy, Animal. When the terrible gas leakage incident caused by the chemicals, Animal was an infant. The contamination in the air brings enormous damage to the people. Like multitude of other destitute people, Animal suffers from a unique twist in his spine. Since his young age, he walks in four instead of two. This picture clearly propels his mates and other to address him as Animal. And the name stuck. The book is written in Animal’s point of view. Animal’s narration of his entire tale, which is actually captured on twenty three tapes, make up Indra Sinha’s work. The tapes describe how Animal has been regarded by the inhabitants, his thoughts, their anguish, and their fight for justice, and the recklessness of the Kampani. Numerous residents of the community lose their lives on the tragic night that has served as the basis for the entire drama. Due to the chemical fog and water contamination, even those who have survived that night have horrible ailments. There are many impoverished people in Khaufpur who lacked the funds to pay for their medical care. Later down the years, the people of Kampani learn of the reality and are made to suspect everyone and everything.

Khaufpur is a city of disease and death. Many individuals in Khaufpur have their lives completely changed by the hazardous gas that spilled from the facility. Nearly all of Khaufpur’s residents have been impacted by the gas tragedy. Pandit Somraj has lost his family and his voice, while Huriya Bi has lost her daughter and is left with an injured granddaughter. Pyare Bai has lost her husband. Even the unborn, such as the aborted foetus that Animal referred to as “Kha-in-the-jar” has not been spared by the catastrophe. Animal tells a number of more tales about the chaotic and

fateful scenario of the victims. After that incident, Khaufpur remains poisoned for many years, and the town's ecosystem is still contaminated by the suffering of its residents. The book accurately depicted the grim reality of contemporary Bhopal, where dangerous chemicals are still present. The novel also discussed the problems with urban environmental degradation, largely due to air and water.

An unnamed journalist gets to his confidence and Animal agrees to recount the events after some coaxing. The narration makes the readers to crosscheck their connection with the environment. These words from Animal demonstrates how the poison's potential in air can bring forth harm even after decades. "No bird sing. No hoppers in the grass. No bee humming. Insects can't survive here. Wonderful poisons the Kampani made, so good it's impossible to get rid of them, after all these years they're still doing their work" (29). The narration of Animal throws light on the present condition of people, representing the voice of the impoverished and defenceless people who were all longing for justice. Indra Sinha's message to the readers are passed on through the book, conveying the victim's fight for justice. Through Animal dispatches facts to the anonymous journalist, Indra Sinha communicates to the readers about the events and all the anguish. "So, from this moment I am no longer speaking to my friend the kakadujarnaliss, name's Phuoc, I am talking to the eyes that are reading these words, Now I am talking to you" (12).

The horrific catastrophe claims the lives of many of the people in the book. A normal child, Animal gradually becomes affected by the toxic air. When he is six years old, his neck and

shoulder start to hurt. Suddenly he finds it too difficult to even raise his head. He goes for medical attention. But it is all in vain as his health only deteriorated day by day without any hope of improvement. "Further, Further, forward I was bent" (15). Animal becomes enraged with 'Kampani', the gas company, as a result of these events. He is equally frustrated and angry over the treatment Khaufpur has received. Two decades ago, a nun named Ma Franci has come from France to settle in Khaufpur. She speaks a number of languages, but after that catastrophe, she only remembers French. She suffers severe mental effects and displays even a range of insanity. That poisonous gas has a devastating effect on the orphanage, of which she is a part. Both nuns and kids perish in large numbers.

Aliya, a young student, is a victim of the incident as well. She likes Animal. Elli, an American doctor who founded a free clinic for Khaufpuris, discovers that the noxious gas she has inhaled had given her a throat illness. Despite receiving aggressive therapy, she is unable to survive, and Aliya passes away. Once Elli watches a woman with a child pouring her breast milk onto the ground. Elli is taken aback by shock to see the incident. She quickly goes understanding the significance of breast milk to the child and asks for the reason behind the action. The woman's answer really comes as a dagger to the heart of the readers. She says, "I won't feed my kid poison. . . Our wells are full of poison. It's in the soil, water, in our blood. It's in our milk. Everything here is poisoned. If you stay here long enough, you will be too" (107).

Through the entire book, Indra Sinha emphasizes the agony of the common people and the description of that night. To educate the

audience, he specifically brings up the horror of poisonous gas and its effects. Because of such catastrophe, people have lost their loved ones and have fallen into poverty. The people wait for relief for more than twenty years while thousands of people have their health destroyed by that poison. Indra Sinha chronicles this history to illustrate the effects of toxic gas and people's problems. Through this book, Indra Sinha offers voice to the victims of the Bhopal catastrophe as well as to nature, implying that destroying or harming the environment, especially the air, will only hasten the extinction of the human species.

Indra Sinha through this novel, gives voice to the voiceless. As Dr. Suresh Frederick highlights, "Ecocriticism speaks for the voiceless earth. This approach is earth-centered and all the other approaches are ego-centered"(Frederick 31). Sinha feels that it is must for the people to act and get things done. He says, "If you act powerless, you are powerless, the way to get what you want is to demand it" (19). The Khanpurians constantly demand that the kampani must pay proper compensation to "those whose loved ones it killed, whose health it ruined, plus it should clean the factory and compensate the people who had been drinking its poison" (33). Even after constant demands from the people, justice seems to be a mirage and a faraway dream for them. Though people sometimes look at the outer reality and show regret, it is the deeply rooted issue one has to pay one's attention to. "People see the outside, but its inside where the real things happen, no one looks in there, maybe they don't dare. I really think this is why people have faces, to hide their souls" (11). Sinha clearly uses the novel to educate the significance of pondering on the real

environmental issues of the planet. Harming the air by polluting and contaminating the water can only be curbed by individual's concrete decision. If the people still don't care to bother about the air, jeopardizing the environment will be the ultimate constituent.

In order to make the people understand the significance of protecting the environment and to get justice and compensation for the victims, Zafar, a humanitarian, proposes to go on "a fast unto death" (286). When the government fail to recognize, Zafar moves on to fast without water as well. He forces maximum pressure on himself to see if justice reaches the people. But even after losing his life, Zafar has not found any change in his fight for justice. Like the protests and fight against a big company, which has end number of faceless big and wealthy people to support, the present world also lies at the mercies of powerful and rich people who endure to pollute the air and water for their personal monetary gains. *Animal's People* is a clear protest against the wealthy who callously endure to exploit the natural resources to gain material wealth.

Sinha brings out the irony to make people comprehend that those exploiting the nature, they themselves are the victims of their own degradation. In the novel when the villagers fight against the kampani, many supported for the kampani. Later in the story when Eli empties a bottle of stink bomb juice into the air conditioner, the fright inside the meeting room becomes real. When the government officials and politicians are in the meeting looking for ways to support the kampani, "without warning their eyes began to sting. An evil burning sensation began in their noses and throats, a little like the smoke of burning chillies" (360). The big shot politicians and lawyers got up in a

panic. “These Kampani heroes, these politicians, they thought they were dying, they thought they’d been attacked with the same gas that leaked on that night, and every man there knew exactly how horrible were the deaths of those who breathed the Kampani’s poisons” (360). It is poetic justice. “One stink bomb, however disgusting, could not compare to the terror the Kampani had brought on the people of Khaufpur” (361).

Indra Sinha’s argument that destroying environment will only hasten the extinction of the human race is so filled with truth. As a component of an ecosystem, human beings will suffer the effects on the ecosystem. By taking up the Bhopal incident Sinha incites the global consciousness and identification towards the need for protecting the ecology. It is the moral responsibility of every individual to find ways and means to eliminate pollution and evolve an environment clean and green.

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VIOLATOR OR VOLUNTEER: A PSYCHOLOGICAL STATE OF STEPPING INTO DARKNESS TO ILLUMINATE LIFE IN *THE HUMAN STAIN* BY PHILIP ROTH

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Abstract

The unexplainable state of mind, right from the early days, is dominance of one being over the other, both externally and internally. Man always wants to rule everything; whether it's human or non-human, no matter, he or she wants to be the ruler. Denied opportunities to dominate others, create many psychological complications. Man becomes violent even wild and ends to be harmful. To satisfy one's power and dominance over everything, many a times, man goes to the unimaginable extent of indulging in evil actions. Philosophy and literature always provides aid to understand one's self and to be better being in one's existence. This study tries to analyze the scale of socio ethical aspects and how far circumstances makes an individual to be a violator of values and on the other hand makes an individual be a volunteer to travel a psychological journey to wipe out the darkness and to illuminate a self- dignified life in spite the harsh realities of stains in one's life.

Philip Milton Roth, an American novelist, started his literary career from 1959 with a successful maiden novel which brought him an award, a National Book Award in 1960 for his debut novella, *Goodbye Columbus* that portrays the Jewish American life. Later Roth experimented with the themes in his writing like semi auto-biographical themes, Jewish-American life, and a satirical treatment of the patriotism and idealism. Martin Green praises Roth as follows "But what makes Roth special is not only that his critical sense ... His imaginative creations. His stories are full of beautiful insights into books and authors, into the business of teachings and criticising, and into living the works of literature over time"(Green IX). The novels of the Roth bring out the human emotions like fear, anxiety, making a choice, freedom, alienation, and also suicidal instincts. The style of narration of Roth

is undoubtedly incredible due to his choice of diction and thus George J Searles observes rightly in his *The Fiction of Philip Roth and John Updike*, "Like any good stylist, then, Roth achieves his effects consciously, through craft and his novels and stories abound with examples of his stylistic virtuosity" (119). Trying to analyze the problem of today's world which is often known for disloyalty and infidelity nature of human beings that frequently play a havoc in someone's life, this paper studies the social values on the basis of racial discrimination.

Observing Roth, Martin Green says,

Philip Roth seems to me the most gifted novelist now writing at least if one puts a stress on tradition in using the word "novelist." He translates his intelligence and his feelings into the terms specific to serious fiction He has at least one

special claim on all serious readers, that he is himself the serious reader as writer His stories are full of beautiful insights into books and authors, into business of teaching and criticizing, and into living with works of literature over time. (Green 156)

Philip Roth, the Jewish American writer, is widely known for his Jewish back ground novels. In his novel *The Human Stain* (2000), the protagonist Coleman Silk, the classics professor, at Athena college, America, is forced to resign from his profession for the utterance of the derogatory word 'spooks'. Roth depicts the novel *The Human Stain* in the backdrop of racial discrimination in the African-American society. Coleman silk, the Jewish protagonist, is actually an African-American. Roth portrays Coleman as a Jew, when the novel opens. As an academician, the college dean Coleman rocks Athena. No one is unaware of Coleman's heroism in the subject. As a classical professor Coleman authoritatively speaks and uses English language while teaching. Expressing his irritation at two students who had failed to appear for his class six weeks into the semester, he sarcastically asks the rest of the class if the missing students are real or only 'spooks'. 'Spooks' connotatively refers to ghost however figuratively, refers black. Mary George , the author of Contemporary American Literature says about Roth's writings as this; "In Roth's fiction, the exploration of " promiscuous instincts" within the context of Jewish – American lives mainly from a male viewpoint plays an important role" (49CAT).

The whole Athena campus took this as a denigrating epithet to denote blacks. His own colleagues led by a French feminist namely Delphine Roux, brands Coleman as a racist. But Coleman did not even show any regret on

apology for his usage of the word 'spooks' moreover he defends his rights to use English language as he pleases. This resulted in provoking his enemies more. Unable to continue his work he resigns in disgrace. During this ordeal his wife was killed by the racists. Coleman blames the college for this and he fantasies about writing a revenge-memoir, which ironically titled as 'Spooks'. Coleman shares his anger and grievance with his neighbor Nathan Zuckerman, the narrator, who after the death of Coleman wanted to publish the book not as 'Spooks' but as 'The Human Stain'.

Zuckerman admired Coleman's life and he discovers that his hero (Coleman) was a born African American. Ernestine, Coleman's sister reveals this secret to Zuckerman after that death of her brother. It is evident that Coleman as an embodiment of multiple histories as well as multiple culture. Coleman's story starts in the summer of 1998, a year popular for President Bill Clinton's affair with Monica Lewinsky and ends with the violent act of deranged Vietnam Veteran Lester Farley, whose story provides the plight of Vietnams as a result of Second World War. The part of the novel provides Coleman's Jewish American culture and the other part provides his African American culture. Tim Parrish writes; "For if Coleman lives most of his life and even dies as a Jew (he is given a Jewish funeral service) his "Jewish". Identify is the consequence of a choice Coleman made to the historical situation in which he came of age" (213).

Coleman, after deciding his draft of 'spooks' goes to Zuckerman in order to ask him to write his story. Zuckerman, who at first not so very impressed to write about Coleman decides to write when came to know about his

hero's secret. In the novel Roth writes : ‘Not quite knowing what was happening, standing in the falling darkness beside the uneven earth mound roughly heaped over Coleman’s coffin, I was Completely seized by his story, by his story, by its end and by its beginning and then and there, I began this book’(337).

Roth deliberately uses the name ‘Coleman’ that refers his black identity whereas the name ‘Silk’ associates Coleman to the American culture. Coleman’s usages of words throw a light on his secretive identity. For instance, when he says the term “lily-white face” to Nelson Primus, the lawyer of Coleman, Primus could not come out of shock for a long time and was astonished to recall the term “lily-white face”.

Coleman’s childhood life also proves how he encountered racial discrimination even at the young age. Against his father’s knowledge, Coleman takes up boxing at New gym run by Doc Chizner, a Jewish man. Coleman even at the age of eight, has shone his championship in boxing. He wins several fights against Golden Glove-champion-quality opponents. Doc Chizner is the one who persuades Coleman not to tell anyone that he is a black. But still he does not advice Coleman to say that he is white. “If nothing comes up, you don’t bring it up. You’re neither one thing nor the other. You’re silky silk. That’s enough” (98). Coleman at first startled by Doc’s advice, later very much convinced and followed Doc till his end. Coleman realized that his black identity would separate him from others. He is called “nigger” for the first time by a white person at Howard University. He was insulted when his own fellow black students make him feel ‘Black’.

Roth’s portrayal of Coleman reveals that he (Coleman) is not someone who runs away from

his race identity. Coleman does not want to hide his black identity instead he feels the danger in revealing it. Except to Coleman’s family no one knows that he is from Negro origin but all view him as a Jew professor at Athena college. The whore house incident is another burning issue for him. He was thrown out of a whore house when a prostitute of white race announces that he is not originally a Jew, but a black. Coleman completely disgraced, felt the consequences in the Navy, if they come to know what had happened (that Coleman was severely beaten in the whore house). He seeks refuge in a bar which specifically allotted for blacks.

Another irreparable loss in Coleman’s life is losing his love for the only reason that he is a black. Steena, a white girl, who very much desires to marry Coleman, leaves him after meeting his black family. Coleman decides to marry a white Jewish girl, and successfully does it. His wife Iris has ever come across a least suspect about Coleman’s real identity who would not inquire or even think about that he has hidden a secret. Coleman skillfully manages to make her believe that he is a white, indeed he takes no extra efforts to do so. Iris silk, his wife, who belongs to white culture, lived with him peacefully. Roth shows always Coleman as a ‘Man of Pride and Dignity’. Whatever life offers, there is strong possibility of making a choice to be a ‘Volunteer’ of a dignified life by vehemently avoiding to give a space for others to violate values and rights.

Even Coleman’s death bears the mark of dignity. Tim Parrish writes: “Zuckerman is not black, Ernestine is not Jewish; in fact they hardly know each other, still, through Coleman they share a history” (222). There is a stain in every human beings life. The so called stain in Coleman’s, is his race; his black identity. This

is only a prejudiced view of westerners but the author shows how all the humans have different darker sides that manipulates the values of the mankind. Coleman courageously steps into the darker side of life by hiding his real black identity as a secret, only to end up in illuminating the concept of not losing his self-dignity at any cost. The study reveals that the stain is not for Coleman alone but its universal, as power and dominance are the deeper stains in human psyche hence becomes *The Human Stain*.

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THE CONCEPT OF INTERPLANETARY TRAVEL IN ISAAC ASIMOV'S "EXILE TO HELL" AND EDWARD DENTINGER HOCH'S "ZOO" – A POSTHUMANISTIC READING

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Abstract

This research analyses Isaac Asimov's "Exile to Hell" and Edward Dentinger Hoch's "Zoo" and deduces how space travel would become indispensable in the posthuman world.

Keywords: Terraforming, ETs, space-colonisation, interplanetary, interstellar

Literature is not only known for its faithful reflection of contemporary society but also for the refracted image that it depicts. The degree of refraction determines its genre. Science Fiction is one genre that is known for its greater refracted image which is based on the scientific advancement or idea witnessed by the author or by his pure imagination. *Oxford English Dictionary* defines science fiction as "imaginative fiction based on postulated scientific discoveries or spectacular environmental changes, frequently set in the future or on other planets and involving space or time travel". In a simple sentence, it can be taken as the fiction of an unforeseen and unpredictable future which serves the readers with both admiring and adverse imagery of science.

Posthumanism can be fully apprehended from Peter Mahon's explanation as "humans + tools" (Mahon 2). The evolution of human beings can be easily traced to the tools they use. Primitive human beings started to use stone and fire, which defines them and their civilization. Later humanity has undergone tremendous changes because of tools that have evolved into machines. One can find the rapid growth of the

evolutionary process in industrial civilization, agrarian revolutions, etc. Now human beings are living in a technologically advanced society where machines help human beings to achieve greater feats in their life which is once considered as impossible thing for humanity or considered a myth.

One such domain of science fiction, which is considered literally impossible by the humanity of the early period is space travel. But now human beings are undertaking space travel and manned/unmanned voyages to natural satellites and other planets. Here the researcher is going to analyze the elements of space travel in Isaac Asimov's "Exile to Hell" and Edward Dentinger Hoch's "Zoo".

Isaac Asimov, the doyen in the domain of robotics, also showcases his talent and ability by publishing the Foundation series and Empire series. The above-mentioned two series depict a fictional empire and Milky Way in which humanity lives by colonizing and terraforming the planets. The story "Exile to Hell" draws an image of how human beings would get settled on the moon and find it abhorrent to enter into earth. Edward Dentinger Hoch, a prolific American author, wrote about nine hundred and

fifty short stories. In the story “Zoo”, Hoch portrays how Extra-Terrestrials are brought into the earth by one Professor Hugo and exhibited to the people of Earth in the name of Interplanetary Zoo. In return for those Extra Terrestrials that visit proves to be a kind of drive-through zoo.

The concept of colonizing and terraforming are portrayed vividly in the story “Exile to Hell”. Terraforming is the term coined by Jack Williamson in the short story “Collision Orbit”. It can be defined as “the modification of the environment of a world, especially to allow it to support life-forms alien to it” (Prucher 236). Brian Stableford describes terraforming in *Science Fact and Science Fiction: An Encyclopedia* as “the adaptation of planetary biospheres to render them habitable, and thus amenable to colonisation, by human beings” (524). Asimov through the character Dowling explicates that “before space travel had become common and cheap, and before the surroundings all about them had grown sophisticated and controlled” (147). Dowling further expounds that human beings in the moon were living “in the comfortable modern world tailored to human needs, carefully protected against the raw environment. Out there, the night would be bright with its illumination” (147).

Asimov portrays that humanity is living in colonized and terraformed moon and it would be impossible for human beings in the future to live with nature as they got used to the sophisticated life because of terraforming. And they would send convicts and criminals as punishments to the natural worlds. As he explicates that “Could they think, and endure the thought, of a fellow-man thrown for all his life among the strange, unfriendly, vicious

population of a world of unbearable heat by day and frigid cold by night; of a world where the sky was a harsh blue and the ground a harsher, clashing green; where the dusty air moved raucously and the viscous sea heaved eternally” (151).

Next is the concept of alien life forms or ETs. Human beings have a sense of anxiety as well as curiosity towards the idea of prospective living creatures in the other planets. They also have the fear of them colonizing earth and enslaving humanity. Here in the story, “Zoo” Hoch gives a different perspective to the concept of ETs and how human beings would see them as strange creatures and vice versa also happening. Hoch here brings in the concept of interplanetary travel (i.e. travel made from one planet to the other). Here one Professor Hugo used to conduct Interplanetary Zoo every year by bringing a spaceship and displaying the alien creatures. In the past, he has brought “three-legged creatures from Venus, or tall, thin men from Mars, or even snake-like horrors from somewhere more distant” (52). This time he has brought horse-spider people of Kaan whose appearance is depicted as “small, horse-like animals that moved with quick, jerking motions and constantly chattered in a high-pitched tongue” (52).

Hoch beautifully penned down the reaction of human beings while seeing the alien life form “And the crowds slowly filled by, at once horrified and fascinated by these strange creatures that looked like horses but ran up the walls of their cages like spiders. “This is certainly worth a dollar,” one man remarked, hurrying away. “I’m going home to get the wife” (53). Here human beings see the alien life form as creatures inside the cage of a zoo.

Hoch by the end of the story brings in a new perspective of how those alien creatures look at human beings. He depicts that after the spaceship lands in Kaan, the he-creature and his offspring who are returned from the tour explain their experience to the she-creature who stays on the planet Kaan itself.

In one, the she-creature was happy to see the return of her mate and offspring. She babbled a greeting in the strange tongue and hurried to embrace them. "It was a long time you were gone. Was it good?"

And the he-creature nodded. "The little one enjoyed it especially. We visited eight worlds and saw many things."

The little one ran up the wall of the cave. "On the place called Earth it was the best. The creatures there wear garments over their skins, and they walk on two legs."

"But isn't it dangerous?" asked the she-creature.

"No," her mate answered. "There are bars to protect us from them. We remain right in the ship. Next time you must come with us. It is well worth the nineteen commocs it costs."

And the little one nodded. "It was the very best Zoo ever...." (53-54)

Thus the concept of alien life forms, terraforming and colonizing are strikingly represented in the selected stories. Though the selected stories can be accepted as the outcome of extreme imagination, one should keep in his/her mind that in the present scenario the concept of space colonization is a frequently repeated idea not only by science fiction writers but also by renowned scientists. Stephen

Hawking claims that human beings must be able to find and colonize a new planet within the next hundred years or else they would face extinction. He adds "By that time we should have spread out into space, and to other stars, so a disaster on Earth would not mean the end of the human race" he also accepts that "we will not establish self-sustaining colonies in space for at least the next hundred years, so we have to be very careful in this period" (Kharpal). Thus the concept of interplanetary travel has become the need of the hour and inevitable.

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DIFFICULTIES FACED BY THE TEACHERS IN IMPARTING VALUE BASED EDUCATION: ISSUES AND CHALLENGES

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Abstract

Education system in primeval India was established on human and social values. Addressing values and imparting moral issues is recognized as a pivotal part of the teacher. Education plays a significant part in social, intellectual and political transformations of any nation in the world. Parents, communities and nongovernmental organizations expect schools and colleges to educate their learners and contribute to the society in which they live. Effective teaching involves value-based education from storytelling, displays, skits, role plays, and group dynamics and can be on any forms. Role of teacher in imparting social values is becoming challenging. Teachers' role has become highly challenging and rewarding when it comes to instill values in learners. This research paper discusses the difficulties encountered by teachers in imparting social values and the changes necessarily to be made in the educational system.

Introduction

The rudimental interest of education is to inculcate good human virtues, truth and spirituality in order to establish a righteous life in the world. It should shape a person to be dutiful, complete, and honest. The pursuit of happiness of mankind lies not in the cutting edge of technology or a sophisticatedly acquisition of worldly comforts. The primary function of education is to build character. The need of the hour is courage, rational integrity, and ethical governance. Since education is the only powerful tool for social change and individual development, it is also a mighty tool for widen personal values. Consequently every educational institution has a yeoman task to instil the values of learning and fostering through education.

Importance of value education

Values education persuades inquisitiveness, appropriate interests, attitudes, the development of values, and the potentially to replicate those

values and introspect oneself facilitates social and natural integration by concentrating on educational goal. Values education should aspire to develop the subsequent types: Scientific state of mind. Generosity, co-operation, Tolerance, Look up to the cultures of other domains.

Social values are defined as standards, which individuals and social groups employ to define personal goals and essentially shape the nature and form of social order in a collective i.e., what is acceptable and not acceptable, what ought or not to be, what is desirable or non-desirable (Kluckhohn, 1951; Tsirogianni & Gaskell, 2011).

Societal values are criteria shared by the majority of a society in an ideal sense, all of which lead them to the better society. Societal values standardize and systematize daily life. Such values are honesty, sedulity, kindness, and humility. The hindrances of social values are: sexual discrimination, teenage pregnancies and abortions, homelessness, gay rights, racism, drug abuse..etc

The inculcation of values in teaching and learning is laid on the cognitive and affective domains of Bloom's well-known taxonomy of educational objectives. The National Policy of Education (NPE), 1986, envisages the need to make education a dominant device for nurturing social and moral values in society. Programme of Action (1992) also emphasized on Value based education and made ten core elements integral part of school curriculum (Fyfe, 1993). Values are generally long-term standards or principles that are used to judge the worth of an idea or action. According to John Dewey (1948), "To value means to prize, to esteem, to appraise, to estimate" It means the act of cherishing something, holding it dear and also the act of passing judgment upon the nature and amounts of values as compared with something else".

Teaching morality and building students moral are two dissimilar aspects. A teacher who can train in morality concept and theory to enhance student morale requires determination and dedication. Students who top grades or accomplished results in moral education do not necessarily have high morals. A systematic way in which they can guide the evaluation to higher grades than other subjects (Cauldron & Araiemola, 2015). In Penang, most schools evaluate students' moral knowledge through their characteristic features, but focus less on observing student morale action.

Impassiveness

Another challenge faced by teachers is insensitivity. Students are disinterested to acquire value education and its importance in their individual lives (Oladipo, 2009). These moral values are taught in school, but they seldom aware of its application in their day to

day life. And it is noticed that the teacher consistently employs the same strategy to teach morality concept. Obviously any student feels boredom with the topic or value descriptions. The methodology of teaching is outdated and approach does not promote interest in student value based learning. In addition to the above next is lack of rationality which means meaning full teaching resources (Okeke & Okoe, 2016). Students of the z generation are accustomed of electronic gadgets usage from dawn till dusk. Meanwhile the contents of value education are almost outdated. However, most of schools and colleges are far below in e-technology.

Over Expectation

Parent and society anticipate too much from the teaching fraternity. This apparently pushes the teachers' who teach value education play multiple roles apart from their regular roles and mentoring the students. The societies always believe teachers with high morals and constantly act Good at school or colleges and in personal life. A very high expectation makes teachers especially moral teachers in constant stress. Also, when it is noted that the teachers themselves fail to practice what they teach. For example, teachers expect desired behaviour. But they do not practice that behaviour themselves (Velea & Farca, 2013).

Divergence of values

Teachers encounter a difficulty in evaluating the imparting values of institution and Home. A student who is termed outstanding in institution behaves eccentric at home. Velea & Farca, 2013). For example, a teacher teaches moral values of dressing attire, gender equality regardless of background differs from parents who abide to religious norms. Society is caught in the wheels of casteism and classism due to

the negative examples propound by the family and society in the students locality. Students are confused on which to abide comparing the values of teachers and parents.

Solution for the anarchy

There are several ways to formulate value education more actual.

1. Morality must be reinforced to direct scientific and technological progress for the development of mankind.
2. There is a necessity to ascertain universal values to unite people with the general decline of traditional values.
3. Teachers have a herculean task to imbibe social values to students' teachers knowingly and at times unknowingly.
4. Students' may encounter complex decision-making situations regarding values. It can be redressed by counselling to illuminate right decisions.
5. The alarming increase in juvenile delinquency is a crisis for growing young people. Values education with social values is highly necessary during the situations.

Conclusion

Teaching is a noble profession where teachers must equip responsibility and play a significant role in the upliftment of student morale. They serve as role models, Mentors, moderators, advisors, communicators between students and parents at educational institutions. Teachers who do not teach value based education should also talk to students on values of life openly and secretly. The moral development of students' and inculcation of social values lays in the hands of teachers', parents' and society. Each group must cooperate in the development of

students be it institution, home or community. This research paper throws light on the roles and a challenge in student support. Education is a life-long learning for Happiness, upliftment of society, gender sensitization. Teaching profession is dedicated with moral responsibility.

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EXPLORING MULTICULTURAL ASPECTS IN KIRAN DESAI'S *INHERITANCE OF LOSS*

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Indian English Literature is the works of Indian writers writing in English. It developed during a time when the country was looking forward to creating its own identity in English writings. Indian English Literature pertains that the body of the work should be from Indian writers. The Indian English Literature precisely to its gradual Evolution in the summers of 1608 when Emperor Jahangir, in the court of the Mughals. He welcomed Captain William Hawkins, commander of British Naval Expedition Hector, in a gallant manner. India was under the control of the British. But still the Indians adopted the English language for communicating, understanding, education and literary expression. Kashiprasad Ghosh is considered the first Indian poet in English. This novel is about a young Indian who abandons a post office job and begins living in a Guava tree, where he makes Oracular pronouncements to the locals. Desai lived a peripatetic life. That took her from New York to Mexico and India while working on what would become her second novel. After eight years of work, she published a novel called the *Inheritance of Loss*. She got the Booker Prize for the *Inheritance of Loss* novel in 2007. Kiran Desai became the youngest female writer to win the award.

The story is all about the lives of Sai and Biju and the happenings around them. Biju is an Indian resident of the United States. He lives in

The United States illegally. He's the son of a cook who works for Sai's grandfather. Sai lived in the mountainous Kalimpong with her grandfather Jemubhai Patel, the cook, and a dog named Mutt. Her mother was a Gujarati and her father was an orphan himself. Throughout the novel the author Kiran Desai alternatively writes both from Sai's and Biju's points of view.

Biju is an alien residing in the United States. He keeps jumping from one job to the other, trying to make a new life for himself. His life contrasts with that of Sai's life. The novel gives an idea about the internal conflicts that existed between the Indians. It also speaks of the conflicts between the past and the present. The author writes of rejection and the opportunities to make money in America, and low living standards in India. Through detailed portrayal of Sai's grandfather, Desai comments upon leading Indians who were considered too anglicised and forgetful of traditional ways of Indian life.

The major theme running throughout *The Inheritance of Loss* is closely related to Colonialism and the effects of post-colonialism: the loss of identity and the way it travels through generations as a sense of loss. Few characters like the judge show their hatred towards those who follow the Indian way of life, while few others are angered by anglicised Indians who have forgotten their traditions.

On the way to the cook's house they passed a well maintained patch, where a saucer of milk and a pile of sweets had been kept. The author Kiran Desai writes that the cook had defecated behind the house instead of his usual place; far end of the garden. This tells us how lowly life the servants lived. According to the author this act angered two snakes living there, they were a couple. The cook flatters saying that his body swelled to ten times his size, but he wasn't bitten by the snake. So he went to the temple and was told to ask forgiveness from the snakes. And so the cook cleaned the area with cow dung and did Pooja, immediately his swelling went down.

Wherever Jemubhai tracks down disdain and contempt by practically every one of the people. He develops outsider to himself than to others around him. He fails to remember how to chuckle, clears the composed test can't intrigue Viva voce in view of his Indian race. His analysts laugh at his unconventional local emphasize and elocution. 42 are chosen for the ICS. New rundown Indianize the assistance, Jemubhai tracks down his name at the very lower part of the page. He runs home with arms collapsed, gets quickly into bed, furthermore, douses his cushion with his sobbing. He lies there sobbing for three days and three evenings. Jemubhai sobs since he can intrigue one just through his pen and not through his face and voice for it becomes outrageous to the Europeans. In a pilgrim setting a man from the colonized country can possess a position and laid out himself exclusively by being identity less and voiceless. He can't change the picture of the Oriental nation that figures in the brain of the Europeans.

His novel is a compound of the biographies of the primary characters and continuously

uncovers their lives, as well as the climate in which they grew up and which molded them. In spite of the fact that every one of the characters are not from one unassuming community in the mountains their accounts spread similarity to England and the USA. The time scale is additionally very. Wide as the narratives reach from early 20th to the late 20th century, when a large portion of the story happens. The clever shows the existence of the Primary characters as well as the improvement of the locale with developing social unrest of Nepali Patriots who are a huge diaspora living in the district, and the effect of such changes on the occupants of the district. The start of the novel presents a resigned judge who lives with his granddaughter and his cook. The appointed authority is an elderly person who was a young splendid man shipped off England to turn into an appointed authority to serve the British government. In any case, the English society of early 20th century was not ready to experience unfamiliar culture and young Jemubhai Patel needed to confront a way of behaving which meaningfully affected his confidence.

The Western experience assisted Biju with understanding where he should be, assisted him with finding his social character and it likewise made him scrutinize a few generalizations, frequently associated with Race or identity. Gyan, Sai's guide, addresses somebody who is searching for his own way of life as he feels that he is being hindered on account of his Nepali ethnicity. At the point when he criticised the patriot development he at first appears to track down his spot in the general public, yet he later begins to scrutinize the rightness of his choice. His relationship with Sai addresses the Contentment among classes and identities; when their relationship experiences issues these

Distinctions are surfacing and by phrasing the generalizations, they really have the issues and contrasts between their classes and ethnicities. Two sisters Noni and Lola are Delegates of a well off higher class which is strongly impacted by English culture.

They act contemptuously towards individuals who are, as they would see it, of a lower class. Lola's little girl, Pixie, works in Britain for the BBC and the two sisters think about everything Non British as an indication of upper class so they cook English food, wear Imprints and Spencer Clothing and read English writing, which was during the provincial times frame considered as a Scholarly group even in the states. Notwithstanding, their garish lavishness marks them as an Obvious objective during the Nepali mobs nearby. Father Goods is a Swiss minister who came to Kalimpong after Indian Freedom on a teacher work however remained nearby for quite a long time. He, then again, is a delegate of an individual from western culture who acknowledged the Eastern culture and despite the fact that he carried a few Western impacts into the Area, he acclimatized with the nearby individuals. He needs to leave India during the mobs as his visas are lapsed and encounters the sensation of uprooting when he needs to return to his Country. Curiously, the book doesn't portray a conventional Indian way of life as every character depicted in the novel are in some way or the other other impacted by the postcolonial fallout.

This supports the view that the creator's point was not to portray the way of life of individuals in a Remote piece of India with their customary culture, yet rather to show the connection between East and West as well as the truth of migrants. Then again, Kiran Desai is the Result of multiculturalism and post-

expansionism, a worker, very much read, very much reproduced, whose rootlessness itself has turned into a sort of haven. She goes in the midst of three geological areas acquiring various societies from her connection with India Britain and US which gives her abroad view on the thoughts of exile, disengagement and removal.

It was her own legacy and exclusion that has accompanied globalization, of which she Talks in her novel, IL. In the advanced world, we have moved from a separated, slow developing Economy to one that is becoming quicker and starting to coordinate with the worldwide economy. The progress started with advancement yet it stays inadequate. Progression has Helped, just a negligible portion of India, the coordinated economy and metropolitan Indians. It still doesn't seem to arrive at the biggest piece of our nation so the provincial Indians can likewise live with respect and Opportunity. Thus, this is the explanation to why Kiran Desai moved towards country region and attempted to give us an impression how these individuals actually battle to meet even their essential necessities as when Sai considers Penna Lal, a couple of garments loomed over a string, a solitary disposable cutter . A wrecked Watch that would be too expensive to even consider retouching, yet was still excessively valuable to discard.

In the entire book the aspect of multiculturalism is portrayed. The author has written the novel from different points of view. She writes from Biju's point of view to show the life in the west, and from Sai's point of view to show life, in India during the 1986. The author focus on many westernized Indians such as Jemubhai, Sai, the Cook, Noni and Lola. After the British rule the Indians associated with the

English made the western culture penetrate their lives, and the traditional Indians show their hatred towards people leading their lives in western culture. The bad treatment of Indians is clearly shown through Jemubhai's life in England. But still Jemubhai shows his adoration towards the western culture, as he adapts to the western way of living after finishing his education in Cambridge University, England. But he hates the traditional Indian way of life and he proves this fact by showing his hatred towards the Poems of Tagore. He condemns his wife, Nimi for welcoming Nehru at the railway as she was a member of that Nehru welcoming committee.

Through Biju, the Writer Kiran Desai gives a disapproving situation of the Indians living in America. He is an illegal immigrant and he suffers a lot in America. He jumps from one job to another, but everywhere he faces discrimination by colour. In the end he returns to India without the expected amount of money, in fact penniless. Sai is another character who is living along with the judge. Her life shows the boredom she undergoes and the struggles as

well as the things the women of that time underwent. The writer Kiran Desai portrays life in India and in the west during 1986, through her characters in this novel "*The inheritance of loss*." The novel also says about the Gorkhal and movement that started in 1986. From the American society, the writer through her character Biju shows how the Indians are being ignored and illtreated. In one case Biju fears going casually to work as the police might stop and ask him numerous questions, just because of his skin tone.

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FROM THE OTHER SIDE IN ANAND NEELAKANTAN'S SELECT NOVELS

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Abstract

Every Hero requires a Villain but no Villain needs a Hero. The perspective of every individual is varied and noteworthy. In any literary work, be it a novel or poem, a ode or an epic, the entire story of the hero or protagonist of the work is based upon the villain and his singular goal is to defeat the villain where as the villain moves on in his life massacring anyone and anything that stands in his way. This all leads up to the eventual confrontation with the hero who wishes to annihilate everything that the villain has ever sought to build or achieve. That brings us to the question, 'Why is the losing side always the then currently reigning monarchy?'

This Paper seeks to adopt a different way of seeing the story from the villain's point of view or rather from the other side. Why are they the villains and losers? Were they as bad as we portray them to be or are they just victims of time and vicious propaganda designed to damage their name? As Krishna quoted in the novel, "Once you win, everything will be considered fair" (Rise of Kali 432). Is this the Dharma we learnt? This Paper focuses on the other side of the story by applying a moralistic approach of criticism to the novels "Ajaya, Epic of the Kaurava Clan" and "Rise of Kali, Duryodhana's Mahabharata". The consequent book series by the famous Indian author, Anand Neelakantan.

From the Other Side in Anand Neelakantan's Select Novels

Literature is a spiralling, never stopping maelstrom of activity and emotions with an unimaginable fan base and a constantly upgrading and changing system of writers and critics appearing and disappearing repeatedly and with little to no change appearing. However there have been instances of a writer emerging out of nowhere and changing the existing order of things and society. It happened during the Elizabethan era that a previously unknown writer, dramatist, poet by the name of William Shakespeare emerged and reworked the system

in a way that English literature was never the same after that. Shakespeare managed to change the interest of the English Literary world from the epics and poetry to drama and even though he wrote sonnets, he is remembered more for his thirty seven plays.

English epics were predominately in verse and full of religious teaching with God as the Supreme Being and the losing side aligned with the devil and his cohorts. However Milton's *Paradise Lost* was a refreshing change in the traditional narrative as Milton's Satan was a character who raged against what he perceived as God's overt disregard towards him and all

the other angels. His anger towards the idea of a newer yet weaker version of them being regarded as a much more valuable property and whereas their talents and powers aside, they are treated much like slaves.

In India, the fascination with the villain is very much deeply rooted in our culture and heritage. While Shakespeare brought in the idea of two polar opposite characters who possessed virtuous values as well as a fire burning within to conquer a woman or the throne called tragic heroes in English, this concept was already well established in Indian Literature long before. The creative writers of today made sure to worship the villains who tackle the strategy of the hero who is shown to be forewarned and prepared for the villain's attack. The victors have painted a rather gory picture of the losing side supposedly so that they would be justified for their own brutality. In this Paper, the idea is to apply the moralistic approach of criticism to the losing side's story and attempt to find why the losing side is called the Villains and the winning side is called the heroes when nothing distinguishes one from the other.

Literature is full of villains and heroes with one incapable of existing without the other. Every hero needs a villain to outshine in conquering a throne or in marrying a princess. As new writers emerged and the dynamics of writing changed, the perspectives of the audience changed. New heroes were idealised; the villains were turned heroes through the writings of the new age writers. Suddenly the villains started to possess a certain strength of character and were much better than the average man. They were characters who were pushed under some difficult and confusing circumstances from good to evil. To quote Duryodhana from Rise of Kali "You kill

whoever you please and claim your victim is evil. Is that Dharma? (Rise of Kali 267)". It is not justification but rather the simple yet brutal truth. *The Mahabharata* narrates the tale of Karna who fought against the Pandavas, his brothers for the sake of his friend, Duryodhana and became a martyr for his friend's welfare. Karna displays tendencies of being generous, kind, compassionate and utterly loyal to his ally. Even with this man on his side, Duryodhana was part of the losing side and his death came by the hands of the other side's greatest warrior. It was not a matter of being the good guy or the bad guy but simply a presentation of who was more virtuous than the other.

Duryodhana, the eldest son of the king of Hastinapura, Dhritarashtra and his loyal and devoted wife Gandhari, was the crown prince of Hastinapura and the bosom friend of Karna. He is the main antagonist in the Indian epic *the Mahabharata* and described by Balaraman as lightning made flesh. Rash, impatient, arrogant and egocentric are the words used to describe the eldest scion of the Kuru clan who is not interested in sharing his birthrights with his cousin's, the Pandavas. In his own words he describes them not as sons of his paternal uncle but the sons of his uncle's wife and refers to them not as Pandavas but rather as Kaunteya which means sons of Kunti as opposed to their title of Pandavas which means sons of Pandu and that he accused them of being bastards and that his claim to the throne was the only legitimate one and he was the rightful heir.

He vehemently claims that he is better ruler than they could ever be and there are chapters in the oldest known versions of the text which speak of his generosity, fine courtly manners and the love the people have for him. In fact

these reasons are quoted as why nearly every warrior of caliber fought in the war on his side.

There are several indications of his generosity such as when he elevated a commoner to the post of King of Anga and his hatred for the system that is discriminatory shown when he repeatedly rejects the idea of Karma being the reason for his high birth rather than the accident of fate. The most interesting and striking thing about the Kaurava Scion is his close friendship with Dharmaveera Karna. Duryodhana is said to have been closer to Karna than all his one hundred brothers and is said to have been inconsolable when his friend died. His bond with Karna has been accused by many critics of being materialistic and as opportunistic. However it is likely just another attempt to malign the character of a dead man who no longer can justify his actions or attempt to defend his character leaving it up to the few who wish to know the complete truth for no man is completely good or completely evil but rather a mixture of both. Duryodhana is one of the most complex characters in the *Mahabharata* whose character exhibits the most traits of humanity and is wrapped in mystery. He is an enigma in a way that he is the most hated villain in the Indian Mythology and yet displays the most concern for the abolishment of caste which denies the less fortunate to display their talents and that he is forthright and a proud member of the Kshatriya caste. Tales of the Kaurava Scion speak mostly of his evil nature or his attempts to kill the Pandavas repeatedly.

However *Anand Neelakantan's Ajaya Roll of the Dice* attempts to look at the story from the Kaurava prince point of view and the readers are presented a rather conflicting image of a young boy who grows into a misunderstood

man attempting to change the existing world order by changing the situation of the downtrodden and weak. He is portrayed as a mortal facing the backlash of resisting the men in power. He claims that he is no avatar but rather a simple man who wants all men to be equal and can't understand why some are better and some are not? Most critics consider his friend as ethical, generous and wise whereas Duryodhana is considered as the most loathsome of men with all the traditional aspects of the villain attributed to him such as greed, ambition and a general disregard for all things supposedly holy. Duryodhana is the most hated villain in Indian mythology with even Ravana the ten headed Lord of Lanka being a distinct and sometimes noble second to the Kaurava scion and Kuru Heir.

Duryodhana for all his faults was one of the few warriors who followed the ethics of the Kshatriya clan along with Karna and Bhishma. None greater than his legendary duel with Bhima where he refused to hit the Pandava warrior below his belt with the mace even though Bhima had hit him on his thigh. The Kuru prince remains the only villain or mythological character to have spoken against caste discrimination long before caste was even mentioned as a barrier to people achieving success in their lives.

Several critics have accused the Kaurava prince of being an opportunist in his way of helping the Sutaputra Warrior. Karna in his selfish way to possess the Throne of Hastinapura but what critics refuse to acknowledge is that Duryodhana was the eldest son of the eldest king. Hence placing him as the heir apparent of the throne and his ire at the Pandava is based on the fact that they challenge his right to his throne and are not even worthy

of his birthright. His every action is based on his obsession not with the Pandava brothers but with a desire to prove to the people of his country that he is worthy of leading them to glory. It is summarised in Kavitha Kane's *Karna's Wife* when Karna mournfully states that the outcome of the war is already decided and only Duryodhana is not aware of it. In Anand Neelakantan's second novel *Rise of Kali Duryodhana's Mahabharata*, Karna acknowledges that, "Such ruthless enemies would not fight fairly. And that his friend would lose, but he would ensure that it was a glorious defeat far better than a shame filled victory". (Rise of Kali 327)

It is rather ironic that nearly every pious character in that epic slaughtered their enemies while the only character, the Kaurava clan killed in the same manner was Abhimanyu who chose to die rather than surrender and who suffered the same death that he had inflicted mercilessly upon his own cousin the previous day. The one thing that all texts accept is that he was the only warrior slain by unethical means by the Kaurava camp whereas every warrior in their camp was slain by unfair means by the virtuous Pandava Warriors.

Duryodhana himself was struck below the waist and had his thighs broken by Bhima in what can be described as an attack of a crowd seeking the easy way out against a more formidable warrior. The Pandavas for all their supposed virtues were much more cunning and devious in their war tactics than the supposedly evil Kauravas who struggled despite having the greatest warriors of the era such as Bhishma, Dronacharya and Karna also meant that barring Duryodhana everyone went into the war knowing well the outcome would be the

annihilation of the AJJAYA Kaurava clan (AJJAYA means unconquerable).

The Kaurava clan is also famous in the fact that they were the only family in all of literature to be annihilated entirely with no survivors at all including their heir Prince Lakshmana Kumara was slain while unarmed and yet mythology and legends remember the warrior who killed him as the more virtuous warrior and we revere him. To quote Krishna, "Where there is Dharma, there is victory to the Pandava warrior. Arjuna replies that the same can be applied to Duryodhana who is following his Dharma and protecting his Birthright". (Rise of Kali 345)

Shouldn't a god be better than the ones he is supposed to guide? And yet we find a rather loose sense of morality in the Virtuous Pandava brothers who share a common wife but however have the fidelity of a rabid dog having numerous other wife's and their mentor and war counselor Krishna who sixteen thousand and eight wives and yet the Kuru prince who had one wife was consider the epitome of adharma. The irony is lost in the depths of time and literature and will probably never be acknowledged as civilization as it is built on these small mistakes that gods make their approach to achieve immortality in all but life as we reverse the victors as our heroes even though their actions were despicable they still won and at the end of the end that is what counts.

Karna, the Sutaputra king of Anga was the most fearsome and talented warrior who fought in the Kauravas side as well as the most gifted. He was the only warrior capable of beating both the Pandava brothers of Bhima and Arjuna whom he defeated repeatedly until his death by trickery at the hands of the latter. The son of

Kunti Devi and the sun God Surya Karna was tossed away at birth by Lady Kunti who was unwed at that time and who feared the loss of her reputation. He was raised as Radheya by a charioteer Athiratha and his wife Radha who raised him as their own son. Until he started to learn archery at a very young age at which his father took him to the Raja guru of the Kuru princes Drona who refused to teach him what he deemed as the Skills of a Kshatriya. Spurred on by that slight he emerged as the greatest archer of his age ahead of stalwarts such as Drona, Bhishma, and warriors of his age such as Arjuna and Ashwatmana. He was a master archer who possessed all the positive traits of the Pandavas and none of their vices. His loyalty to Prince Duryodhana was matched only by his devotion to the sun God Surya to whom he was completely devoted. He considered his loyalty to his friend absolute and trusted them above all others. This devotion would eventually lead to his death in the fields of Kurukshetra.

His friendship with Duryodhana the Kaurava scion and Kuru heir is considered the greatest level of comradeship with the two bosom friends devoted to each other. Karna was the first choice for the leader of the Kaurava armies and eventually became the General of the Kaurava armies on the fifteenth day of the war. Karna attained a reputation for generosity and benevolence which far surpassed that of the Kuru princes and was indeed compared to a god in the way that he granted anyone anything that they wanted from him. Even if it meant his own death as he gave his celestial armour and earrings when the king of the gods asked for it and also agreed to spare all but one of his own brothers in the war hence paving the way for the Kauravas defeat and eventual annihilation.

Karna was one of the few warriors who didn't fight the war from the first day onwards and only started to fight on the eleventh day after the fall of the grand regent Bhishma who was severely injured at the hands of Arjuna and was fighting his inevitable death off. Karna is considered one of the classical examples of a tragic hero alongside Hector of Troy as they both went to war knowing well that their death was inevitable and that they could do nothing about it. There are eerie similarities in that they both were the greatest warrior of their respective army and their sides only hoped against the other side's best warrior. Warriors who both had names starting in A be it Arjuna and Achilles who were destined to surpass their Fathers. Similarly both Karna and Hector were by birth the eldest sons of their biological parents but not appreciated or loved as their younger brothers were. Karna the eldest if unknown brother of the Pandavas went to war against his brothers knowing full well that his death awaited him as the promises extracted from him alongside his armour had left him defenceless and as dangerous as a lamb tied up for slaughter.

Karna was forbidden by Bhishma the grandsire of the Pandavas and Kauravas from fighting the war as long as the latter was alive and hence spent the first ten days of the war on the sidelines praying and waiting for a chance to enter the fray. A chance which he was given late on the tenth day after the fall of the patriarch however his devastating talents was kept in check by promises extracted by Kunti who pleaded with him for his brothers life's and eventually convinced him to spare all but Arjuna, the only warrior capable of defeating him in combat.

However even Arjuna struggled against the formidable warrior who effortlessly fought him to a standstill and forced the Pandava warrior to retreat repeatedly until his death when Arjuna broke all ethics of warfare and conduct and shot at an unarmed man. Karna until that point had met and defeated almost all the Pandava warriors and their allies repeatedly with a nonchalance bordering on disdain. It would not be wrong to say that of the three legendary warriors who fought as the commander in chief of the Kaurava forces. It was Karna on whom Duryodhana hung most of his hopes and aspirations on and was the Trump card that the Kaurava scion considered his one true hope against the Pandavas and believed would end his cousins permanently.

The loyalty and love Karna possessed for his friend was matched by Duryodhana devotion and love for him as the two were inseparable friends ever since the time they saw each other during the graduation ceremony of the Prince of Hastinapura and Karna managed to surpass his arch rival in archery. While most critics consider their friendship as opportunistic and benefitting Duryodhana more it stands to reason that Karna was made the King of Anga and conferred the title of Angaraj by Duryodhana and given more respect and honour than the warrior had received in his entire life. Duryodhana is however said to have been so close to Karna that he who had not cried when his hundred brothers had been slaughtered broke into tears and was inconsolable and decided to fight and die rather than surrender.

Karna is famous for being a loyal friend and a generous friend that few if any remember that he was the heir apparent to Hastinapur by a technicality as the eldest of the Pandava brothers and hence older to even Duryodhana

and Yudhishtira by several years as the eldest son of Kunti and hence before the war started Krishna and Kunti both went and attempted to sway the proud warrior to their side to which his reply was "I have my duty to the man who saw me as a friend and respects me more than I respect myself and I will not betray him" (Rise of Kali 267). And yet even the purity of their friendship could not survive the ideal that is the 'right of the victors'.

The idea of tragic heroes has probably existed for as long as the idea of story-telling itself as every hero requires a villain while the villain is rarely in need of anybody or anything. It is a fact that evil never seems to prevail over good despite its supposed powers and caliber and the losing side has been branded as the bad side since time immemorial. If that is the case! Is winning the ultimate aim? Is a holy war a war fought without ethics, morals and honour? And is it really worthy of such a title? People preach about humanity and fighting for a just cause. But is it really a just cause? Tragic heroes have several flaws but they were always what they claimed to be and not a figment of imagination or rather a supposedly virtuous person. They were human and never an incarnation of evil or a Devil in Human skin as Mythology would portray them to be.

The villain seems to be the one holding all the aces right up to his death but are they really the bad guys. Is not fighting an opponent fairly the least these Heroes, these Avatars of Gods could do? But arguing for a dead warrior is not the answer. The answer lies in learning the lesson that they taught and wondering whether that lesson is 'It is not enough if you are virtuous, you also have to be cunning enough that your horrors are seen as benevolence'. To

recognize that "winning is the ultimate aim and that only the end result matters'.

Everything is up for sale when a war is fought such as loyalty, friendship, honour and the idea of a good man with a spotless reputation as opposed to a evil man with a stained reputation the only price is to win and in such a way that the losers side will forever be considered as the greatest villains of that era. It is a trait that the losing side struggles with as they are obsessed with following all the rules of conduct and their ethics and when an honourable side inevitably loses as their way of fighting subjugates them to a defeat as you can only defeat a crooked man through crooked means and in the end. It is not the villain we are taught to hate but what they stand for and their ideas of freedom we are taught to despise the idea of honour, equality and to justify that victory at all and any cost is absolute victory

and that is why the later telling of these epics were devoted to the idea of a hero Vs villain as opposed to the idea of a war between two Opposing ideas and viewpoints as no one wishes to be associated even by default to the loser and with this the paper concludes that it is not enough for a human being to be good alone but also to be cunning to be triumphant.

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DEVELOPMENT WITHOUT DEPLETION: AN OVERVIEW OF ENVIRONMENTAL SUSTAINABILITY

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“Instead of controlling the environment for the benefit of the population, perhaps we should control the population to ensure the survival of our environment”

-David Attenborough

The United Nations defined environmental sustainability as development that meets the needs of the present without compromising the ability of future generations to meet their own needs. It assumes that resources are finite, and so should be used conservatively and carefully to ensure that there is enough for future generations, without decreasing present quality of life. A sustainable society must be socially responsible, focusing on environmental protection and dynamic equilibrium in human and natural systems.

For renewable resources like crops or timber, the rate of harvest shouldn't exceed the rate of regeneration. This is known as “sustainable yield.” For non-renewable resources like fossil fuels, the rate of depletion shouldn't exceed the rate of development of renewable alternatives like solar or wind power. For pollution, the rates of waste generation shouldn't exceed the capacity of the environment to assimilate that waste. This is known as “sustainable waste disposal.”

In short, environmental sustainability states that the rates of renewable resource harvest, non-renewable resource depletion, and pollution

assimilation can be naturally maintained indefinitely.

If harmful processes are maintained with no change, it is likely that we will run out of fossil fuels, huge numbers of animal species will become extinct, and the atmosphere will be irreparably damaged. Clean air and nontoxic atmospheric conditions, growth of resources that can be relied upon, and water quality and cleanliness, are all benefits of sustainability. With unchecked resource depletion, we risk a global food crisis, energy crisis, and an increase in greenhouse gas emissions that will lead to a global warming crisis. On the other hand, with too many restrictions on the use of natural resources, we risk slowing technological and economic advancement.

Trees provide lumber, food sources and oxygen, and they support various ecosystems in addition to humans. The water cycle would fall to disruption without them, causing extremes like droughts and massive flooding. And yet forests have declined by 32% since the rise of the industrial era, with 15 billion cut down every year. Deforestation also accounts for 13% of global fossil fuel emissions. The ocean also makes our survival possible by regulating weather patterns and producing more than 50% of our planet's oxygen. But it has become increasingly polluted with plastic, oil and

toxins, killing off the marine life keeping the world afloat.

Water covers 71% of the Earth's surface. Of this, 97.5% is the salty water of the oceans and only 2.5% freshwater, most of which is locked up in the Antarctic ice sheet. The remaining freshwater is found in lakes, rivers, wetlands, the soil, aquifers and atmosphere. Awareness of the global importance of preserving water for ecosystem services has only recently emerged as, during the 20th century, more than half the world's wetlands have been lost along with their valuable environmental services. Increasing urbanization pollutes clean water supplies and much of the world still does not have access to clean, safe water. Greater emphasis is now being placed on the improved management of blue (harvestable) and green (soil water available for plant use) water, and this applies at all scales of water management.

Ecologists and eco-conservationists constantly advise us to use water wisely. They mainly tell us to utilize only surface water like ponds, lakes, natural wells, rivers and avoid underground sources of water as much as possible. The reason for this is that the current generation uses 90 percent of water from man-made borewells and because of this, underground aquifers are drying up at an alarming rate. Surface waters can be replenished over time through periodic rainfall but underground sources of freshwater cannot be replaced easily. If the current situation continues, there would not be any alternate sources of water for our future generations to use in case of emergencies and so it is our responsibility to conserve groundwater at all costs.

The above-mentioned problems are only a handful compared to the destructive power

mother nature would unleash upon us if we do not respect her. We might be the last generation to survive if we do not plan accordingly to conserve natural resources for us and for our children. This is the reason why environmental sustainability is *the need of the era*.

In 2018, the EU Commission released six key transformations to be made. If properly implemented, these steps will allow better sustainability to be achieved by the current goal of 2050.

1. Sustainable development is a societal challenge, not simply an environmental one - improvements of education and healthcare are therefore required to achieve higher income and better environmental decisions.
2. Responsible consumption and production, and the importance of doing more with fewer resources, are important to adopt a circular economy and reduce demand.
3. Decarbonisation of the energy industry, through clean energy resources and renewable processes, will be necessary to provide clean and affordable energy for all.
4. There should be food and clean water for all while protecting the biosphere and the oceans, which will require efficient and sustainable food systems, achievable through the increasing of agricultural productivity and reduction of meat consumption.
5. Smart cities: Settlement patterns should be transformed for the good of the population and the environment, which may be done through 'smart' infrastructure and internet connectivity.
6. A digital revolution in science, technology, and innovation would be required to support sustainable development, as it is hoped that the world will use the development of

Information Technology to facilitate sustainability.

Here are some easy ways one can follow to practice sustainability in everyday life:

- Cut down on red meat; it's a huge driver of food air miles and methane emissions.
- Switch to a green energy utility company - resources like wind, solar power, and geothermal energy are all infinite sources and will not deplete. Switching to a green energy company is one of the simplest and most effective ways to make a difference.
- Cook and bake your own meals and snacks, rather than relying on food in plastic and non-recyclable packaging. Cooking in batches is another great way to use less energy and reduce waste.
- Ditch the bottled water and drink from the tap. Plastic bottles take about 450 years to decompose, so consider if it's worth it for the sake of one drink. Instead, opt for a reusable water bottle or a water filter jug for your refrigerator.
- Rely less on your car and walk or cycle where possible.
- Replace incandescent light bulbs with more energy-efficient light bulbs.
- Eat locally- this supports food products with low air miles. In other words, try to eat foods that haven't traveled far to make it onto your plate.
- Resell, repurpose, or donate unwanted items. Repurposing may mean using old clothes or bed sheets for cleaning rags or reusing glass jars to store dry foods.
- Replace saran wrap (plastic wrap) with reusable beeswax eco-wraps.
- Say no to the plastic straw with your iced coffee- bring your own instead!
- If you wear make-up, switch to washable, reusable make-up wipes, and plastic-free cosmetics.
- Reduce your consumption of single-use plastic materials like water bottles, grocery bags, coffee cups, and produce wrapping. You can replace these single-use items with tote bags, water flasks, reusable coffee cups, and plastic-free fruit and vegetables.
- Switch out paper towels for reusable dishcloths.
- Instead of buying expensive, heavily-packaged body scrubs, make one using coffee grounds, sugar, and a little coconut oil.
- Buy a bamboo toothbrush or an electric toothbrush instead of using plastic ones.

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ECOJUSTICE: POLITICS OF PLACE AND RACE IN MILDRED TAYLOR'S *SONG OF THE TREES* AND *THE WELL*

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Abstract

Environmental justice or Ecojustice is a concept which emerged in early 1980's in United States. It refers to the fair treatment of nature and humans irrespective of race, colour or status/class and the justice here refers that all people in the society must get equal access to a healthy environment regardless of their colour or status. Mildred Taylor, an African-American writer has dealt with the destruction of nature and racism faced by African Americans. Song of the Trees justifies how trees and land are so worthy to be preserved and how the Logan family faces the brunt of racism in their own land. This paper focuses on how environmental Justice is linked with social justice and sustainable living for the African American community.

Keywords: *fair treatment, ecoracism, racism, justice, equal, healthy environment, African American, Sustainable living*

Ecocriticism as a literary tool creates awareness regarding environmental problems and studies the representation of nature in literary texts. Prof. Suresh Frederick opines on the role of ecocritic as "it is imperative on the part of the ecocritic to warn the human beings of impending danger and solve it with the help of literature" Environmental Justice is a social movement which originated in the United States of America in the 1980's, where it focuses on the fair treatment in distributing the environmental profits and effects. Joni Adamson, Mei Mei Evans and Rachel Stein opines.

Environmental Justice initiatives specifically attempt to redress the disproportionate

incidence of environmental contamination in communities of the poor and/or communities of colour, to secure for those affected the right to live unthreatened by the risks posed by environmental degradation and contamination, and to afford equal access to natural resources that sustain life and culture.(Glottfelty 37)

It is an interdisciplinary discipline which deals with law, philosophy, justice and implementations of environmental theories, development models, sustainable practices, politics and society. It is a movement that stresses on equal access to a safe environment for all. Altogether Environmental Justice stresses on the fair treatment given to humans regardless of race, colour or class in the society where we live, learn and work.

Mildred Taylor is an African-American writer born in Jackson, Mississippi. Her father wanted to avoid the brunt of racism, segregation and low opportunities due to colour and she was told how in many situations black folks suffered. She has portrayed the struggles of black people because of racism in her works. Even the author has undergone difficulties due to racism in her real life which is represented in the stories. Mildred Taylor has won many awards like Coretta Scott King award for her three books, even Interracial books award and won Newberry medal for her works. Some of her notable works are *Song of the Trees*(1975), *Roll of Thunder Hear my Cry*(1976), *The Well*(1995) and *The Land*(2001).

Racism in America developed during colonial rule. The white people enjoyed certain privileges like the right to vote; they were allowed to migrate from one place to another for education and acquiring of land; these privileges were not allowed to those people of other races or minorities. Even in the 1960's and 70s black Americans were fighting for their fundamental rights which they were deprived of even after the abolishment of slavery. Civil rights movement in the US fought for freedom of African-Americans without any discrimination and voiced against the oppression of African-American community by the white society. Some of the notable figures of the Civil Rights movement are Martin Luther, Maya Angelou and Langston Hughes.

The Song of the Trees by Mildred Taylor was published in 1975 as a series of books and also notably her first book. It deals with the history of their family(Logan's family) and it clearly focuses on how they struggle to get back their own land and finally understand that their trees are more valuable than any other wealth.

The Well deals with David Logan's family where they are ready to share their water with both the black and white community, but they are still discriminated by white people.

The Song of the Trees is about the Logan family. The story begins as Cassie wakes up and moves to the kitchen and later it is revealed that their papa David went to Louisiana and her mother doesn't want any of her children to be hungry. There were silly fights among siblings and they moved to collect some eggs, blackberries and to milk the cows as it was the work given to Christopher- John. They went through the forest where Cassie was saying that the trees were singing while others said it was just the sound of the wind. And the children played hide and seek, where they found the white men, Anderson and Tom. They had even marked the mark of X on trees which had to be cut and were moving to Logan's family to get it done, but the children wanted the trees to be saved, so they hurried home. Anderson and Tom were already at home and they were bribing the family with sixty-five dollars and finally they accepted having no other way. Stacey now moves to call David. Daughter and mother feel sorry for the trees which was cut down and finally when Little man entered he was caught by lumbermen proceeding when Anderson was about to hurt them, there entered David with black box where he had a button to destroy the forest and everyone if they don't move out of their place and it ended as they all went empty handed and trees were so silent and did not give any answer and the remaining trees standing lonely. "Will you ever sing again?" (ST 48).

The children enjoy the refreshing nature around them in the morning and the descriptions are splendid as they come forth; the earth was covered with fog, so sun chased it away and also

a short mention that the trees welcomed them with a song and this shows their joy when they feel nature in the forest when they go to get blackberries, Cassie would greet the trees. "Good morning, Mr. Trees, I shouted" (Taylor 34). They even mentioned that they feel protected by the trees. Finally their happiness started to fade when they saw the entry of white men counting mark 'X' in trees. It is also seen how they know and have assaulted in handling them in cutting the Logan family trees. It is clear that the Logan family is caught up in the politics of place and race "Now, you get on back to my place and get some boys and start chopping down these trees" (ST 7&18). They now start to feel a sense of belongingness that this is their land and not for white men, and want to get back their rights that is their place to get and do not want to lose it to strangers.

The Logan family is threatened and exploited as they are blacks and do not have the right to own land as dictated by the white society. K.C. Abraham observes "The interconnectedness between commitment to the renewal of society and the renewal of the earth is clearly seen in the struggle of many marginalised groups all over the world." Environmental Justice is not achieved as the black community is marginalised in their own land because of their colour. The people who come to get their land using politics argue not in good terms but in negative ways to get the trees cut by saying something bad would happen to the Logan family. Finally Big Ma accepted the money for themselves. But Cassie comes forward and fights for their place and privileges to be owned by their race. "The trees are my friends and ain't no mean ole white man going to touch my trees" (ST 34). They speak out loud saying that they are the strangers who are

standing in their land and have to leave their place; which means to allow them to have their right for their place and privilege for their race and finally by threatening the white men by the black box to blast of the place if they don't move from there and David was so strong to threaten them, so they went empty handed and justice was won by Logan's family. It teaches that one has to stand for one's rights and respect.

The Well by Mildred Taylor, where the African American folks are ready to share the water from their well even other races don't share with them, and taught the goodness in sharing whatever circumstances they undergo to their children. But the whites still did not like them and the reason is they were colored. So it made them stay away from white people to not get into trouble. Water in the well becomes dry and colored, white folks were together to collect water from their well. Hammer is the first to voice out "What y'all doing up here?" (TW 3).

He is not ready to give up due to his race and is strong to be the man before white folks. White folks think that whatever they say will be obeyed by coloured people just because they ruled things. Though the whites were not showing respect and coloured people got angry they did not show up because they don't want to get into trouble. And Logan's family was so generous. "Now God has blessed us with that water, son and long's I'm here, what we've been blessed with, we're gonna share long's with other folks in need" (TW 4).

Sometimes even white folks like the Melbournes treated them well. He even prayed to God that soon it should rain and no need of white folks to come to fetch water from our well. And there was an incident which showed that whites see colored to be inferior when they react to them for watering their cows. "Don't tell

me y'all niggers gotta come to the creek now t' water your animals. Thought y'all had a pond t' water from"(TW 7). The African-American community experience ecoracism in America. Ecoracism explores environmental racism against people of colour. Prof. Suresh Frederick opines "Ecoracism is a term used to describe environmental injustice within a racialized context"(10).

The whites give more importance to the outer appearance which makes the other feel bad as in the story when he comes forward to help Simms, he doesn't accept and rejects by saying, "What kinda help you gonna be? You are here with a busted leg! I want that boy yonder to get under this wagon and push it up" (TW 8).

David and Hammer do things only through fists and not by mind. And there is also a compliment that what would they do if there is no well in their land. But the unfair one here is the white folks complain to them for no reason, their racism and their domination plays a major role. White folks sometimes eat their food and not support even when Hammer and David did not hit the white boy. They calling them as Niggers strongly depicts the images of racism in their lives in the story. The repetition of the word Nigger makes the David folks feel pained and comes out as an explosion from their heart. "They jus' takes everything. They take everything. Come up here getting our water. They take the water and think nothing 'bout it, takes it and treats us like ain't we got no feelings. Like we don't hurt none. They take the water jus' like they took my name"(TW 60).

They come to take ours and not respect our feelings. They were treating them so low to spoil the water even when they were in need of water. Nature made the water clean and wanted everyone to share a proper environment and after a few days wells went dry except ours, but

this time Logan's family were so protective not to let anyone inside the land. Deep attachment to the land is seen through the folks and they don't want to lose it at any cause. In both the stories, trees and the well give strength to their family and it is a source of happiness and strength.

In both the stories, *Song of the Trees* and *The Well*, the politics of place and race plays a prominent role in people's lives, but they did not give up and are strong to fight against discrimination. The political situation is so dominant that the white folks rule and always insult them as depicted in the story. Though the black folks are owners of the land, they were not allowed to enjoy the environment in equal status and they are made to strive for their justice to get back their ownership. They are encouraged to oppose racial injustice. Everyone has equal rights in this environment irrespective of their colour or status. Environmental justice cannot be achieved without social justice. People need strong social values to protect nature and live sustainably thereby achieving sustainable development..

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MORAL AND CULTURAL PUTRESCENCE IN STEINBECK'S *THE WINTER OF OUR DISCONTENT*

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The point of morality gives value to the human life. This study is to reconnoiter how the ethics and moral values conditioned the life of man. In the second decade of the second half of the twentieth century is a quintessence of the growth of American capitalism showcases how people dealt with their egotistical business, live a self-centered life, unfettered from the culture, and social outcast are all the symptom of decadence, which are well portrayed in the novel of John Steinbeck, *The Winter of Our Discontent*. The sense of cultural and moral putrescence piling high in the western society are clearly the most striking features, which embedded in this novel. The critical evaluation of American society and culture sheds beam on the modern people gives a clear picture of the lifestyle of western people. This study tracks the writing style of Steinbeck about the disposition of American, both in times of economic crisis and the latter process of affluence. This novel provides the scathing commentary on the loss of culture in modern society, America in particular. Delving in the second layer, it excavates the lack of mores and ethics in the characters because of too much obsession in setting the mind on wealth and hoarding money to live a sophisticated life by wilfully casting social consciousness out from the hearts of the people. Steinbeck showed a man by the name of Ethan Hawley, the protagonist of the novel is the perfect paragon

of a man who lost the sense of mores and morality in order to redeem the family from the state of poverty. It denotes that the money is the only life and the mind of pursuing it by all means is the only objective thing for the people. It is not a novelty of moral catastrophe in this book, but right from the beginning it is the issue that has been dealing with most of the work of art in literature, and here for it make a great impact on the people never than before; the definition and value of human life start off to change both in cultural and social standpoint.

The city of Bay town is a capital setting, where people are busy hoarding money and showing their only interest in raising the family status. It was the period when people want to show their social identity in the society and dare to sacrifice conscience, which is considered to be the core for the human being, to gain the egotistic social ranking. The knots of the relationship are highly carefree of the consciousness and injustice paved the way for disillusionment. The perpetual instigation of Ethan's friends urge him to raise the condition of the family by all means, thrust him to the situation of earning money no matter the means. The cord tangled the nation with kickbacks, corruption, subornation, and dishonesty, exposed the starting level of decadence, which mounted as a great peril in the twentieth century. The yardstick of education, intellectuality and philosophy left fruitless and failed to clear the blemish of the inscape of man.

In this novel, meticulous study of the character pinpoints the caprice of Ethan Hawley and his vulnerability is the reason for disillusionment. Margie Young-Hunt, who had no family, acted as a fortune teller for Ethan's family through the channel of Mary Hawley, shook the very foundation of moral determination of Ethan. To be in general, Ethan is a man who bestowed with good virtue, lead his life under the basement of good morals. But when his susceptibility was shaken by the influence of his wife's perpetual pestering for uplifting family condition, friends' questioning of his own capability and expertise, the unattainable dreams of his children and eventually, wrong fortune teller of Margie's honey words made him to take a temporary recession from his own scrupulous standards and resolved to prove his ability to regain the lost fortune within a short period of time. It explicates how a man's determination and moral and social conscience has been easily withered by the moderate wind of external influence. It is a self-analytic question within a man that how can the external influence affect the very ground of morality and some ethnic values in which one is well set ground. To the fact of matter, Ethan was born and brought up in a well nurtured family where he learnt the values and the meaning in life. When he was well grounded by the sets of good cultural, social and moral values from their parents, how can he easily inclined to take a digression from the very path of his own at paying attention to the external influence which is not suit for his way of living.

The dominance of influence plays a greater role in the lives of people. The things of this world of enormity enticed the eyes of the people and gripped by its power and control

them. When comes to prioritization, the mind of man opts for the things which doesn't suit to him than the good things. Here the prioritization is the issue of to what and to whom do the man give his priority. That's the reason why influence matters in the lives of people. Man is totally under the control of some influences in the world. As Ravi Zacharias states, "You and I are constantly under the effect of some kind of influence. You are never in a neutral atmosphere of moral ethics in any way... Nobody lives under a total situation of the absence of influences". This is the same issue that deals with the life of Sonia from the novel of *Crime and Punishment* penned by Fyodor Dostoevsky. Here she's portrayed as a kind of a schizophrenic girl, who deeply struggle with religious faith and who wants to live a godly life but she sold herself in a life of prostitution and spread her skirts to many in order to earn money because of the pathetic condition of her family. There is a man in this novel by the name of Raskolnikov who is a hoodlum, led ungodly life is now in romance with Sonia. She told him that she hope and prayed to God to live a godly life but she couldn't and now she praying to God for her younger sister to get out from the same work that she herself doing. Then this man grinned sternly at her and question her whether God heard to her prayer that she prayed for herself to get off from it and heard her prayer that she prayed for her friends to get off from it. Further he says, "So, you pray to God a great deal, Sonia? He asked her. Sonia didn't speak... And what does God do for you?" he asked, probing her further... She is a religious maniac!" (Dostoevsky 578-579). He told her that God who closed his ears to the prayers that she had been prayed for herself and couldn't care to the prayer that she had been prayed for

her friends but made exclamatory question to her that will he all of the sudden going to hear her present prayer that she praying for her sister and conclude that there is no God and there is no sin. Hearing this Sonia runs out clasping her ears and bawl at him to stop talking and his derisive laughing. This very incident is the same thing that dealt with the life of Ethan but in a different setting. In both the incidents these external influences effectively knocked out the very foundation of truth on which their life has been built up by the painstaking efforts of values, culture, and morality that are the very source of life. Like this sort of things scattered the lives of people not only in the western society but all over the world, eradicate the purpose and the meaning of human life and strayed the path of destination on their lives. This is what happened even in the universities, where the highly intellectuals play with the flashy concepts and ideas which affect the lives of human thinking and it is not only affect or end in themselves but foisting evil influence upon them, for they are the leaders of the future young generation, have a chance to pass this influence on young students so that they can bring a feasibility of colossal wreck in the moral line on the upcoming generation. This kind of intellectual influence, political influence, and social influence flooded the people and deviate them from the path that they move conscientiously.

Culture and morality is defined under the basis of the psyche of the humans though it not yet comes into action. When get into detailed study of the mind of Ethan, one cannot deny his own good qualities that he endowed from his parents. The conduct of him with the gray cat in his store, unravel the moisture in his heart and the scene of offering milk for it shows his good virtue. The condition of the behavior determines the culture. As the Bay town started to urbanize, the attributes of the people adopts according to the setting. The whole nation of American social and ethical terrain, abounds with enormity, which spirals as a serpent and injecting the poison in the hearts of the people from thence the repercussion of it started off flooding the nation with its venom and desacralizing the things which are considered to be a pivotal for behavior of life. This mode of life shaped into culture and swept the nation 'unclean'. 1960s was the period of American prosperity sprouted out and ramified with industrial revolution, where people begun to think more than their limitation and came forth to free themselves from the exhaustion of work and indulge themselves in temporary pleasure like in taking liquor which resulted in degradation their minds and bodies. As the nation raise its wealth and power on materialistic basement, cultural and moral wreck happened on the other side. Dishonesty pervades all political and social strands.

THE CONFLICT BETWEEN MIND'S HOLLOWNESS AND DIVERGENCE OF SPHERES IN IAN MCEWAN'S "AMSTERDAM"

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Abstract

The vivid and comprehensive portrayals of contemporary mental, ethical, and cultural issues are well presented to the readers of Ian McEwan in Amsterdam. The target of the article is to show how the characters' moral and ethical ambiguities work as a narrative device and result in the change of their identities. The article's argument asserts that life is comprised of several paradoxes which are integral parts of human living.

Keywords: *mind, hollowness, ethical, divergent mind, psychology, space, fiction, narration*

Introduction

Ian McEwan's *Amsterdam* is widely considered as being distinct from his earlier works because the author acknowledges that it is truly unique because readers' reactions are extremely positive that it earned the Booker Prize in 1998. On the other hand, the critics commented that it failed to follow any new structure. However, the novel deals with multiple and likely shifting aspects of psychological phenomena that, altering in both time and location, discover the hollowness of the mind as a diverging aspect of human nature.

Mind's hollowness and Divergence of Spheres

The cognitive process, which cannot be fully controlled, is characterized by the hollowness and divergence of the mind, which are usually interpreted as acceptance, rejection, or perhaps a lack of coordination within entities. One's mind is constantly active and constantly changing since it constantly absorbs new information and processes it against previously processed information. On one side, new facts enter and impacts the person's knowledge and understanding; some facts may be in

negotiations and only expand the scope without causing his/her mind's hollowness or tendency, while other may be in controversy, thus mind's emptiness with previous knowledge, that may also result in a shift of behaviour; in contrast, the mind seeks to fit the extra information or to restore the approval in between parts. As a result, the data is supplied in order to overcome the dispute and discover a remedy that may either restore the previous situation or develop a fresh mindset.

The dual mind, that was originally investigated in psychoanalytic theory, might have proved its use in many fields ranging from business to robotics and human sciences, all of which are concerned with planning and changes in behaviour. As a result, studies have explored the sources and kinds of divergent mind. Divergent minds are caused by information received by an already existing database of knowledge and the relationship between assumptions and actual divergency, or the flow factor. As previously said, the knowledge and experience is continually evolving because of incoming knowledge that may accept or dispute its own factors.

Moving from one location to another causes people's views and attitudes to alter in terms of the location, sometimes in relation to the degree of expectation and the distinction between one's household, which denotes permanence and mind's emptiness, and other locations.

These characteristics have led McEwan's novel in the path that divided minds are associated with insufficient decisions and inadequate ethics. Divergent minds are an inevitable part of human existence, therefore they play a significant role in literature, which focuses on individual struggles and life transitions. In Amsterdam, McEwan (2005) examines a departure from the ease of living and envisions a search for a resolution or a return to mind's emptiness that might be understood as a connection of circumstances leading to ethical and judging divergence of minds.

Divergent Mind and the Narrative Structure

Divergent mind creates disapproval within the story's structure and pushes the narrative ahead. A contradiction changes the main character's existence by applying a divergent mind, causing an internal struggle and an unconscious search for the interim quietness. In the story of two friends, Vernon and Clive, whose close girlfriend, Molly, led to the death of her mental inability, McEwan's Amsterdam demonstrates when unpredictable occurrences result in contradictory attitudes. The two friends decide to help each other with killing if both experience a similar feeling as a result of this abrupt loss, which triggers a stress.

Clive changes his mind and actions as a result of his new circumstances include delaying the completion of the Symphony, failing to intervene when a woman was just being assaulted as he was writing, changing his

emotional responses against Vernon after noticing the differences in Vernon's attitude and opinions (change of mind), failing to identify the man who had raped the woman, and failing to predict the behaviour of his friend. In turn, Vernon exhibits divergent actions by sharing the images in such an effort to get the approval of his readers and then choosing to harm Clive before considering the potential that Clive may similarly act. The examination of the novel's inner and external worlds reveal that the main characters, along with the novelist, undergo unpleasant insight and experience behavioural changes as evidence of their postponement of things.

A musician exhibits numerous identities, novelistic identities, or personas that vary depending on the performance. Clive Linley, himself a composer, must be hoped to expose his inventive characteristics, despite the fact that the narrative only concerns the time while he is engaged in composing a symphony. Theorists and readers had varied reactions to the author's and his characters' mental changes, as well as the volatile plot. Finally, Clive and Vernon's dreams and illusions as they are murdered by the medical team each has hired to kill the other are rendered in convoluted detail (Amsterdam, 173).

Decisions of Divergent Minds

Every unique bit of information causes uncertainty till it is realized, believed to be true, and integrated, and therefore adds to the expansion of the existing knowledge. Because facts or concepts evolve over time, a negative personality toward the same information may shift at various phases. Apart from temporal irregularity, other more changeable aspects such as a person's mentality, which is frequently

expressed or impacted by place or interaction with other people, might influence his or her actions. The characters' shift of view toward the divergent spheres in Amsterdam is obvious and heavily emphasized. Home settings and other places offer a much more privacy that displays a much less conventional or perhaps even darker side of such personalities whereas accessible to the public venues demand a certain behaviour in accordance with social norms.

Though such brief and predictable variations that are consciously followed may not qualify as divergent minds, several other dramatic, unique, and unpredictable circumstances that result in lasting disruptions and visible emotional disturbances need to be examined. Two events with a significant emotional impact are Molly's funeral, which included the trip to the cemetery and the try to meet with George and Garmony, and Vernon entering her room, which was seasoned with George's nostalgia of her depression compared to Clive's and Vernon's flashbacks of the Molly that they believed.

Vernon and Clive are both unaware of the circumstances that led to their current emotional intensity as well as their cognitive and behavioural lapses. They wouldn't have made the commitment if Molly wasn't a close friend to them and if they had thought about potential changes in the road. It really serves as evidence of their initial judgmental discrepancy. Additionally, the pledge has a foreboding impact since it makes the reader anticipate that at least some of the personalities would pass away. As a result, divergent mind acts as a driving force for the story's twists and the two characters' transformation become rivals. The argument between Vernon and Clive arises from Clive's refusal to assist the woman in the Lake

District and Vernon's decision to publish the images George had supplied to him.

As they both have an understanding for their wrongdoings, ideas that they ignore by concealing one another mirrors their inner and unspoken convictions. Divergent minds, even if it is fictitious, are the cause of this dispute with one another and with oneself. Another paradox is that, despite their essential resemblance in character, Clive and Vernon murder one other in the same way at the climax of the novel, unable to foresee other's actions. Their divergent minds prevent them from carrying it out in England, from breaching the law, and from committing simple murder. Physically divergent in that it changes depending on the location where their behaviour is. To achieve the greatest sense of happiness, they balance their innermost desires with the available spatial options. For example, Clive makes the decision to keep the assault a secret to the police authorities because he expects the mountain ranges in the Lake District to give him a sense of inspiring loneliness. Amsterdam connotes responsiveness and liberty.

Ethics in the Context of a Divergent Mind

Clive, who is under stress and pressure with his Millennial Symphony, chooses to make an inspired trip. On his way, he witnesses a lady and a man arguing and physically assaulting, and he stays away from rescuing the woman, fearing that the voice that inspires him would vanish. His short-lived internal struggle over whether or not to assist the woman has shown his self-centeredness. Vernon also exhibits an ethical change of divergent mind when he states that he wishes to publicize the images Molly took of Garmony dressed as a woman. Invoking his duty as a publisher, he dismisses the

significant ethical incline may have on Molly's memories. While Vernon, similar to his buddy who wrote the symphony on the tour, becomes sensitive to this moral dilemma as a consequence of his friendship with Molly, Vernon, alike his companion, feels that The Judge newspaper will succeed as a result of publishing the images. The pressure of decision was now obvious: "Molly's death projects the universal moral truth, —Molly was ashes. He would work through the night and sleep until lunch. There wasn't really much else to do. Make something, and die " (Amsterdam, 141).

He provides a justification based on societal and economic considerations, concealing his personal goal and betraying his relationship with Molly, demonstrating a contradiction between moral thinking and justification. Their argument turns into what appears to be a betrayal when Clive sends Vernon the toxic card. Vernon does not take the criticism well and informs the police that Clive saw the rape. Unexpectedly, Clive is unable to name the man who sexually assaulted the lady, which is a reflection of his complete detachment and/or memory loss. Everyone resolves to behave in accordance with the pledge after recognising the other's divergent minds and attitude, which includes errors in decision making, ethical dilemmas, and memory problems.

Conclusion

Regardless of if divergent minds are seen as a common inner strife arising from an existing knowledge that is constantly being attacked by information, as errors in decision making of divergent minds brought out by circumstances or misunderstandings, or as ethics of divergent minds brought on by the discrepancy between everyone's expressed conformity to ethical beliefs and their actions, everyone encounters them and learns to recognise them, resolve them, and use the results in a process. Clive and Vernon, as distinct as they appear - the musician commissioned to produce the Symphony and the editor of The Judge - fail to overcome man's desire, greed, faults, and death. Possessing a divergent mind is an intrinsic human feature that assures man's hollowness of mind which may even lie in the identification of a behavioural pattern based on their psyche.

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A REFLECTION OF KARMA IN THE SELECT WORKS OF AMISH TRIPATHI'S *THE IMMORTALS OF MELUHA* AND ASHWIN SANGHAI'S *CHANAKYAS'S CHANT*

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Abstract

Amish Tripathi and Ashwin Sanghi. Amish Tripathi is a well-known contemporary Indian writer turned to Puranas and mythology to write his works. He went deep into it and interpreted it under the present situation. Providing a new direction to literature Amish embodied myth in his texts to bring out the importance of past and how it alters the present and also the future. The second novelist selected for the study is Ashwin Sanghi. He ranks among the top-selling English fiction writers in India. He has written many bestseller novels. He has also collaborated with James Patterson and published New York Times bestselling crime thriller.

In this research paper, the works of Amish Tripathi and Ashwin Sanghi are studied based on the Tenets of Myth, Karma, Dharma, Moksha and Reincarnation

Keywords: *Myth, Karma, dharma, moksha, culture, philosophy, puranas, belief in god, vedas, and reincarnation*

Main Paper

Literature is a strong social and cultural force that is closely connected to all of our other principles and practices. The successful agent in shaping their view of life for many individuals is neither religion nor philosophy, but creative literature. The phase has been started long before the closing decades of the nineteenth century, and until today it has gone with growing speed and momentum. This suggests a relationship between literature and the rest of our experience that has fundamentally changed, a relationship different from the conventional one.

Amish Tripathi, the writer chosen for the Research is a well-known contemporary Indian fiction author best known for writing *The Trilogy of Shiva*. Within a few weeks of its publication, his debut novel, *Immortals of Meluha*, made a record-breaking sale, making him an internationally acclaimed Indian author.

Placed in Mumbai, India, on 18 October 1974, Tripathi grew up in a religious household. His grandfather was a Pandit and was a teacher at the Hindu University of Banaras. He was a member of a middle-class family that supported religious and worldly teaching. He was a voracious reader from a very early age. History was one of his favourite subjects. He had to make a career choice that would support his family in the long run, as part of a typical bourgeois family. While he had a keen interest in history and longed to be a historian, due to the perpetual financial hardship that the profession would require, he did not pursue his dream.

Ashwin Sanghi the other writer chosen for Research ranks among the top-selling English fiction writers in India. He has written many bestsellers *The Rozabal Line*, *Chanakya's Chant*, *The Krishna Key*, and with James Patterson, a New York Times bestselling crime

thriller. Included in their Celebrity 100 by Forbes India and winner of the Crossword Famous Choice, Ashwin has also recently written a *13 Steps to Bloody Good Luck* non-fiction title. Ashwin Sanghi is among the highest-selling English fiction writers in India. He has written four novels to date, including *The Rozabal Line*, *Chanakya's Chant*, *The Krishna Key*, and *Immortal India*, all of which are bestsellers. *The Rozabal Line*, Ashwin's first book, was self-published under his pseudonym, Shawn Haigins, in 2007. The theological thriller based on the idea that Jesus died in Kashmir was subsequently published in India under his name by Westland in 2008 and went on to become a national bestseller.

Ashwin's second book, *Chanakya's Chant*, a modern-day political thriller with origins in ancient Mauryan history, shot into almost every bestseller list in India within a few weeks of publication. The novel went on to win the Prestigious Choice Award for Crossword. For over two years, the novel has stayed on AC Nielsen's India Top-10.

Karma means 'deed' or 'act' literally and is connected with earthly life. The idea of karma is inextricably associated with the doctrine of rebirth, or reincarnation, in Indian philosophy and religion. By the law of karma, the individual and collective acts of a person decide the essence of his or her future existence in the present or future life of a person. Karma is not revenge or punishment, but merely an expanded expression of natural actions. The karma and samsara doctrine (the domain of rebirth and karmic retribution) offers causal reasons for the phenomena of life, serves as a basis for ethical and religious interpretation, and rationalizes the determination to pursue salvation from a worldly nature that is painful and

unsatisfactory. In major respects, the Hindu conceptions of karma vary from the related ideas present in Buddhism and Jainism. Most Hinduism schools place God in the role of karma administrator, boss, and even mitigator. Karma is viewed by Jainism and Buddhism as an impersonal power or law acting independently of God.

The concept of karma is inextricably associated with the doctrine of rebirth, or reincarnation, in Indian philosophy and religion. No clear determination can be made of the historical roots of the doctrine of karma and rebirth. It is possible to trace the word 'karma' (action) back to the early Upanishads. Some hints of the doctrine are found in early Hindu scriptures, the Vedas, the Brahmanas, and the Upanishads before 500 B.C.E., but do not imply a strong and conclusive interpretation of it. A firm sense of moral obligation and its ramifications seem to have been provided by Buddhist teachings. Jainism tried a thorough description of the karma mechanism and even gave the status of a material substance to karma. Hindu scriptures such as the Mahabharata reflect a thoroughly developed and generalised interpretation of the doctrine of karma and rebirth beginning about 400 B.C.E. Most schools of Indian philosophical and religious thought have embraced it and interpreted it in different ways. In all the Asian countries affected by Hinduism and Buddhism, the law of karma was also the basis for theories of law, medicine, embryology, and astrology, and the theme of common myths and mythologies.

Tenets are a belief, opinion, and principle which is essential to a group, organization, and the movement of myth. *The Immortals of Meluha* work of art is considered as a Hindu mythology concept in the name of Shiva but

after reading this work of art, the reader comes to know that it is the only fictional tale that does not even have a connection with the Indian myth. The researcher finds out some mythical elements in the form of tenets which comes under the Hinduism, they are Ahimsa (Follow nonviolence), Satya (Follow truth, do not lie), Asteya (do not steal), Brahmacharya (do not overindulge), Shaucha (Be Clean), Aparigraha (Non-corrupt), Tapas (Be Self-disciplined), Santosha (Be content), Svadhyaya (Learning the scriptures) and IshwaraPranidhana (Surrender to God).

Reincarnation means rebirth of a soul, such as a body, in a physical life form. It is a rebirth of a soul in a new human body. It is a fresh embodiment, a new, considerably improved, version. It is the belief or idea that people are born again with a different body after death. The concept of Reincarnation has an essential role in myriads mythological tales like *The Incarnation Buddha*, *Dashavatar of Vishnu*, *Sai Baba*, and *Jesus Christ*. It has many different roles in various religions. It always comes in the form of Messiah or prophet to destroy the evil force for good people. As per *The Immortals of Meluha* the Shiva is considered as a Neelkanth, the god comes in the form of the human body to destroy the evil things.

Reincarnation is a major tenet in Hindu mythology that has a belief in a supreme being that watches over an endless cycle of creation, preservation, and dissolution. It is also called transmigration and rebirth. As per the tale, Neelkanth is known as Lord Shiva who reincarnated in the human form. The appearance of reincarnated Neelkanth shows as a tenet of myth to destroy the evil force of Chandravanshi. The Neel Kanth means blue throat which reflects the story of Indian

mythological tales of Gods and Demons. According to the Neelkanth story, lord Shiva drank the deadly poison to save the life of innocent people, later that poison spreading throughout his body and transformed into the blue. With the help of Goddess Parvati, Shiva's life is saved for controlling the spread of poison in the form of Mahavidya. The transformation of the blue throat reveals the coming of Lord Shiva to fight for the right people and to sacrifice his life for their rights to destroy evil force. The birth of reincarnation shows the purification of all negative energy and the protector of the universe in the form of another name Prophet, Messiah, the miracle. In this story, the Shiva is recognized as Lord Shiva in the human form. The Suryanvanshi people think the Shiva as their saviour, a god in the human form. When people come to know about the transformation of the blue throat, people showed their respect to Lord Shiva as a god which shows the tenets of Respect the gods in the form of mythology.

Dharma is an important tenant in mythology. It has an important role in various religions. It includes duties, laws, rights, conduct, virtues, and the right way of living. It is the code for leading one's life. The objectives of human life are known as Dharma which includes righteousness, livelihood, wealth, sensual pleasure, liberation, and freedom. Respect for elders is considered important and many consider marriage as a son's religious duty. Dharma prevents people from going down, ruining themselves in any manner, respect whatsoever, and makes for people welfare, progress, and uplift all-round. Dharma duties that each person complete based on their status in society. The below indent line has

taken from the text for the perfect living life for people.

The Krishna Key is a work of art which is written by Ashwin Sanghi. It is a thriller story that is popular with the concept of Krishna mythology. In this novel, the two-story simultaneously lead from general truth to particular truth. One tale is about Krishna mythology and another tale is about the mystery. Both these tales connect with the final touch of the conclusion which teaches people about the lesson of life.

The first tenets are Avatar which means descent. In Hindu mythology, Avatar refers to the ten appearances of the God Vishnu, they are Matsya Avatar (Fish), Kurma Avatar (Turtle), Varaha Avatar (Boar), Narsimha Avatar (Half Lion), Vamana/Trivikrama Avatar (Dwarf man), Parashurama Avatar (Brahmin warrior with the axe), Rama Avatar (Kshatriya prince), Krishna Avatar, Buddha Avatar, and Kalki Avatar. The researcher focus on the Avatar of animals in different forms like Matsya Avatar to save Vedas, rescue devoted man and creatures from immense flood to ensure the survival of life on earth, Kurma Avatar to Protects gods, preserve their divine power, Varaha Avatar saves goddess of the earth 'Bhu Devi' from

demon Hiranyaksha, Narsimha saves pious devotees, protect the world from demons and takes human forms like Ram. So the transformation of animal avatars shows the importance and values of animals on the earth, even though the value of wild animals has a wrong appearance in the society but in the mythological area, animals always come first to destroy evil things with the help of God and Goddess. Sometimes, animals become a vehicle and assist his masters on the battlefield.

Lord Sheshnag who had incarnated as my younger brother Lakshmana in a previous era when I had been born as Rama entered Devaki's womb so that he could take birth as my elder brother Balarama, Devaki's seventh child. Through divine inter-vention, the foetus was transferred to the womb of Rohini, Vasudeva's first wife, who was living in Gokul, and the result was an apparent miscarriage of the seventh child for Devaki. (TKK 25)

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TRANSFORMATION THROUGH ANARCHY IN ARAVIND ADIGA'S *THE WHITE TIGER* AND AMITAV GHOSH'S *THE HUNGRY TIDE*

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Abstract

The novels, The White Tiger and The Hungry Tide share a common point where human resources and the environmental resources are exposed to anarchy. Both the novels are analysed for its mockery on the government and the policy makers who take advantage of underprivileged people as they, share a common ground of displacement. A significant factor of, how realization of the characters about the fact that every being in the ecosphere is interdependent, even if they undergo different experiences, is discussed in the paper

William E. Gibson who is a writer and editor, in Washington DC describes eco-justice as, the comfort of human beings on a flourishing earth which is capable of producing sufficient food and water with thriving forest and renewable resource. He says, justice can be maintained only when the society is considerable about the future and uses the available resources sparingly so as to make the resources accessible for their most essential use. Moreover, a just ecology and society is possible not only when the natural order is accepted and appreciated but also when the integrity of humans is understood and the worth of nonhumans is realized. Eco justice encounters issues like economic development, energy production, fair trade, sustainable agriculture and also issues of hunger wherein the impact of these issues on poor society, lowlands, deteriorating places and endangered species is explained and attended to. Being able to exhibit mutual respect towards diverse creation involves a lifestyle that is

ecologically and socially suitable to the biosphere where every being in the biosphere reasonably uses the available resources.

A just ecological society is possible only through communal living where the wellbeing of every member in the society is considered. It is shaped by both spiritual ethics and scientific knowledge, where social, economic and political experiences blend with the environmental experience. It believes that environmental health is possible by maintaining socio economic and ecological justice. The predatory act of the government or the private sectors fails to realize social injustice that widens the rich- poor gap. As a result, they fail to attend to the cry of social justice within the society which automatically becomes visible in the ecological system. This state is voiced out loud by Aravind Adiga in his *The White Tiger* and Amitav Ghosh in his *The Hungry Tide*.

Moreover, Adiga says that just like Dickens wrote social novels during nineteenth century,

which changed England forever, he feels the responsibility to write social novels as a process of self-examination. He thus declares that, his influences on *The White Tiger* were three black American writers of the post-World War II era Ralph Ellison, James Baldwin, and Richard Wright. He says, "As a writer, I do not feel tied to any one identity; I am happy to draw influences from wherever they come" (The Guardian).

Adiga's novel *The White Tiger* is on India's class struggle where the poor protagonist Balram Halwai is denied education to serve his family. However, he grabs every opportunity that comes his way. Balram who works as a chauffeur to a landlord learns economy, politics and the like from the daily conversation of the landlords, which is made before him. He not only uses this opportunity but also the opportunity to grab his master's money at the cost of committing a murder where he slits open the throat of his master. Thus, Balram Halwai who is supposed to be a sweet vendor changes his caste and becomes a successful entrepreneur. Hence Balram Halwai undergoes a transformation even when life threw a lot of discrimination where he was denied even the basic need like education. He never wanted to be the chickens helpless in the rooster coop and so evolved to be a rare white tiger.

The Hungry Tide by Amitav Ghosh is one such literary work that speaks for the doubly marginalized people. The novel carries themes like humanism and environmentalism. The characters face threats from nature and the hegemonic group. Sunderbans delta located in southern Bangladesh has beautiful, yet dangerous archipelago of islands. The land and sea constantly yield to each other as the tide seldom stays in harmony and often in

competition with the refugees in the delta region. Amitav Ghosh predominantly, being a postcolonial writer, uncovers stories that have been removed from the government records of the past, and sets them backdrop of his work. The postcolonial consciousness in him makes him track the histories and provide his audience with the draft of Dalit refugees from Bangladesh. With the environmental issue as the main concern of the conservation group and the forceful throwing out, of Bangladeshi refugees from the island, a battle line is drawn between the conservation group who, support the non-humans in the island and human rights group who, stand for underprivileged and disadvantaged people of the Sunderbans. It is in this setting, the lives of three characters collide with each other. Kannai a translator from city, Piyali Roy, an Indian born American cytologist and Fokir who is a native of the land take up a journey together where Kannai falls for Piya while Piya and Fokir is attracted to each other for their common concerns for ecology. Apart from this story that revolves throughout the novel the political exploitation and the raging nature are depicted through them. Kannai has come to the dynamic island Sundarbans to translate his uncle's diary that carries the record of every wrong done to the people of island, to evacuate them off the island, in the name of conservation when the government actually exploits the resources. Apart from this the hungry tigers and the island satisfy their hunger by preying on the people of the island. Thus, with the endangered species on one hand and endangered lives of people on the other, Ghosh presents a story that calls for a kind of realization on both society and environment from the readers.

Change that is inevitable is a common factor that is found in both the novels. Though

the protagonists Balram from *The White Tiger* and Kannaï from *The Hungry Tide* undergo a positive change, the process involved is not same as each other. Characters from *The White Tiger* whose position are associated with the most insignificant and ever calm nature are endowed with a realization that makes them reach the top end predator role making the food chain an uncompromising one. This kind of realization that surpassed all the anarchy and positive change that followed can be compared with characters from *The Hungry Tide* where the hostile experience in the island gives a realistic picture of the destructed eco system when disturbed by the human world.

Anarchy becomes the habitual practice where every being on the earth is looked upon for its use rather than its value. This selfish attitude is carried out in the ecosphere where the natural resources are worn out more than needed for their utility. Aravind Adiga and Amitav Ghosh have exhibited such characters with bestial qualities, to expose the extent to which man denies nature on the first hand and man denies man on the next level. This denial has resulted in injustice in the society, which echoes in the environment. This is practically accepted to an extent where humans have started to invest in nature for capital returns on one hand, and on the other hand they have started using humans themselves.

The utilitarian value that denies integrity and hierarchy is made evident through a scene where Balram kills his master, Ashok. Balram looks for usefulness in working for his master, rather than rendering a good service to his superior. The moment he saw a lump of his master's money left in the car, he neither helped his master find it nor choose to serve him. This symbolizes the way humans see nature and its

resources as a useful commodity more than a source for life that is to be nurtured and tamed. Thus Balram killing his master for his usefulness can be compared with the people from the islands killing the tiger for their usefulness which is safety again.

Disorder became the order of the day, where hierarchy is denied and only utility matters. The people in the Sunderbans were forcibly evacuated by the government. They were forced out of the land that they built and survived with harmony. They were driven out from the land not exactly to reserve it for the endangered species but to use the species and the resources without any intervention. They were keen in protecting the Bengal Tigers as they saw the endangered species, as a valuable commodity. For the anarchic officials the lives of non-humans meant wealth, while the refugees meant not more than dust or dirt. Kanai mocks at the hypocritical policy makers that, "who made a posh to protect the wildlife here, without regard for the human costs. And I'm complicit because people like me-Indians...have chosen to hide these costs, in order to curry favour with their western patrons. It's not hard to the people who're dying-after all they are the poorest of the poor" (HT 301).

Similarly, Nilima who claims to have sacrificed her whole life to shelter the lives of the dalit refugees through the trust hospital she is directing, denies medicines to the most needed people who is ruthlessly hit by the government; claiming that she cannot afford to cease the hospital by supporting the underprivileged. She said she would rather serve the government which helps her running the trust hospital than, serve the dalit refugees which would rob her off the permission to conduct hospital.

As Glen A. Love who is a professor in the university of Oregon, quotes Nelson in his essay as, “What makes a place special is the way it buries itself inside the heart, not whether it’s flat or rugged, rich or austere, wet or arid, gentle or harsh, warm or cold, wild or tame. Every place, like every person, is elevated by the love and respect shown toward it, and by the way in which its bounty is received”(xii). Aravind Adiga and Amitav Ghosh brings out the importance of a place and its impact on humans through, a common factor of dislodgment in their novels where the characters from both the novels do not feel at home. The places they are forced into for a living, becomes a threat and collapses the base of their life. Adiga rightly associates this kind of living, with that of chickens that are struck in a rooster coop. Rooster coop symbolizes a place where one’s communal right is denied and where their lives are helplessly bound to upper class people. The upper-class people, who have put them into the rooster coop, deny the unifying concept of livelihood where every member of the oikos compliments each other. This is exactly why Balram calls the place, where people are bound to hierarchy as ‘India of darkness’ and calls the place to which he frees himself into, as ‘India of light’.

Similarly, the dalit refugees from Sunderbans in *The Hungry Tide* call it prison when they were forced into a place, filled with rust and iron rather than seas and rivers. They lived so much in communion with the biosphere that the greatest threat of their life was not the fragile environment but the fragile fence that the scientific world raised breaking the ecosphere. “...that place was not home; there was nothing for us there. Walking on iron, we longed for the touch of mud; . . . By night we

remembered, we talked and we dreamed- by day coal and metal were the stuff of our lives” (HT 164). People from Sunderbans living in a land, which they disassociate with their living, choked life out of them, just like a water buffalo that totally disassociates its existence between the convoy of vehicles, “A man driving a buffalo cart had stopped in front of us; a pile of empty car engine oil cans fifteen feet high had been tied by rope to his cart. His poor water buffalo! To carry all that load while sucking in this air” (WT 137)

The novels *The White Tiger* and *The Hungry Tide* bring out the plight that would happen to the environment when even one of the species fails, just to emphasize the interconnecting network within which the existence of every species small or great is important. River Ganges is widely believed to be the holy river that spiritually protects lives from sin. It is believed that one dip in the river can help souls to attain moksha. Besides this, scientifically Ganges is a river that can kill harmful organisms when encountered with them. The river is thus known for its purifying nature as it destroys the harm that prevails within the society both physically and spiritually. The river however is described otherwise in the novel where injustice floods to its brim. The spiritual texts that impart rituals for the sake of purification actually deprive the river off its healing quality. The very rituals became the reason for the extinction of rare species like fresh water dolphins and a certain species of turtles. As a matter of fact the use of pesticides and the gush of chemicals into the river has disturbed the entire cycle of migration and breeding along with its habitat and the habitat of its prey. The fresh water dolphin which is declared as the National Aquatic

Animal is a mark on the health of entire ecosystem of the river. Thus, the verge of extinction of the species implies ill health of the river and the ill health of entire habitants of the river. This counter picture of the river by Adiga has put forth a brilliant understanding on the interconnected working of the biosphere, which perfectly alludes to one of the laws of Barry commoner, 'Everything is connected to everything else.' While Adiga draws an implied picture on ecological justice, Ghosh puts forth a bold picture of how the peril of society is reflected back on the environment.

"When marine mammals begin to disappear from an established habitat it means something's gone very, very wrong" (HT 266). Ghosh describes a situation of how crabs which are a supporting species in the entire island are fished for its huge profit. Ghosh represents the importance and the role of that particular species within the island. He asserts how this tiny species can keep the vast land alive and clean. He says if not for the crabs the mangroves would not be free of litter and dry leaves. Thus, fishing them to an extent where the particular species would vanish from the ecosphere, will definitely wreck the entire ecosystem in Sunderbans. The total disappearance of the species can clog the huge mangrove with ecological waste, which in turn can destroy the trees, while their presence can keep the trees alive and so, cutting of trees for sanitation; purpose can be avoided protecting both the species and the trees. Therefore, Ghosh brings out the ecological cycle to explain how one species helps in the existence of the others.

Transformation is one common stand that is found in both the novels. The protagonists from both the novels undergo a mass transformation. The land where change is the rule of life brings

about changes not only in the land and its borders but also in characters in the novel. Kannai from *The Hungry Tide* who is an embodiment of technological world and who is never struck by emotions, encounters a monstrous storm that changed his life forever. As the natives of the land believed, that nature guides them and shows them the way of life, it has happened to Kannai which led him to the realization of the uncompromising power of nature. He encounters a panic attack when he imagines a tiger to spy him. He has the terror of his life which drives him out of the land. It is this act of nature that brought in a change in Kannai. From the panic attack he was able to realize both the plight of underprivileged people and nature. He also realizes the guiding power of nature through its friendly and hostile act. His coming back to the place again from Delhi, symbolizes a huge changeover where he transforms from a person who felt so much protected within the fragile fence of technology into a person who found the roots, of life in the most fragile regions of the earth.

Similarly, another incident where transformation is explicit through the guiding power of nature, takes place in *The White Tiger*. Balam Halwai who can be associated with exploited nature for his underprivileged position is seen to rise above hate, when he is ridiculed by a green lizard, which his classmates held close to his face. Balam who was panicked and felt nothing more than dirt realizes the need to survive, for the first time, when his father who is ever calm kills the lizard with all vengeance. This violent act expressed his father's anxiety of at the least his son as a man of dignity who is not trampled upon. Thus, as a predator has to kill its prey for its food, and as the place of predator and the prey gets exchanged, Balam

evolves into a predator- the rare White Tiger, from being a prey within the cycle of biosphere. "The creature that gets born only once every generation in the jungle" (WT 276). His displaced position in the society is exactly what brought him to the top end in the same cycle. Thus, both the novels exhibit transformation that happens through nature which was possible only because of the willingness of both the characters to heed to nature and act as it guides in silence.

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NATIONAL HEARTACHE IN THE GRAPES OF WRATH

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The heart of the nation's health condition is commence not from the socio-political strategies, but from the rationalization of human assessment which undergirded by ethics and values of the things in the society. The responsibility begins within a self and that would be the cause to take the mortal mind to give exposure to the social ideologies and social concern. Since the mind is the spirit and essence of man, it is highly indispensable to safeguard it from the things that doesn't suit it, because out from which the river of lives flow. In the modern world, the proclivities of men can be easily waded through by passion which has the ability to make a downbeat and negative impact on the lives of people, ultimately lead to total despondence and wretchedness, for passion itself is a neutral thing, either can be used for positive or negative. The reason for paying much attentiveness for the human psyche is the one small amount of thoughts wrapped by the candy coated evil guidelines or parameters can sick the soul of the man, rust the rationality of the seat of thoughts and ward off the consciousness, which eventually instigate to take a wrong decision in life that leads to self-destruction, for the lack of ethicality.

The last half and a century is the period of growth in civilization, modernization, and industrialization pursuits, have taken the world to greater heights. With all these positive fact, on the other side, qualities of the life decreased and its indication pointing towards downward. John Steinbeck, with his artistic talent,

portrayed the real occurrence of the earliest part of the twentieth century's western society in a novel by the name of *The Grapes of Wrath*. This novel snap shot the people's suffering in the second decade of the twentieth century. This novel written with the background view of 'The Great Depression'. This economic downfall in America make the people lost their jobs. Even many billionaires and business tycoons became paupers over a single night. As Robert states, "After the Civil War and World War II, the Depression is the most written-about event in American history" (McElvaine xv). It is a striking novel where one can understood the real panoramic view of western world, America in particular. This novel chronicles the Great Dust Bowl swept the whole nation's wealth and prosperity and left with torrid drought in the state of Oklahoma. The migration of Okies homestead from Oklahoma to promise land of California symbolizes allegorical exodus which is appended in The Bible. The portrayal of the domination of powerful over powerless society, fiendish over the innocence, prevalent of injustice in nation, are all explicate the dissipation and depravity of the society that is in unbridled state. Steinbeck, a quintessential writer showcased the pessimistic side of the society to the readers. When delving the characters in a deep layer, one can understood living the life with hopelessness. At the very commencement of the novel, Steinbeck portrayed pessimistic setting, where Joad's family in the process of migrating to California.

Steinbeck consistently successful in tracing out the pathetic state of the regional people by its socio-economic and political background, rifted the amicable relationship between man and the nation. In the spectrum of social concern, the land in the verge of the second millennium, was totally lost its virginity and it was not considered as a thing which giving life to man, but rather considered as source giver. This colossal wreck is consider as an 'epic fall' that happen never than before. Inhumanity is the central focal point out from which the novel revolves. When look into the political context of the novel, the influence of capitalism was in its culmination where on the other side inflation was hiked up. The whole nation happened to encounter a great tragedy in a different phases. Heartbreak catastrophe battered the whole nation in the guise of Great Dust Bowl, Great Depression, and the two World Wars, made the people to learn the real life. Aftermath of these giant occurrence, people came to know the real survival of the life. The family of Joad in this novel, symbolizes the lifestyle of the nation. The whole novel is about how the people lived at the crucial point of time. Steinbeck depicted the hardships of the people and explained how hard to maintain the ethics and morality when at the time of survival. It was the period Roosevelt reigned the nation. In the face of adversity, Steinbeck realistically portrayed the people who lost the sense of moral values and culture was totally deteriorated. People started off to think about themselves. In the Book of *John Steinbeck Essays in Honor of Stephen K. George*, puts it in this way: "Immorality is what is destroying us, public immorality. The failure of man toward men, the selfishness that puts making a buck more important than the common weal" (42). It is the public mass

immorality which cause the segregation of people. The egocentricity and selfishness of man towards people and land reveals the cruelty of humanity. On one side, the fatal blow of the nature to the people, crippled their ability and made them to wander off for the basic needs, for what they did to nature.

Steinbeck's depiction of landowners in this novel is fascinating to look down as they control the ordinary people ruthlessly and satisfied them with their gullibility with injustice and inequality. Landowners were highly rash to the people and vilified and denigrated the farmers sucked their strength by using all their cunning mind, unjustly owned the production and the yield of the land. Capitalism in that period was hiked up and because of its domination, people were literally suffered. About the cruelty of the landowners Steinbeck states, "They breathe profits; they eat the interest on money. If they don't get it, they die the way you die without air" (Steinbeck 33). According to them, profit in the business filed is as important as air. They want profit every time when they do business. The Novel says, "A man can hold land if he can just eat and pay taxes; he can do that" (Steinbeck 33). Ordinary people can't buy land for it is too cost if though, paying taxes are higher than the limitation. They killed the land with crops. They wanted to take back the crops before the land die. It shows how cruel the landowners to the tenant farmers. Even though they knew well about the pathetic condition of the tenant farmers, they are not ready to do any favor for them. It is not wrong to yield from the land but expecting more than the limits is called greed. Exploitation of land to the maximum will lead to drought and loss of virginity. Here landowners are symbolize as 'monsters' which proves that the land has been

destroying by them. The whole system of bank is no way useful for the people, in fact whip their stomach, all explicates the ruthless hearts of the people who have no concern or compassion for the people. This rapacious mindset of the people even have taken to worse condition. By knowing all things that land is going to die, banks thought to yield cotton in the land as much as can until it dies and planned to sell it to farmers or tenant people. Presentation of the real materialistic society who indulge in earning only profit or put it into another word is robbing the source-giving of land, is well shown through symbolism in this novel by Steinbeck. Foreknowledge of famine in the country bank swindle everything and left the nation unarmed.

Materialistic covetousness raised its head in the modern world. When looking into psychological outlook, the nature of man can be found. When there is an opportunity before man, the nature of man automatically intends to avail the opportunity regardless of the legal rights of others, for he's totally clouded by proclivities of sensuality. This is the base for the scarcity and inadequateness. Landowners and bankers in this novel, when they got the opportunity, they were slanted with their greed cleaned the opulence and richness of the land. At the time of scarcity pervades throughout the nation, people automatically think about their lives and families to redeem their families from such a condition; but the thing here is higher authorities owned everything both the land and its production from the ordinary people and left them in starvation. Here the thing which has to be notice is how the mind of the people react at the point of survival. The atrocities of the government camps, injustice of the landowners, and merciless of the biased higher authorities,

shows the reality of the life and make the people to understand that there's no value for the human lives and meaning of the culture and values are antiquated. Growth of the industrialization, paved the way for living a machine life and humans are not treated as a human being but as a machine. People hoarded the money and stored their barns for they were felt insecure of their ability. The true and the real nature of man's disposition will come to light only when man lives in a crucial times. All the hypocritical masks will be disclosed when his nature put into test like this kind of setting. Industrialization crippled the man. The ethical consciousness that Steinbeck advocates the realistic depiction in this novel is not achieved because the people exhausts by disloyalty and hostility by the fellow beings. Exploitation is the major issue in this novel. For the land has been exploited, cultivators were suffered a lot.

Since the concept of institutionalized religion lost its value, it cannot teach anything to the people. The main reason for his relinquishment from the institutionalized religion is his experiential life not relevant to the religious guidelines or to say, he not able to equalizes his pragmatic relevance to the level of religious principles. Here Jim confessed about his inability to overcome the temptation in his life:

I don't know where I'm goin'. Tell you what – I used ta get the people jumpin' an' talkin' in tongues and glory-shoutin' till they just fell down an' passed out. An' some I'd baptize to bring 'em to. An' then – you know what I'd do? I'd take one of them girls out in the grass, an' I'd lay with her. Donne it ever' time. Then I'd feel bad, an' I'd pray an' pray, but it didn't do no good. Come in the next time, then an' me was full in the sperit, I'd do it

again. I figgered there just wasn't no hope for me, an' I was a damned ol' hypocrite. But I didn't meant to be. (22)

The above confession of Jim explicates the reason for neglecting the religion. He measured his life with his pragmatic observation. As he was not able to hold the law of God, and resist the temptation that had been affecting his sensualities, he deliberately come out from preaching and live an ordinary life for it was very hard for him to live with 'rules'. It shows that in the twentieth century, higher people who ought to lead their life according to religious principles and governed by the ethical norms failed to withhold it, for they had been too

defiled their soul by the lustful inclination of this world. Many of them lost their faith and trust on God, at the total exhaustion of World Wars, natural catastrophe and economic downfall and so on. Human life crumbled and fragmented by total hostile condition of such a calamities, shriveled the hope and faith. It is the starting point of degradation in life.

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POE - THE PIONEER AND 'IL MIGLIOR FABBRO' OF SCIENCE FICTION

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Abstract

Edgar Allan Poe, best known for his macabre and ratiocination tales, is a prolific writer who has dabbled in a variety of genres. Poe is most known for his detective and horror short tales, but he is also a renowned writer of what was referred to as 'Speculative Fiction' at the time. It has evolved into a genre known as science fiction. Poe lived during the age of electromagnetism and electrochemistry, when science was only beginning to awaken on mankind. Poe, a voracious reader and avid supporter of science, began writing tales of reasoning right away, which led to his writings on a variety of scientific topics. He's written about time travel, space travel, galvanism, and mesmerism, among other topics. The impact of Edgar Allan Poe on science fiction literature is enormous, and this paper aims to highlight the elements of Poe's science fiction and his vision, which has guided the world to technological advancements from speculation to science fiction, in order to demonstrate how great a craftsman he was—"Il migilorfabbro."

Edgar Allan Poe was a critic, poet, essayist, and one of the pioneers of science fiction. He is often regarded as the father of detective stories. Many science fiction writers of the time, including *Jules Verne*, were influenced by him. Verne was a well-known science fiction author, well known for his novel *Voyages Extraordinaires*. In the genre of science fiction, Verne is still regarded as a pioneer. Poe, the great craftsman, was a major influence on such a writer.

Electrochemistry dominated the early portion of the nineteenth century. Ampere, Bunsen, Morse, Volta, Galvani, and Watt were well-known inventors. Sir Humphrey Davy's research leads to the addition of boron, barium, magnesium, strontium, calcium, potassium, and sodium to the periodic table. Michael Faraday,

his assistant, became famous for finding electromagnetic induction and inventing the first dynamo. The world was basking in a new ray of scientific illumination. Both science and literature critics were writing or speaking about scientific progress. It's no surprise that Poe was enthralled by the age of electromagnetism. Edgar Allan Poe was born in the middle of the Franklin and Edison eras.

Poe aspired to be a Seer and a deep-seated theorist of the electromagnetic epoch. Poe was also an amateur mathematician who devised post-Newtonian hypotheses to use an electromagnetic code to decipher even the Almighty God.

Strange and unusual accounts of plagues, trances, premature burials, ballooning, and exotic voyages flooded early nineteenth-century

American newspapers. Poe got the opportunity to see the new electric telegraph being demonstrated at the White House while working in Greenwich Village.

He was also in the audience when the *Sirius* and *Great Western*, a steamship and a 1,300-ton ironclad, respectively, make port for the first time in New York harbour. Poe's novel *The Thousand-and-Second Tale of Scheherazade* was printed using an electro telegraphic printer, which featured such technological marvels of the period.

There was no middle ground between science and literature as the century progressed. Natural philosophy had no place in this world, except for one thing: 'Science Fiction.'

Jules Verne and H.G. Wells are often cited as the genre's crest and trough. However, Verne has stated that he owes a debt to Edgar Allan Poe. So it was the French, not the Americans, who hailed Poe as the master: '*Le créateur du merveilleux novel-scientifique*' Poe was referred to as 'probably the father' of "Pseudo-science" fiction at the time by Hubert Matthey. In his book *Future Perfect: American Science Fiction of the Nineteenth Century*, Maurice Renard called Poe the true founder of the amazing – scientific romance. Following in Poe's footsteps, Dr. Conan Doyle and Mr. H.G. Wells achieved worldwide renown.

The emphasis has been on logic and reason as a result of Poe's leadership. Because Poe was the first to 'to base his stories firmly on a rational kind of extrapolation, avoiding the supernatural' Clark Olney termed him the "Science Fiction Pioneer." He was also well-versed in the calculus of probabilities. That is why his master detective, 'Auguste C. Dupin,' is the successor to the theory of probability, a long-standing French tradition in Calculus. It

should be recalled that Sir Arthur Conan Doyle's famed and brilliant sleuth, the celebrated Mr. Sherlock Holmes, was based on Poe's Dupin. Edgar Allan Poe's genius is undeniable.

In the opening to his detective fiction, *The Mystery of Marie Roget*, 1842, Poe explains his logic on Calculus. Poe's tales of ratiocination straddle the line between science fiction and fantasy. Poe altered something that was originally considered materials for religious tales, rites, and customs, or cock and bull stories for fun, and passed it on as the speculative fiction. A sad fact is that many writers at the time did not regard Poe as a serious writer, and he was continually chastised. Poe's uniqueness was not only overlooked, but it was also questioned.

Poe was always interested in science, even as a child. He wrote '*Sonnet-To Science*' in 1829, when he was only twenty years old, and it begins:

Science! True daughter of old time thou art!
Who alterest all things with thy peering eyes.
Why preyest thou thus upon the poet's heart,
Vulture, who wings are dull realities?

(Poe 14)

Poe was fascinated by moon exploration, Newton's cosmos, and sound and colour powers. In his work, he combined a form of mysticism with a kind of mathematics to create an attractive theology. In other words, he brought the arithmetic and the narrative together. Since Poe's day, science fiction has been tormented by the coexistence of opposing entities. Science fiction is an offshoot of Gothic literature, or Gothicism, whose goal was to evoke a sense of terror about the future, as well as the science that could bring that future about someday. From this gothic vein arose a work of fiction

capable of turning to science for deliverance. The main tenet of the genre was that science had to learn to check and control its own destructive vocation in some way. Poe, too, was a follower of the gothic vein, and he was working on it at the time. There was an old-fashioned germ of magic hidden within his husk of mathematics. Poe re-created all of the conventional magic acts using pseudo-scientific words like mesmerism and galvanism. In his novella *Von Kempelen and His Discovery*, he used alchemy. The theme of *Some Words with a Mummy* was time travel and resurrection. *The Conversation of Eiros and Charmion* dealt with the apocalypse. The major premise of *A Tale of the Ragged Mountains* was hypnosis or the magnetic relationship. Poe's knowledge of mathematics enhanced his imaginative integration with mysticism.

Poe's scientific theories were mocked at the time and dismissed as a hoax. Ironically, his fantasy was developed as a falsehood. His hoax, however, was not an antiquarian one like Macpherson's or Chatterton's, but a futuristic one that formed a pivotal point in the construction of a science fiction narrative. Poe himself has remarked that "incredulity" has been the people's defining quality. Poe is the creator as well as the solver; he is the dispassionate observer as well as the imaginative artist. What some may consider a mystery may be a source of mystification for others. As Poe put it, science fiction became the 'science of mystification.'

The stories of Edgar Allan Poe cover a wide range of topics. His science fiction is apocalyptic in nature and attempts to explore the unknown. *Ms. Found in a Bottle* was first published in 1831 and tells the tale of an unknown narrator at sea. The narrator, estranged from his family and country, sets ship for

Batavia, today known as Jakarta, Indonesia's capital. During the voyage, the ship is hit by a simoom, which is a combination of hurricane and sand storm. The narrator and an elderly Swedish man survive a shipwreck and are transported to the South Pole. A black fleet of ships attacks the ship. The narrator makes it overboard and discovers that the ship is staffed by elderly seamen who are unable to see him. To write a journal, the narrator steals writing materials from the captain's cabin. As a result, the word 'manuscript' appears in the title. He writes and then throws the manuscript into the sea in a bottle. The horror of the narrative stems from its scientific imagination and description of the world's boundaries beyond human exploration. The ship on which the narrator goes is out of this planet, and it has been compared to the Flying Dutchman, a fabled ghost ship, or an alien ship. The storey culminates with the ship reaching the South Pole and Antarctica. It is caught in a massive whirlpool at the end of the world and sucked into the sea. This property of the ship being 'sucked up' refers to Jeremiah N. Reynolds and John Cleves Symmes' beliefs. Their hypothesis, 'Hollow Earth,' claimed that the Earth's core was hollow and habitable. They remarked that one may reach such ecosystem by travelling to the north and south poles. This became the inspiration for Poe's narrative *Ms. Found in a Bottle*. This is expounded upon in Poe's only complete novel, *The Narrative of Arthur Gordon Pym of Nantucket* (1838).

Other writers, notably Edgar Rice Burroughs, fictionalised this theory. The novel's use of hieroglyphs is unique, and it acts as a springboard for his interest in cryptography. As John Barth put it, the work is so carefully plotted. The novel's midpoint, for example, happens when the hero Pym reaches the equator,

the globe's midpoint. The short narrative is the forerunner of spatio-temporal sea voyages in English literature. As earlier said, Jules Verne drew inspiration for *Twenty thousand Leagues under the sea* only from 'pioneer-Poe.'

Another short storey by Poe set in the area of science fiction is *The Unparalleled Adventure of one Hans Pfaall*, which was published in 1835. It is, as the title suggests, a once-in-a-lifetime adventure of a man named Hans Pfaall. In 1969, Apollo 11 made the first landing on the moon. However, a visionary like Poe foresaw this a century and a quarter before. The short storey is based on a manuscript that describes how Pfaall was able to reach the moon using a revolutionary new balloon and a contraption that pumps oxygen by compressing space's vacuum. Readers should be aware that Pfaall's book was reportedly sent to Earth by a Moon dweller. Pfaall sent the book to the resident since he was about to be punished for the murders he committed. Though the novel does not include descriptions of the moon's surface, it does include detailed descriptions of the earth's surface as seen from space.

The moon's actual distance from the earth was the first thing to be attended to. Now, the mean or average interval between the *centres* of the two planets is 59.9643 of the earth's equatorial *radii*, or only about 237,000 miles. I say the mean or average interval; - but it must be borne in mind, that the form of the moon's orbit being an ellipse of eccentricity amounting to no less than 0.05484 of the major semi-axis of the ellipse itself, and the earth's centre being situated in its focus, if I could, in any manner, contrive to meet the moon in its perigee, the above-mentioned distance would be materially diminished. (Poe 26)

Despite the fact that it was produced for the purpose of the famous "Great Moon Hoax," the storey has meaning. It discusses space travel and the quest to reach the moon, which is shared by all nations. It not only covers the exploration of the moon, but it also raises the possibility of life elsewhere in the solar system except the planet Earth. Of course, this is the tale that inspired Jules Verne to write *From the Earth to the Moon*. Though it is a lie, it is one of the numerous factors that has led humanity to conquer space. "April 19th. This morning to my great joy, about nine O'clock, the surface of the moon being frightfully near, and my apprehensions excited to the utmost, the pump of my condenser at length gave evident tokens of an alteration in the atmosphere" (Poe 53).

The emergence of apocalyptic and post-apocalyptic fiction is a subgenre of science fiction. The subgenre is a science fiction, fantasy, and horror subgenre that explores life after civilization has come to an end. It refers to a planet that is collapsing or has already collapsed. A runaway climate change or an astronomical impact on Earth, nuclear war, resource depletion, or disease, such as a pandemic, might all be disastrous events (like the one the world is facing now). The apocalypse could also be triggered by the 'End of Time,' which is preached in many faiths, as well as the Second Coming, Judgement Day, Ragnarok, and so on. With the advancement of technology, the genre has expanded to include cybernetic revolutions, extraterrestrial invasions, and one-of-a-kind events such as a Zombie attack. Since the time of the Gilgamesh Epic, this style of writing has been popular. However, it gained prominence after Planet War II, when nuclear weapons threatened to destroy the entire world.

Poe, the master craftsman, was also a seer in this sort of science fiction, and in his work *The Conversation of Eiros and Charmion*, he used the theme of astronomical calamity as the apocalyptic event. The names of the characters are drawn from Plutarch's account of Mark Antony, *Parallel Lives*. They are the names of Cleopatra's attendants, which Shakespeare and Dryden also use. The short story is told in the style of a dialogue between Eiros and Charmion, who both died in the apocalypse. It's not the characters' real names, but a fictitious one. To Charmion, who had died ten years before, Eiros tells how the world ended. As a new comet reached the solar system, the apocalypse occurred. Scientists and astronomers are sure that it will have no effect on the planet, but it sucks all the nitrogen out of the atmosphere, causing severe pain, terror, and delirium in the people. With the passage of time, the comet emits pure oxygen, which ignites and consumes the world. This story was first published in Poe's collection *Tales of the Grotesque and Arabesque* in 1839, long before World War I broke out. Poe may have been influenced by a number of events that occurred in the 18th century. In 1843, William Miller, a Baptist preacher who is credited with founding Millerism, foretold the end of the world. Several comets were visible at the time, including Halley's Comet, which reappeared in 1835. There were also two more comets, Biela and Lexell, that piqued Poe's curiosity. Because it uses a comet, a well-known entity usually connected with religious prophecies of the end of the world, this work can also be classified as 'eschatological science fiction.' Poe's description of the comet sucking up nitrogen while leaving oxygen out makes it more scientific.

The story *A Tale of the Ragged Mountains*, a psychological science fiction, is the next work of note, with experts claiming that Poe is alluding to "Marfan Syndrome." Mr. Augustus Bedloe, a character suffering from neuralgia, is the protagonist of the novel. Poe has also made use of Franz Mesmer's idea of animal magnetism. Mesmerism is another name for the theory, which is employed as a form of alternative medicine in various nations. Mesmerism held that all living beings, including humans, animals, and plants, had an invisible natural power that has physical effects such as healing.

The concept of time travel is also used in the story. Bedloe describes his strange journey. In the year 1780, he journeys to the Indian city of Benares to battle alongside Warren Hastings. Poe, the master, has also used Alessandro Volta's 'galvanic shocks.' It's important to note that Poe uses a lot of scientific jargon connected to medicine and electricity. The story has produced several of the psychological thrillers and films, including *The Shutter Island*, *The Matchstick Men*, and others.

The Balloon-Hoax is a collection of newspaper articles from 1844. It was presented as a factual story about a European named Monck Mason who flew a gas balloon across the Atlantic Ocean in three days. The story was eventually proved to be a hoax, and the newspaper retracted it. However, the story had a wider influence and served as inspiration for Jules Verne's *Around the World in Eighty Days*. During World War I, the first human-carrying lighter-than-air craft of any kind were employed. However, in 1978, Double Eagle II became the first human-carrying balloon, crossing the Atlantic in seven days. It's worth noting that Japanese fire balloons reached the

Pacific Ocean in three days in 1944, exactly one hundred years after Poe's novel.

Another short story in which Poe employs his mesmerism skills is *The Facts in the Case of Mr. Valdemar*. Though mesmerism is a pseudoscience that involves using animal magnetism to induce hypnagogic hallucinations in patients. Later on, this practice acquired popularity and was dubbed hypnotism. Poe's *Marginalia* is a perfect example of mesmerist philosophies. Mr. Valdemar is thrown into a trance and kept in a state of life and death by the narrator. The entire body decays into a "nearly liquid mass of loathsome – of detestable putrescence" after seven months of trance and its breaking. This narrative also touches on the bizarre fiction that H.P. Lovecraft popularised through his literature.

Through his work *Eureka: A Prose Poem*, entitled "An Essay on the material and spiritual Universe," Edgar Allan Poe became a science prophet. It describes Poe's view of the universe, yet it is devoid of scientific facts or conclusions. Despite the fact that modern critics have discounted his work due to a lack of proof, his work foreshadows the present science of his own concept of the 'Big Bang.' He suggested that the Universe was created from a single particle that was willed by a 'Divine Volition.' This primordial particle splits into all of the Universe's particles, which were attracted to one another by a form of gravity, resulting in the Universe as a single particle. This is comparable to the modern Higgs boson, also known as the "God particle," which explains how particles acquire their mass. *Eureka* also presents an idea that foreshadowed Black Holes and the Big Crunch in Poe's *Eureka*. Interestingly, astronomer Edward Robert Harrison's book *Darkness at Night*, which explains or rather

finds the solution to Olber's conundrum, the contradiction of the night sky being black despite the vast number of stars in the Universe, was inspired by the work. Poe was also the first to present the concept of a Newtonian developing Universe, as well as the idea that nothing can prevent stars or galaxies from merging.

Poe has long been fascinated by space travel and has written extensively about it. Poe has used balloons frequently for this reason, despite the lack of technological breakthroughs for that form of flight. The narrator, Pundit, embarks on a trip to outer space on board the balloon named "skylark" in the year 2848 in *Mellonta Tauta: An Imaginary Journey* (1849). Pundit maintains a journal of his adventures, which is thought to date from the nineteenth century, and he is travelling to the far future. Poe's *Mellonta Tauta* is one of the earliest fictional works that explore time travel, based on these findings.

April 7 2848 continued last night our astronomical amusements. Had a fine view of the five Neptunian asteroids, and watched with much interest the putting up of a huge impost on a couple of lintels in the new temple of Daphne in the moon. It was amusing to think that creatures so diminutive as the lunarians and bearing so little resemblance to humanity, yet evinced a mechanical ingenuity so much superior to our own. (Poe 320).

Poe has also mentioned moon dwellers that exhibit "little likeness to humanity," a characteristic employed by numerous science fiction authors to characterise aliens. The short story *Von Kempelen and His Discovery*, which discusses alchemy, a philosophical and protoscientific tradition, is Poe's most recent work in the sci-fi vein. Alchemy's main goal was to transform "base metals" like lead into

“noble metals,” notably gold. In 1941, particle accelerators were utilised to manufacture gold, which was utilised in modern science. Because gold synthesis is theoretically viable, the fantasy has become a reality. This story was written by Poe as a hoax and satire on the American Gold Rush (1848), but it also contains aspects of science fiction that have influenced future generations.

Poe is a brilliant craftsman who weaves linkages between his works. The short novella *The Colloquy of Monos and Una*, like *The Conversation of Eiros and Charmion* and *The Power of Words* before it, is written in the form of dialogues. This is the second Poe's trilogy about the spirits of Heaven, and it's another of his inventive forays into fiction about burial and resurrection. Poe was a vocal opponent of the developing ugliness of urban industrial entities in the latter portion of his life.

Another example is the narrative *A Descent into Maelstrom*, which has parallels to stories like *Ms. Found in a Bottle* and *The Oblong Box*. The beginning of the story is reminiscent of Samuel Taylor Coleridge's *The Rime of the Ancient Mariner* (1798), in which an ecstatic old man recounts his shipwreck and survival. Because he is caught in a Whirlpool, the narrator, who is not old, becomes elderly. He employs his reasoning abilities, which Poe refers to as ‘ratiocination.’ The narrator notices how the objects in his environment being dragged into the storm. He deduces that huge bodies are dragged within more quickly, with spherical shapes being the fastest to enter. As a result, the narrator grabs a cylindrical barrel and reaches for safety. The narrator uses logic and physics to live, and it is regarded one of Poe's early science fiction works.

Poe influenced Arthur C. Clarke, an English science fiction writer, futurist, explorer, and inventor. *The Sentinel Voices From the Sky* by Arthur C. Clarke and 2001: *A Space Odyssey* by Arthur C. Clarke are testaments to this truth. In 1962, Clarke reread Poe's *A Descent into Maelstrom* and wrote *Maelstrom II*, a sequel.

Edgar Allan Poe, the American author often regarded as the “Father of Detective Stories,” was also an apocalyptic poet and a science fiction pioneer. Poe aspired to be the comprehensive theorist and seer of an age controlled by electro-magnetism, which began the aggressive exploitation of mechanical inventions and a parallel growth in all types of transcendentalism through this new speculative fiction. Poe wrote stories of galvanism, mesmerism, time travel, the resurrection of the dead, and demonic possession. His writings are characterised by a boldness of thinking, a dazzling imagination, and enormous audacity, all of which are breath-taking.

Poe was largely regarded as a literary critic during his lifetime, and his fiction was better known in Europe than in the United States. Poe is well-known in France thanks to Charles Baudelaire's translations. With his stories about C. Auguste Dupin, Poe is the father of detective fiction, laying the groundwork for all future detectives in literature. Sir Arthur Conan Doyle, the creator of the famed fictional detective Mr. Sherlock Holmes, once stated that each of Poe's detective stories is the seed from which a complete literature grows.

When it comes to science fiction writers, Edgar Allan Poe is unquestionably the best. Poe may not have written much in that genre, but he has always included science as a companion in his writings. Whether it's the detective or his horrific tales, Poe's works are predicated on

either acceptance or rejection of scientific ideals. When it comes to speculative fiction, Poe has been known as "Il miglior fabbro," or "the greater artisan." Though one may argue that other writers improved on his work, it is worth noting that science fiction has progressed as a result of time and technology. When the age and context of Poe's life are considered, it becomes clear that he was a master with a vision that was far ahead of his time. Physics and cosmology were two subjects that piqued Poe's curiosity. He was given a telescope as a boy and grew up to be an avid stargazer and astronomer in his own right. Many writers, including Jules Verne and Arthur C. Clarke, have been affected by Poe's science fiction over the years. Jules Verne was influenced by Edgar Allan Poe and created *An Antarctic Mystery* and *The Sphinx of the Ice Fields* as a sequel to his novel *The Narrative of Arthur Gordon Pym of Nantucket*. Verne has also received a lot of praise for adapting Poe's vision into a trilogy of best-selling adventure novels, including *Journey to the Center of the Earth*, *Twenty Thousand Leagues Under the Sea*, and *Around the World in Eighty Days*. Jules Verne, one of the two people from the era most frequently referred to as the founders of contemporary science fiction (the other being Herbert George Wells), was one of the first writers to recognise Poe's title as the originator of the "scientific novel." Verne was also the first to perhaps produce a piece of Edgar Allan Poe fan fiction.

'Science in Romance' an article in the *Saturday Review* (1905) termed Poe as "...Probably the father of that Pseudo-science fiction which still has its living practitioners in Dr. Conan Doyle and Mr. H.G. Wells. Hugo Gernsback, the editor and publisher – after who the Hugo awards are named, is yet another

person who acknowledged Poe as the father of science fiction but he preferred a slightly variant term, 'scientifiction' to refer to the genre and this is how he portrayed Poe, "By Scientifiction, I mean the Jules Verne, H.G. Wells, and Edgar Allan Poe type of story". It's worth noting that the inaugural issue of his magazine, Gernsback's *Amazing Stories*, was dedicated to science fiction. It had six science fiction stories, one of which was written by Poe–The Master.

Thomas M. Disch refers to Edgar Allan Poe as "the source" of science fiction. In his book *The History of Science Fiction* (2006), author, critic, and historian Adam Roberts claims that science fiction made up one-fifth of Poe's literary output. He also calls *The Extraordinary Adventure of one Hans Pfaall*, a short story by Poe, "the key piece of Poe's science fiction". Poe's prose poem *Eureka* contained several insights into cosmological theory, including the theory of creation, which was published 80 years before the renowned "Big Bang" theory in 1848. Poe was the first to propose a solution to Olber's puzzle. Edgar Allan Poe's skill is legendary. Edgar Allan Poe lived a rough life and did not receive his due during his lifetime. He was a poet with uttermost acuity, amazing vision, a critic, an editor, a wonderful tale teller, and a master of the art of short story. Poe was also unlucky in death; after turning forty, and in the prime of his life, he was discovered in a delirium on a Baltimore street under mysterious circumstances, wearing someone else's clothes and murmuring the word 'Reynolds' for no apparent reason. Today, however, anthologies of Poe's work may be found in a variety of genres–horror, detective, psychological, and science fiction, to name a few. The name Edgar Allan Poe is rarely discussed in the same breath as Mary Shelley, Jules Verne, or H.G. Wells when

it comes to science fiction, the most pervasive and popular of genres that have found their way into mainstream literature. Poe is responsible for much of the modern science fiction's growing "literature of ideas." *The Encyclopaedia of Science Fiction* aptly ends the entry of Poe as "If his career had lasted longer, he might have awoken us more inescapably to his vision; as it stands, we much awaken ourselves to him". That is why Poe, the master, the father of science fiction, is known as 'Il miglior fabbro' (the best craftsman).

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UNLEASHING WOMEN'S COURAGE THROUGH THE CHARACTER DRAUPATI FROM THE "MAHABHARATA" AND THROUGH DOPDI FROM MAHASWETA DEVI'S "DRAUPADI"

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Abstract

As one of the writer and activist Mahasweta Devi brings out the women are so capable in bringing out the courage they own. Feminism is the key theme of the stories of Mahasweta Devi. She always focuses on the problems and challenges of subaltern women. She also fights for the upliftment for the downtrodden women. The story of Dopdi or Draupati, a Santhal's tribe girl is described in most pathetic way. She is vulnerable to injustice but resist the burnt of social oppression and violence with strong violence and courage and even try to deconstruct the age old structures of gender and racial discrimination. Mahasweta Devi uses the character Draupadi from the Mahabharata and rewrites a well-known incident from that epic to describe the problems faced by women for just being a woman. By connecting both character the writer brings out the fact that women cannot be suppressed of their character and race. She brings out this problem not in the point of feminism rather through the point of humanism. Mahasweta Devi claims that women should be judged as a human and not from the point of view of gender, class, race and class.

Keywords: Gender trouble –discrimination – character assassination – nudity –female courage

Mahasweta Devi teaches English at Bijaygarh College in Jadavpur, India, an institution for working-class women. She has published over a dozen novels, and is a prolific journalist, writing on the struggle of the tribal peasant in West Bengal and Bihar. "Draupadi" is one of Mahasweta Devi's most acclaimed short stories. **The tale of a young tribal woman who is part of the rural resistance against corrupt landowners and government officials**, it explores themes of gender discrimination and violence, political resistance, and the status of the subaltern in late 20th-century Indian society. It was anthologized in the collection, *Breast*

Stories, translated to English by Gayatri Chakravorty Spivak.

In 1970, the implicit hostility between East and West Pakistan flamed into armed struggle. In 1971, at a crucial moment in the struggle, the armed forces of the government of India were deployed, seemingly because there were alliances between the **Naxalites of West Bengal** and the freedom fighters of East Bengal. In this setting many tribal people were treated in a very bad manner and many were undergoing so many struggles. Irrespective of gender all were tortured and abused. Mahasweta Devi through her writings fought for their equality and their upliftment.

The most interesting part of the story is that **Dopdi Mejhen** is portrayed as an illiterate, uneducated tribal woman. Yet she leads the politicized life amongst all because she is engaged in an armed struggle for the rights and freedom of the tribal people. Draupadi or Dopdi is a rebel who has been hunted down by the government in their attempt to overcome these groups.

“Name Dopdi Mejhen, age twenty-seven, husband Dula Majlani (deceased), domicile Cherakhan, Bankrajharli, information whether dead or alive and/or assistance in arrest, one hundred rupees...” (‘Draupadi’)

The government uses all of their available forces to hunt them down, which also includes kidnapping, murder and rape and any tribal deaths in custody are invariably accidents. Dopdi and her husband, Dulna are on the most wanted list in West Bengal. During their struggle in escaping, Dulna is eventually gunned down and Draupadi manages to escape. However, she is finally caught and kept in police custody. Over the course of a few days, **Draupadi** is repeatedly raped, deprived of food and water and tortured by multiple officers who state that their orders to “make her” have come from their *Bade Sahib*, officer Senanayak, in charge of her case. She was stripped off her cloths and was tortured to the core. And when it was her time to meet the officer Senanayak, she was asked to cloth herself. And as she underwent a lot many tortures from the fellow officers she was terribly hit and was bleeding hard so she was asked to wash herself and cloth to meet the higher officer.

Mahasweta Devi portrays women, though unarmed and in nudity, as a powerful weapon through this character. Draupadi refused washing and clothing herself rather she smiled

at them and also ripped off the small piece of the cloth from her and she moved forward towards Senanayak with her courage and keeping head held high. She walks up right to him with her hands on her hips and says, *“the object of your search, Dopdi Mehjen. You asked them to make me. Don’t you want to see how they made me?”*. The officer Senanayak was shocked on seeing her undressed and asked for her dress, she replies angrily, that clothes were useless because once she was stripped, she could not be clothed again. She spits on Senanayak with disgust and says, *“How can you clothe me? Are you a man? There isn’t a man here, that I should be ashamed.”*

She pushes **Senanayak** with her exposed breasts and for the first time, he is afraid to counter an unarmed woman. In that moment, though **Draupadi** has no weapons, she uses her body as her greatest weapon. The body which was abused, tortured and seen as the cause of her downfall becomes the very weapon with which she stands up for herself. She refuses to let them take advantage of her emotions, even though she has been physically assaulted. Draupadi realizes that raping women does not make the male species ‘masculine’.

The character Draupadi breaks the gendered stereotype of women labelled as weaker, secondary, voiceless and servant by patriarchal social standards. The story ends with a magnificent final scene in which she faces her abusers, naked and bloody, but fiercely strong.

In order to bring out the sufferings of the tribal women Dopdi or Draupadi, Mahasweta Devi strips this story from the character Draupadi from the epic *Mahabharata*. In this epic even though Draupadi is the main and important character, she has been abused and exploited for many reasons by the chief

authorities in the court. Unlike the other epic *Ramayana*, *Mahabharata* contains many structures for kingships and also contains various styles of marriages. Even Draupati is the only example of polyandry, which is not a common system of marriage practiced in India. It is because, she is married to the five sons of the former King Pandu. She is exceptional, indeed "singular" in the sense of odd, unpaired, uncoupled. Her husbands are legitimately pluralized. No acknowledgment of paternity can secure the name of the Father for the child of such a mother. Mahasweta's story questions this "singularity" by placing Dopdi first in a comradesly, activist, monogamous marriage and then in a situation of multiple rape.

In the epic, Draupati's legitimized pluralization as a wife among husbands in singularity as a mother. At the midst of a treachery her eldest husband is about to lose all that he owned which also included Draupati. "*Draupati belongs within that all*" (Mahabharata 65:32)

Her strange civil status seems to offer grounds for her predicament as well:

"The Scriptures prescribed one husband for a woman; Draupadi is dependent on many husbands; therefore, she can be designated a prostitute. There is nothing improper in bringing her, clothed or unclothed, into the assembly". (Mahabharata 65:35-36)

The enemy chief begins to pull at Draupati's sari. Draupadi silently prays to the incarnate Krishna. The Idea of Sustaining Law, dharmamaterializes itself as clothing, and as the king pulls and pulls at her sari, there seems to be more and more of it. Draupadi is infinitely clothed and cannot be publicly stripped. It is one of Krishna's miracles. Mahasweta's story rewrites this episode. The men easily succeed in

stripping Dopdi in the narrative it is the culmination of her political punishment by the representatives of the law. She remains publicly naked at her own insistence. Rather than save her modesty through the implicit intervention of a benign and divine) comrade, the story insists that this is the place where male leadership stops.

Dopdi is as heroic as Draupadi. She is also what Draupadi written into the patriarchal and authoritative sacred text as proof of male power could not be. Dopdi is at once a palimpsest and a contradiction. There is nothing "historically implausible" about Dopdi's attitudes, during her introduction she is thinking about washing her hair. She loves her husband and keeps political faith as an act of faith toward him. She adores her forefathers because they protected their women's honor. It is when she crosses the sexual differential into the field of what could only happen to a woman that she emerges as the most powerful "subject," who, still using the language of sexual "honor," can derisively call herself "the object of your search," whom the author can describe as a terrifying super object—"an unarmed target."

In Dopdi we have a subaltern woman who speaks, speaks loudly – literally and metaphorically. Her voice is terrifying, sky splitting and sharp as her ululation – and makes herself heard. In Draupadi, Devi presents a strong woman who despite being marginalized and exploited, transgresses conventional sexual and societal standards. Dopdi subverts the physicality of her body from powerlessness into powerful resistance. She does not represent the tribal woman by romanticizing her depiction of Dopdi but instead realistically re-presents herself through simple language and complex emotions. Draupadi recognizes a woman's body

as an asset through which they can resist the socio-political objectification of their bodies and overcome oppression.

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IDEOLOGY AND IDEOLOGICAL STATE APPARATUSES 1: A THREAT TO HUMANITY AND SUSTAINABILITY IN BASARAT PEER'S "CURFEWED NIGHT"

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*"There where it is we do not need the wall:
He is all pine and I am apple orchard.
My apple trees will never get across
And eat the cones under his pines, I tell him.
He only says, "Good fences make Good
neighbours."*

-Robert Frost

When I was in my school days I used to place my palm over the part of Jammu & Kashmir on the map outlined in Geography book, just to see how does India will look like without the region if Pakistan 'snatches' it away from India. It looked ugly. I felt sad and prayed the God that no one should separate the region from India. I cursed the government of Pakistan for being cruel and evil. I took pride in being a nationalist. This was the mindset of a school girl whose History books glorified nationalists as someone who shed their blood for the independence and unity of the nation. So sympathy was always with Shardar Vallabai Patel, Mahatma Gandhi and so on. History books never showed me how this unification was done forcefully with the bloodshed of poor civilians but not that of nationalists. On the whole, History became his-stories.

Basarat Peer begins his memoir (rather a testimony) with the line, "People are trapped in history and history is trapped in them" taken from the essay "Stranger in the Village" written by James Baldwin. Like Baldwin who was

shocked to look at the history of America and Europe misleading the history of Afro-Americans, Peer is also shocked to see the (misleading) history of Kashmir being encompassed in Indian history. So he decides to write a book on the conflict of Kashmir, since 1947 partition, based on his lived experience which tries to clarify myths inflicted on their history.

How does it feel when one lives in the borders especially in the war zone areas (ironically nowadays both are inseparable). What are the difficulties one might face if they belong to a minority group (in the book references are made to Muslims). How does war turns a beloved neighbor into an enemy? How one becomes a misanthrope? We get answers for all these questions and a lot more in Peer's book *Curfewed Night*.

The story begins with the description of daily life in a mountain village situated in the southern district of Anantnag where Peer along with his joint family happily spends his boyhood days, when Kashmir was at its peace. Being inspired by his father whose strive-work hard-success story been narrated by each and every member of the family and by the villagers, Peer also aspires to become a Civil Servant. American Comics, Bollywood movies and film songs are the dearest things which entertain him. He goes to the mosque along

with his grandfather to meet and play with his friends. He never takes either politics or religion seriously. He is just a school going boy who is beaten up by his grandfather for making wrong mistakes in his Math sums and who receives two rupees from his father for reciting verses correctly.

This light life becomes hectic when the militant group for pro-Kashmir JKLF becomes prominent in its activities. Before explaining about these militant groups and insurgencies, Peer reveals the feelings of common Cashmeres. The one thing which connects them with rest of India is Bollywood, other than that they never identified them with the symbols of Indian nationalism such as Indian flag and national anthem. Even in the cricket matches they always support the team which plays against India. For them New Delhi (India) is a cheating State which failed to keep up its promise on the separation and autonomy of Kashmir. So militant group springs up, procession after processions are being made with slogans for the independence of Kashmir. Azadi and self-determination becomes their vocabulary. With this picture of people's opinion on nationalism, Peer begins to trace the events which lead to the unrest and rise of militants. So the book is filled with several events and facts (which might as well be found in a newspaper). Like Sheikh Abdulla's imprisonment and death, the kidnap of Kashmiri politician Mufti Mohammad Sayeed's daughter by Yasin Malik, young militant leader of JKLF followed by first curfew on 20th January 1990; report on Afak Shah the first suicide bomber in 1999; attack on the parliament and the trail of Professor S.A.R. Gilani; rise of the Pakistani Pan Islamist Lashker-e-Toiba and later Jaish-e-mohammad.

But Peer doesn't stop here. He goes onto capture the psychological trauma of the people who are being affected by the conflict and narrates their present condition.

After his parents encounter with a mine blast, Peer who was made to stay away from 'his home' as he attempts to join a militant group, for the first time empathizes with people who had lost everything in the war. Till then, he gets to know about death, violence and loss only through media. So he, who feels guilty for being in the comfort zone, resigns his job as a journalist and flees back to 'his home' from the capital city. On his return he begins to tour around Kashmir and meet people whose life are being destroyed by the battle between the government and militant groups. He is shocked to see the paranoid and depressing condition of the civilians as well ex-militants who are abandoned by their groups without providing further assistance. Peer without any bias portrays the hypocrisy of both politicians and militants especially; which is one of the appreciable things in his writing.

Inspired by the writings of the poet Agha Shahid Ali, Peer has dedicated many paragraphs to give the picture of Kashmir's culture. Though his book looks like a narration of socio-political events of Kashmir, much deeper he reflects on the cultural destruction (or what Raphael Lempkin observe as Cultural genocide¹) and the destructive functions of both

¹ In 1944, Lempkin recognized Cultural genocide as an element of Genocide. He brought out nine elements like political, social, cultural, economic, biological, physical which includes endangering health and mass killing, religious and moral as the 'techniques' used by the oppressors to achieve genocide.

Repressive State Apparatus ²(here police personnel, politicians, CRPF and AFSPA) as well Ideological State Apparatus ³ (here he shows the threat posed by Hindutva groups and the spread of idea of Hindu Nationalism).

Curfew restricts the movements of people, out at nights became unimaginable. Elections and Right to Franchise are scraped off from their dictionary. Unethical election practices are carried on. Schools are being transformed into paramilitary camps. Medical emergencies are carried out in the midst of attacks. ID card to be identified as the citizens in their own birth place! Frisking, ID check becomes routine. Peer narrates one such incident when he and his mother travel in the bus and being stopped at the check post where the soldiers misuse their power, which shows how a state apparatus operates and keep everyone under their control.

“..... (bus) stopped for an identity check at one of the two military camps bordering our village. Two very young soldiers in flak jackets stood at the checkpoint, daintily dangling their Kalashnikovs. They asked us to walk. We walked. A hundred metres and a soldier shouted, 'Stop.' We stopped. Nobody was frisked. No bags checked....it felt like a video game. The soldier moves his finger; buses stop, people form queues, walk, stop, board and leave.”(pg: 165)⁴

Frantz Fanon in his essay “On National Culture” observes how a colonizer destroys the culture of a colonized in order to rule and dominate. He argues that colonialism not only

disarms the colonized subject but it steals her of a “pre-colonial” cultural heritage. This is the same thing which Peer also finds it (intra colonialism) happening in the Kashmir. In chapter Nine, Peer gives us an account of destructed archeological sites and monuments by the paramilitary groups where the famous places like Pari Mahal, the library of Islamia College, the shrine of Nuruddin Rishi were being destroyed in the gun battle or by the fire. The hill of Hari Parbhat and several others turned into the military camps. There is nothing left to hold on to their roots and define Kashmir but just Military Camps and Sever Martyrs Grave Yard.

To conclude, Curfewed Night transcends time and space and questions about the future of all War Zone areas and speculates on the solutions to end all the conflicts.

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3 & 4 In his essay *Ideology and Ideological State Apparatuses*, Althusser advances the theory of Ideology where he defines State Apparatuses as a tool to propagate standard Ideology or in Gramscian term the 'Common Sense.'
5 *Curfewed Night*.

STRUGGLE FOR LIBERATION IN *WEEP NOT, CHILD* BY NGUGI WA THIONG'O

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Abstract

The novel Weep Not, Child by Ngugi wa Thiong'o is based on the aftermath of colonisation. Kenyan people have undergone a struggle where they were made to work in their own land for wages. The colonisers manipulated the Kenyan leaders, where the leaders joined hands with the colonisers and turned against their native people. Thus, the native people formed groups against each other, which eventually resulted in the uncertain life of their children. Families were broken, which arose the loss of identity and the struggle for liberation.

The shattered dreams of the protagonist was emotionally portrayed by Thiong'o in the novel. This research paper attempts to bring out the essence of the struggle undergone by the Kenyans and how they waited for their liberation.

Keywords: *Struggle, mau mau rebellion, betrayal, hopelessness, liberation, dispossession, loss of identity, colonisation.*

Ngugi wa Thiong'o was born in Limuru, Kenya in 1938. He was educated at the Alliance High School, Kikuyu at Makerere University, Uganda and at the University of Leeds. His novel, *Weep Not, Child*, was published in 1964 and this was followed by *The River Between* (1965), *A Grain of Wheat* (1967), *Petals of Blood* (1977), *Devil on the Cross* (1980).

Thiong'o wrote this novel during his one year detention in prison, in Kenya, where he was held without trial after the performance by peasants and workers for his play *Ngaahika Ndeenda (I Will Marry When I Want)*. This was his first play to be published in his own language, Gikuyu, and then translated into English and many other languages. He has also

written collections of short stories, plays and numerous essays.

Ngugi is an active campaigner for the African language and form, and he writes, travels and lectures extensively on this theme. His works are known to everyone and has made a powerful impact both at home and overseas.

Weep Not, Child is a kind of bildungsroman novel and therefore it is concerned with the formation of the self. The loss of Kikuyu - ancestral land, the colonial education system, the violent 'Mau Mau' uprising and retaliation of the colonial government form a rich background to this novel, a novel that eventually takes us to the limits of anticolonial violence as a political response.

On the entering of the colonisers, Kenyan people have undergone very hard times. First, the colonisers started dividing the people into tribes, each tribe living on a separate area. That was the policy of Divide and Conquer. This policy has been followed by the loss of land for the Kenyans. Land for European settlement meant the loss of land for some of Kenya's peoples, most notably in the land of Kikuyu. Many of the Kikuyu people who lost their land were forced to move into European farms and estates as servants and labourers, or to seek employment in urban areas such as Nairobi. Even they were forced to labour for wages in their own ancestral land.

By the time World War I ended in 1918, European settlers, desiring inexpensive farm labour, had convinced the colonial government to adopt measures that essentially forced Africans to work in the farms. These included new, higher taxes on Africans, who, lacking money, were obligated to work the settlers' farms in order to pay them. By this time, the settlers had achieved considerable political influence in the territory, which was changed to a colony and renamed as Kenya in 1920. The colony of Kenya was administered by a British Governor, who was advised by an elected Legislative Council. Black Africans were not allowed to vote and were denied representation in the council until the mid-1940s, when a small number of blacks were nominated to the council.

The loss of land, the wage of taxes and other restrictions provoked Kenyans to revolt. Thus, the Mau Mau Movement broke out in 1952 in a bloody, seemingly hopeless battle with handmade weapons against the might of the colonial regime. Starting in 1944, Kenyan activists began attempts to create a political

party that would advance their cause. This movement resulted in the creation of the Kenyan African Study Union, which eventually changed its name to the Kenya African Union (KAU) in 1946. The KAU was headed by Jomo Kenyatta, who is mentioned frequently in *Weep Not, Child*. However, there was much dissension between Africans about how the rebellion should be pursued, and what their goals should be after independence. A secret society known as the Mau Mau eventually emerged as a competitor to the KAU. The Mau Mau's infrastructure relied on secrecy and oaths, which were taken very seriously in tribal culture and hence added a layer of legitimacy to the group.

Starting from 1952, the Mau Mau began to commit violent acts towards both Europeans and Africans who were considered British collaborators. In the kind of contradiction, much of the Western press portrayed them as thirsty savages on one hand and crafty agents of communism on the other. To the Africans in Kenya, they have come to be known as the Land Freedom Army, and in retrospect it is clear that their apparently suicidal assault on the colonial regime was in fact a turning point on the road to Kenya's Independence.

This is the context that pushed Ngugi Thiong'o to write his novel *Weep Not, Child* as a response. *Weep Not, Child*, Ngugi's first novel that has captured our attention as our study deals with the relationships between Africans and the British colonists in Africa which is heavily critical one of British colonial rule. Through *Weep Not, Child*, we have explored the theme of war where the Mau Mau uprising and the bewildering dispossession of an entire people from their ancestral land that

have been tackled with special interest. To epitomise the victimisation of the youth, all classes combined, Ngugi uses the characters of Njoroge and Mwihaki, both from different classes. Their good dreams about a happy life are destroyed by the socio-economic forces, causing depression on some young people like Njoroge who lastly attempted a suicide. Thus, there is an open class struggle as the oppressed Africans strive to resist European domination. The resistance is collective through the Mau Mau Movement, signalling the beginning of the end for that system.

In the novel, when the Mau Mau rebellion broke out, the family of Ngotho had to decide as to where their loyalties lie. At a particular day, the black workers were invited for a strike to obtain high wages. Ngotho is ambivalent about participating in the strike because he will lose his job. However, he decides to go to the gathering, even though his two wives do not agree. At the demonstration, the cry for higher wages. A white police inspector brings Jacobo to the gathering to pacify the native people. When Jacobo tried to end the strike, Ngotho attacked Jacobo and the result is a riot, where two people were killed. Ngotho loses his job and Njoroge's family is forced to move. Njoroge's brothers fund his education and seem to lose respect for their father.

Everyone listened to Jacobo in silence. But something unusual happened to Ngotho. For one single moment Jacobo crystallized into a concrete betrayal of the people. Jacobo was a Traitor. Ngotho rose. He made his way towards the platform while everyone watched, wondering what was happening. He was now near Jacobo. The battle was now between these two- Jacobo on the side of the white people and

he on the side of the black people. (*Weep not, Child* 58)

Ngugi does not pronounce judgment on the Mau Mau and their actions. Nonetheless, a sense of foreboding with regards to what could turn out to be mistakes in retrospect is palpable. Indeed, the novel ends in feelings of arrested development, hopelessness and inadequacy, subverting the typical bildungsroman arc as the despairing Njoroge fails at his suicide attempt.

Such was the difficulties faced by the Kenyans among themselves. Still some characters in the text were conceived with hope and faithfulness, that one day there will be a freedom and liberation for them. For example, Nyokabi, the mother of Njoroge was portrayed with goodness in her character. She says, "Yes, Sunshine always follow a dark night. We sleep knowing and trusting that sun will rise tomorrow" (*Weep Not, Child* 95). Yet the novel ends with the melancholic tone of losing hope, that the Kenyans were suppressed in their own land.

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THE COMPLEXITY OF THE PARENT- CHILD RELATIONSHIP IN THE POEMS OF SYLVIA PLATH, ANNE SEXTON AND MAMTA KALIA

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Abstract

The whole world revolves around human relationship. The society in which Man lives is nothing but relationships weaved together in any particular order. But the most complex of all the relationship is the relationship between husband and wife and the relationship between parents and children. The unfulfilled expectations of both the parents and the children lead to unspoken bitterness that bears a poisonous fruit and destroys both. Unless a compromise is made the relationship is totally unsalvageable.

This paper deals with the complex relationship of a Father- daughter or a Mother- Daughter relationship in the poems of Sylvia Plath, Anne Sexton and MamtaKalia. These poems represent the child side argument of the complicated relationship. The parents try their level best to bring their children on the right track. They try to be perfect in every way. But the children want their parents to be human beings with humane characteristics and fallible rather than human beings with pretentious perfection. The main theme of these poems is "LOVE+ DISSAPOINTMEN=HATRED."

This paper is a detailed analysis of the above mentioned theme. The paper also deals with the Father fixation and the effect of the outside world on the lives of the poets and their respective families.

Homosapiens have been and will always be in a complex web with other their own species and that of the others. The food chain and the Maslow's Theory of Hierarchical needs all reiterate the necessity of a man or a woman's need for acknowledgement and respect from one's family, friends, acquaintances or even colleagues and co-workers. The whole world revolves around human relationship. The society in which a man lives is nothing but relationships weaved together in any particular order. But the most complex of all the relationship is the relationship between husband and wife and the relationship between parents and children. The unfulfilled expectations of both the parents and the children lead to unspoken bitterness that bears a poisonous fruit

and destroys both. Unless a compromise is made the relationship is totally unsalvageable.

The poems "Medusa", "Daddy", "All My Pretty Ones" and "Tribute to Papa" express the complexity of the parent- child relationship, be it India or America. The selected poems contain the elements of morbidity, chaos and anarchy and the search for love which ends in Nada in all the poems. The poets Anne Sexton, MamtaKalia and Sylvia Plath are unable to classify their feelings towards their parents whether it is love or hatred.

The titles of the selected poems are ironical in nature. Plath uses the word "Daddy" only to later insult him by using various words like "Vampire, Fascist etc., She also compares her mother to the once beautiful nymph" Kalia uses the word "Tribute" used for dead people when

her father is alive. As for Sexton she uses the term “My pretty ones” whereas she doesn’t know most of her family members very personally.

All the above poems have the tone of accusation which is obvious by the continuous use of the word “You” in reference to their “Father” in “Daddy”, “Tribute to Papa” and “All my Pretty ones” and Plath’s mother in “Medusa”. The poets did not agree with the good what their parents thought as best for them, this is foundation of their hostility towards them.

Plath uses the following line in “Medusa”, to show her hostility towards the self sacrificing nature of her mother,

“who do you think you are?

A communion waber?

Blubbery Mary?

I shall take no bite of your body

Bottle in which I live

Ghastly Vatican.”

Even though Plath knows very well of her mother’s love she doesn’t know how to reciprocate it since it chokes and suffocates her. Plath in her poem “Daddy” accuses clearly that her father was a “Fascist”. In the sameway Kalia also portrays the same kind of emotions in the lines below,

“But you’ve always wanted to be a model man,

A sort of an ideal...

You want me to be like you Papa,

Or like Rani Lakshmibai”

Here Kalia despises her father for forcing his ambitions on her. As for Sexton she is hurt by the sudden death of her father and mother at the same time. She hates the nostalgia left by her Father when she uses the imagery of “Cardboardphotos, Scrapbook and the old

newspaper clippings” So she accuses him of leaving her suddenly and her unpreparedness to face the future.

The poets find it quite difficult to gel with the environment the parents have created for them, dead or alive. How much ever they try they only end up trying in vain which increases their frustration even more. The enforcement of the parents on the poets is suffocating and is not helpful. Because of their rebellious nature to accuse the parents they stand as Iconoclasts in their own homes.

The poems of Sylvia Plath express her mood of frustration in the last years of her life which was created by the void left by her Father and husband. She vents this anger mostly on her Father because of her experience of growing fatherless. She expresses her feelings to kill her father because of this unfilled vacuum left by her father.

“Daddy, I have had to kill you

You died before I had time”.

In the poem “Medusa”, she shows utter contempt towards her mother. She blames her that her individuality is threatened because of her. This is portrayed in the following lines

“I am sick to death of hot salt

Green as eunuchs your wishes

Hiss at my sins

Off, Offcely tentacle!

There is nothing between us”

In Kalia’s “Tribute to Papa”, the poet expresses this wrath, by going against the traditions, by calling her father by name, which is totally disrespectful. She even goes to the extent of disowning him.

“These days I am

Seriously thinking of

Disowning you, Papa.

You and your sacredness

What if I start calling
You Mr. Kapur, Lower
Divisions clerk,
Accounts section?"

Sexton turns violent, when the nostalgic happy moments of her life cause pain. She starts denying the past relationship she had with her family. She explodes by saying

"I'll never know what these faces are all about are all about

I lock them into their book and throw them out"

The poets are really in such a pressure that they think of the things that go awry and pluck away the pride of their parents. The poets directly or indirectly try to curtail the relationship with their parents. They find their parents as threats to their individuality.

Another special theme in these poems is the poets "Electra Complex" with their Fathers. They are unable to classify their love for their respective Fathers. The Father Fixation drives them mad and they ultimately result in the hatred of the Father since their desires are not gratified. In Plath's "Daddy" She vents out her anger on both her Father and her husband. In "All my Pretty ones", Sexton vents her anger on everything she sets her eyes on. She explodes when she sees her family pictures, the newspaper clippings, even the scrapbook that her mother maintained after her birth. Whereas in "Tribute to Papa" Kalia threatens her Father of getting into a relationship and ending up "pregnant".

All the three poems have political events mentioned in them. This clearly portrays how the political events of that time have affected the poets in one way or the other. The Nazism of Hitler had affected Plath very much that she recalls her father as a Nazi. Plath's "Daddy" is

compared to "Guernica" as both the pieces of art are the outcry of their respective creators. In "All My Pretty Ones" Sexton brings to light the destruction of Hindenberg and the election of President Herbert Hoover. In "Tribute to Papa" the father of the speaker wants her to become like Rani Lakshmibai who was a warrior queen in India.

The Mythological references in all the poems are very high. In the poem "Daddy" Plath gives an eerie and terrifying experience by comparing her father with "Count Dracula" The blood sucking vampire who tries to kill his guest. In the case of Daddy it is not the guest but the Daughter herself. She compares her father to the vampire who has sucked her blood all through his life and even after his death.

"If I've killed one man, I've killed two
The vampire who said he was you
And drank my blood for a year
Seven years, if you want to know
Daddy, you can lie back now."

In the poem "Medusa" the title itself suggests a mythical creature. This gorgon who was initially beautiful, later turned into a hideous beast. Her long hair turned into snakes and whoever sees her turns into a stone. She compares her mother too in such a way, because she once found her beautiful and comforting but now the very presence of her is scaring her. Even her mother's criticism seems to hurt her very much. She conveys them in the following lines.

"Hiss at my sins
Off, off cely tentacle"

In "Tribute to Papa", Kalia compares her Father with an "Angel", whereas she wants her father to be a human being so that she could reach out to him in a much better way.

"Who wants to be an Angel like you?"

In Sexton's poem, the opening line itself portrays the mythological character of jinx which is symbolizes bad luck. Also she compares herself to a vampire who drinks the blood of her father like wine. The following lines explain her occult thought.

"...My God, father, each Christmas day
With your blood, will I drink down your
glass
Of wine? ..."

There is a hint of occultism found in Daddy and in which Plath has mentioned about the "Taroc Packs" and her Gypsy origin.

The very use of words like "Daddy, Papa, and My Father" neatly carves out the love and the sense of belongingness they have towards their fathers. But the problem that lies in showing their love is the generation gap and the unrealistic dreams the parents have about their daughters. It is also the attitudinal differences make the chasm larger and larger which finally ends up as an unbridgeable gap.

The lines: "Everywoman adores a fascist" and "I made a model of you" clearly states how much Plath loved her father even after his death.

In Kalia's poem the first line and the last line itself shows her care for her father.

"Who cares for you Papa?...
But I'll be careful Papa
Or I know you'll at once
think of suicide"

The first line has a hidden meaning of 'no one else cares for you except me'.

Just like the other poets, Sexton too shows her love for her father even while rebuking him for his misbehavior. The constant use of the

word "My" carves out the picture of her feelings. "My Father, My Navigator, My first lost keeper" are such examples.

In the End she explicitly shows her love by forgiving him.

"Whether you are pretty or not... And forgive you"

The problem lies both in the attitude of the parents and that of the poets. These parents try their best to be ideal humans but they pathetically fail to be better parents.

The poem "Daddy" is very much remarkable for reflecting and blending the private feelings and experiences with the universal and public concerns. In the poem "Medusa" the poet however tries to bring in the sense of joyous excitation which gradually ends in personal extinction. The poem "Tribute to Papa" shows the difference of opinion between the father and the daughter which gobbles up the love they have for each other. And finally the poem "All My Pretty Ones" shows the more mature behavior of the daughter who finally forgives her Father for all his wrong doings.

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BREAKING GENDER BIAS IN KAVITA KANÉ'S SARASVATI'S GIFT

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Abstract

Mythology and literature play an integral part in changing the society and its beliefs. Kané Sarasvati's Gift is also a text that emphasises on the unchanging yet changing gender roles in the society and how different people perceive them. The novel focused on Sarasvati and Brahma and their search for their own identity and how they help each other throughout the search. The concept of patriarchy and the breaking of norms is quite prevalent in the novel. The paper is about how the novel addresses the issues gender inequality in mythology and how that could be applied to contemporary society.

Keywords: patriarchy, gender roles, mythology, gender bias, gender equality, society

Mythology and folklore represent the culture and tradition of any society as they influence the literature, art, architecture and few customs of the particular people. The beliefs established by these myths also influence the hierarchy and moral standards amongst people, thereby deciding the living standards of a society. This leads to the staunch presence of those values and traditions in every society despite the efforts for a progressive society. The concept of patriarchy was adopted from mythologies and has dominated different societies for ages but few of these myths were also modified by the patriarchal society making this a vicious circle.

Patriarchy and mythology are deeply ingrained in the society leading to bias and inequality in gender. Men and women in the name of upholding traditions have normalised gender bias with mythology as the crutch. Mythology and the subsequent social traditions have been and are being used as a tool to accept patriarchy and any effort to change it is progressively slow.

Indian mythology has its own archetypal gods and goddesses who are considered as

epitomes by the society. Our society has the tendency to attribute mythical identities on people and any deviance from it is frowned upon. This tendency is the source of the gender inequality that is still a burning question in our society; a problem that despite the rapid changes around remains unsolved.

Kavita Kané, an Indian novelist has rewritten the Indian mythological stories of few marginalised or ignored women characters. Her works like *Lanka's Princess* (2017), *Karma's Wife: The Outcast's Queen* (2014), *Ahalya's Awakening* (2019), *Sarasvati's Gift* (2021), etcetera focuses on the lives of women in Indian mythology who are sidelined or overlooked due to the huge presence of the male characters or the idealistic female characters. Her characters portray a strong character and at the same time show the heavy burden and shackles placed upon them by the society, and the sad reality of few women bending to the pressure.

Sarasvati's Gift as the title suggests is about the known yet unknown story of Sarasvati, the goddess of education and the wife of Brahma, the creator. While our society tends to focus on

her role in education, her role as a woman is pushed back and Kané delves into this aspect in this novel. *Sarasvati's Gift* is a text that breaks the conventional norms developed by the society especially with gender roles through Sarasvati's character.

Sarasvati, a creation of Brahma is portrayed as a woman who challenges and questions certain practices that makes her stand out amongst the crowd. She defies the norms and vehemently opposes anything or anyone that tries to subdue her. In the beginning of the novel, as Sarasvati ventures into life, her description is from the patriarchal gaze and shows Brahma's exuberance over his creation. "She was as stunning as he had imagined her to be, rising from the waves of his thoughts, from the crest of his ocean of desires, a soft spray of stimulation and brilliance." (Kané 6)

In her first interaction with Brahma, she is not meek but is nonchalant that shatters Brahma's expectations. Her lack of respect to him annoys him and it shows Sarasvati being different from a typical woman created by patriarchy. She questions Brahma over his creations and in spite of Sarasvati's curious and distant demeanour, Brahma answers her. The small irritation over her attitude remains with Brahma throughout their conversation. This portrays Sarasvati as a singular woman who is still not touched by the society's expectations and the belief of patriarchy that women are to accept anything and everything.

Brahma is a reflection of an individual who is caught between being patriarchal and being an equal to Sarasvati. Despite the coldness from Sarasvati, he sees that as a part of her and admires it. Brahma is a complex character like Sarasvati as they oscillate between being who the society wants them to be and being

themselves; between accepting gender roles and opposing gender bias.

Sarasvati is also initially reluctant to enter into a matrimonial relationship with Brahma. She is against the tradition of being tied down to a man and losing her individuality.

"I don't want to be known as someone's wife, some god's spouse, I am me- I am Sarasvati, the goddess of learning and knowledge and music and arts. I would certainly not like to be identified as just a consort... I call it the spousification of the goddesses... because I don't want to be known as someone's wife or controlled by any man" (Kané 55)

These lines show her disdain for the patriarchal structure that always forms a woman's identity in tandem with her spouse. A woman's thirst for individuality is addressed here and Brahma's reply is another slap to this gender bias, as he says, "And what if I am known as Sarasvati's husband? I would be honoured!" Sarasvati and Brahma in the above dialogues show their distaste for patriarchy and gender roles defined by the society.

This shows the importance of accepting yourself and not bending to the roles assigned to you by the society. Though the two marry later, they do it out of their own volition and not because of expectations. They stand out as a unique couple and are admired by few and seen with distrust by others.

Sarasvati's stance on motherhood deviates from the societal norms. When Parvati says that women are expected to have children and that Sarasvati's refusal is against norms, Sarasvati replies, "It is usual for me... It is not defiance, you know, but a decision. My decision." (Kané 286). This suggests that she is not worried about not confirming to beliefs that she feels are not needed. She then goes on to say,

“And it is not always how women are equipped; they are made to think likewise. The idea that you are a real woman only if bear a child has been borrowed from a man’s mind... That is true slavery... A woman’s existence is more complex, more compelling than procreating- but again, that’s something only she can decide!” (Kané 287)

Her strong belief about women making decisions for themselves is strongly reflected here and also the patriarchal thinking and its pressure on women is strongly stated. When Sarasvati further says how Brahma accepted it and never forced her, it shows that mythology also showed that gender bias could be rectified if everyone looks at it as a progression and not as a transgression.

Sarasvati is portrayed as an individual who respects herself and would fight for herself. Her wisdom is respected and she herself is admired for her beliefs. She is ready to prove her point but never bows to unreasonable demands. When she makes a mistake of cursing her husband and many others in her temper, she realises her folly and apologises. But then she decides to step out of matrimony when her wit is on the verge of being lost due to her emotional imbalance. While unconventional and shunned by the patriarchal society, Sarasvati takes a bold step so that she does not suffocate under the expectations.

In the contemporary society, this is still a reality. Women are assigned their roles of being the progenitor and the caretaker. They are not given much freedom as mostly the society tie them down in the name of responsibilities. They are not able to decide for their body and mind as the final decision is either taken by a man or by the woman based on the man’s thinking. A woman trying to break the gender roles is seen

as unconventional and a man changing the same is seen with disgust. These negative reactions majorly contribute to the stagnant state of the society at large.

When people who are trying to put an end to gender inequality and gender bias, it should be encouraged and put into practice. This is seen in the characters of Sarasvati and Brahma in Kané *Sarasvati’s Gift* as they are seen as unconventional by the people around them. Both of them are repeatedly trying to answer people regarding their way of living which they find annoying. It is the external factors that contribute to the many conflicts that occur between them in the novel.

Sarasvati’s Gift is a representation of the need for gender equality in the society. While mythology fed patriarchy and later patriarchy fed mythology, the individuals must be able to discern between what to accept and what to ignore. It is this lack of understanding that leads to women still being subservient while men are seen as the dominant ones. In the novel, Sarasvati only wants to be seen as her own person where she is at liberty to live her life the way she wants just like Brahma can and does. She tries to spread this among others and it has a small impact on other people.

This impact is to be made on many others as the contemporary society sees the traditions and customs as a way of life instead of changing with the world. With women these days having remarkable opportunities, not many can grab them and be successful. The news of women being harassed and subjugated is a harsh reality and a solution is absolutely needed. In *Sarasvati’s Gift* a small solution is provided to bring minor and even major changes to gender inequality. Speaking is something that anyone is capable of but to put

your thoughts into practice is what keeps things running. Sarasvati and Brahma are epitomes that represent that change starts from an individual. They voice out their opinions and show their perspective without offending others. Neither do they force their notions on others instead they try to make the others understand their beliefs.

The novel shows that change should begin with an individual and only then would it reach the edges of a society. It shows how mythology has beliefs and values that do not encourage patriarchal thinking but again it is the male dominated society – men and women who propagate patriarchy- that is the major contributor to gender inequality. A diverse thinking is immediately extinguished by the naysayers and people who are afraid of change. The novel encourages individuals to break away from such stifling traditions and to create your own path.

Through this novel, Kané illustrates the significance and role of gender equality in a society. She portrays the effects that gender bias has on a society and how they are accustomed to it and she also shows the impact of the change on people. Literature acts as propaganda and has been for a long time, and this novel is no exception to it. *Sarasvati's Gift* is a text that supports gender equality thereby showing that mythology and literature do spread awareness amongst people.

Gender equality is a serious issue to be addressed these days and literature can be and should be used to spread the issue and bring a solution to it. A delay in addressing this issue would mean the loss of values over tradition and humanity over unchanged perceptions.

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DOUBLE DEALING OF GENDER AND RACE: A REREADING OF TONI MORRISON'S *THE BLUEST EYE*

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Abstract

African-American women's writing is bountiful with woman protagonists who vouch for the Blacks' mission for white excellence standards. The idea of Black Power communicates the assurance of people groups of Sub-Saharan African plummet to characterize and free themselves. Since the ideas of Black Art and Black Power are connected with the craving of Afro-Americans for self-assurance, nationhood and fortitude with colonized people of the Third World, both are nationalistic. Morrison's novels are described via painstakingly created composition in which standard words are set in alleviation, to deliver expressive expressions and to get sharp enthusiastic reactions from her readers. Her uncommon, mythic characters are driven by their own ethical dreams to battle, to comprehend bits of insight which are bigger than those held by the singular self. This paper is not just uncovers the core of the distinctions that many the Blacks have about the needs and targets of the white women's freedoms development. Morrison has made a trip from the specific to the overall in the social investigation of black life: from specific women's insight to the overall state of society and the aggregate black experience.

Keywords: Black, women, gender, activism, racism, sexism

African-American women's writing is bountiful with woman protagonists who vouch for the Blacks' mission for white excellence standards. The novels of the Blacks from 1892 to the present have needed to respond to the component of class as one of the variables whereupon the cultural meaning of the Blacks is based. The most huge socio-comprehensive developments to impact the Afro-American novel during and since the 1960s were the Black Power Movement, the Black Arts Movement and Women's Rights Movements, which added to the fruitful reappearance of the Blacks scholars. The idea of Black Power communicates the assurance of people groups of Sub-Saharan African plummet to characterize and free themselves. Since the ideas of Black Art and Black Power are connected with the craving of Afro-Americans

for self-assurance, nationhood and fortitude with colonized people of the Third World, both are nationalistic.

Like the Blacks, Black women made significant commitments to the Black Arts Movement. Their unique worries and encounters assisted with zeroing in local area consideration on the issues of Racism, orientation segregation and class struggle. Many noted the Blacks artists and fiction authors, for example, Alice Walker, Toni Morrison, Gloria Naylor, Toni Cade Bambara, June Jordan and Audre Lorde-were political activists in "the development" and partook in cognizance raising freedom gatherings. Portraying out better approaches for pondering private enterprise, sexism, personality development and black societies, their work has changed the "person" and has provided the

Blacks with numerous voices of motivation as well as various dreams of how things should be. This paper is not just uncovers the core of the distinctions that many the Blacks have about the needs and targets of the white women's freedoms development. These women were not "women's activists" similarly white women of a similar age were involving the term in its "second" wave, nor did they neglect to focus on the centrality of race in their development of a gendered reality.

Morrison's novels are described via painstakingly created composition in which standard words are set in alleviation, to deliver expressive expressions and to get sharp enthusiastic reactions from her readers. Her uncommon, mythic characters are driven by their own ethical dreams to battle, to comprehend bits of insight which are bigger than those held by the singular self. Her topics are wide: great and wickedness love and disdain, companionship, excellence and grotesqueness, and demise. Toni Morrison's novels mirror her longing to draw on people, places, language, values, social customs and governmental issues that have molded her own life and that of Afro-American people. In doing as such, she offers no answers for the issues, nor does she improve on the intricate real factors of the past or present.

Morrison's style consolidates these unreasonable components with a practical show of life and characters. This has frequently been named "Mystical Realism." Initially she protested the mark "Otherworldly Realism," feeling it lessened her work or even excused it. Presently, in any case, she recognizes that it distinguishes the extraordinary and unreasonable components in her composition. In *The Bluest Eye* the enchantment shows up in

the disappointment of marigolds to blossom and the conviction by certain people from the local area in Soaphead Church's powers.

In her first novel, *The Bluest Eye* Toni Morrison presents the veracity of black everyday life. She furnishes the readers with a homegrown record of black people. She advances that brutality isn't innate in the black race, yet maybe it is a result of the feebleness and oppression to the multileveled tyrannical belief systems of Racism, free enterprise and sexism. She centers on the individual of color's true capacity for selfhood and self-assurance without in a bigot and misogynist society. Morrison has made a trip from the specific to the overall in the social investigation of black life: from specific women's insight to the overall state of society and the aggregate black experience. The development of oneself is a significant of the book.

The actual title is reminiscent of the white oppressive belief systems of the 'blue eyes' that Morrison's protagonist Pecola pursues through the novel just to wind up in agony and hopelessness. She attempts to cover her feeling of inadequacy of the psyche and body, that she has been raised to accept is appalling by the craving for Anglo-Saxon highlights. As she is persuade to think before the finish of the original that she has blue eyes-this prompts Pecola's psychological crumbling. Morrison has featured in the original how the young women and women experience the ill effects of monetary precariousness or reliance, social estrangement in the white world, and mental disappointments, which have lead to mental problems.

The author focuses on a demonstration of interbreeding which is a demonstration of rape of a young adult person of color by her dad. It

includes dread, danger, despair, disappointment, allegation, sexual savagery and mental disintegration. Here the activity rape happens inside the black familial domain. Here sexism takes it's in a white to black as well as inside the African American population itself. The Blacks additionally become impediments in the development of the capability of the Blacks. The black family is likewise featured as a unit of familial holding and social imperativeness. The unfortunate way of thinking of being black and a woman all the while is a basic peculiarity associated with this review.

Morrison coordinates authentic, political, humanistic and mental factors that depict strikingly consistent with life responses to the main thrust behind lewd behavior and orientation inclination. Morrison's novels feature the inward strength of the person of color to make due in a socially and monetarily debilitated society which has been overwhelmed by the whites for quite a while now the buildup of the predominance actually works in their lives and psyches.

Obviously, there is topical and underlying advancement found in Morrison's works. She involves every novel as a system for exploring different answers for the African's quandary. One of Morrison's most prevalent and fruitful strategies for politically instructing her readers is her act of comparing the negative components of entrepreneur social orders with the positive components of the customary African lifestyle. Morrison uncovers the intrinsic treacheries of private enterprise and, as a result, urges her crowd to embrace those positive components of conventional Africa. In the entirety of her novels, she integrates the African standards of community, humanism and populism. However every one of the three

components - race, orientation and class - is available in every one of the six novels of Morrison, the accentuation on them changes from one novel to another. Morrison proposes that the African women in American culture can free themselves just through association. In the novel, Morrison makes an existentialistic circumstance in which Sethe; an outlaw slave woman submits child murder when she kills her two year old girl clearly leaning toward death to bondage.

The paper examines the twofold quandary of being black. Here the real factors of a person of color's life are investigated as a bread worker, culture carrier, and as a possible holder of self hood in the realm of Racism, sexism and private enterprise. This delivers the system of race and orientation with its different problems in the book. Morrison has featured the parts of Racism through friendly development, an act of social periphery, and the governmental issues of personality that are felt as one outputs the novels according to this viewpoint. Morrison follows the black custom and style wherein lies the main rule in black woman's rights are the refusal to consider bigotry and sexism to be careful and separate types of abuse. Black women's activists demand seeing the two as interrelated. Subsequently the person of color is viewed as two times abused; being black and being woman are a twofold problem in the racial oppressor world.

Through the social and mystic way of behaving of the black race particularly the individual of color, Toni Morrison depicts the state of the person of color in American culture. Morrison takes a gander at the women's circumstances and the ruled world that they think of themselves as in; the type of abuse that they are experiencing and how through her

works she can answer and spur her Blacks to confront and safeguard them from this persecution. Here the author has stressed the trustworthiness of the individual of color, her longing for selfhood, self-articulation, the mystic mutilation because of social and racial mistreatment, familial responsibility and her useless exertion towards it, the relationship of the individual of color with men, youngsters and different women. As Paul Spom appropriately depicts Toni Morrison's functions as, "a resolute portrayal of African-American involvement with a harsh, bigoted society, presented without expression of remorse, according to a person of color's perspective". (Spom 51) Morrison recommends that the 'individual of color' is a focal figure locally: "an umbrella figure, culture-carrier in local area with her children as well as with all youngsters". (Stepito 228)

The novel is about the exploitation of an individual of color named Pecola. It is described by Claudia MacTeer, an individual of color in her puberty. It is depicted in the original that, Pecola Breedlove has been monstrous since the time she was conceived. At the start, she had been living with her family, which includes sibling Sammy, her mother Pauline, and her dad Cholly. They are believed to be monstrous, "and they took the offensiveness in their grasp, tossed it over them, and went about with it..." (Morrison).

By taking the case of this unit of the Breedlove family, the creator effectively advocates the issue of the fringe presence of the blacks as a race. The white race holds the middle and the blacks spin around the incomparability of the white authority. In bigoted social orders, where whiteness is domineering the skin tone is certain marker of

distinction. Whatever amount of the individual or the local area overall could attempt to get away from this biased classification, they are restricted by the white social orders' understood and express meanings of whiteness and racial otherness. It is proper to say that skin tone is a significant signifier of distinction in contemporary western social orders.

It is this racialized imagining that makes the actual qualities of individual bodies act as bases for racial arrangement. Breedlove's family is put outside; on the fringe presence because of Cholly Breedlove's recklessness towards family, his childish tipsiness, remissness and ugliness. Since they have no different companions, family or solid encouraging group of people, they are put outside friendly government assistance framework which gives them cover and their bare necessities. The condition 'outside' that features the weakness of the blacks in the social framework. Bigoted reasoning supports the conviction that the 'other' who is oppressed, who is probably sub human misses the mark on capacity to be aware and grasp, or to comprehend the working of the strong.

Morrison weights on the force of African-American social importance and the direction of the individual of color after opportunity; she additionally edifies the readers of the meaning of the free energies of a minority. In this novel she talks about the town culture and the nationality of her clan and stylishly features the upsides of the striving minority culture that wins in the setting of her book. "I compose what I have as of late called town writing, fiction that is truly for the town, for the clan. Laborer writing for my kin, which is essential and real yet which additionally, permits me to reach out to a wide range of people." (Morrison,

Anything Can Happen 253) Morrison accepts that social transmission is conceivable and attractive past the edges of the writer's nearby 'town'. Morrison's town writing manages security as a subject, especially the black American family's work to offer passionate and actual shelter against bondage or financial hardship. It is a serene narratology, away from inflexible grouping. It doesn't have a proper prescriptive structure. It is a communitarian fiction.

Morrison portrays the double-dealing, disappointment and absolute weakness of her youngster woman. It has been said, "therapy offers us an intricate story of human subject's formative "becoming"- what we call it adaptation - this ... goes to this equivalent account to track down an all the more awful underside: the tale of the racialized subject's dehumanization." (Carr, 120) snares checks this dehumanization by saying that, "In Morrison's first novel, *The Bluest Eye*, her storyteller says of dehumanized colonized minimal person of color Pecola that there would be potential for her if just she would communicate her fury, telling readers, "outrage is better, there is a presence out of resentment", (snares, killing fury 12) There is a sizzling fury and a clashing dissatisfaction in the minds of the Blacks, similarly as Pecola mentally wants 'blues eyes'; Cholly conveys his disappointments in a pessimistic person direction. With regards to rape Jean MacKellar says, "Blacks brought up in the hard existence of the ghetto discover that they can get what they need simply by holding onto it. Brutality is the standard in the game for endurance. Women are fair prey: to get a woman one stifles her". (MacKellar, Rape 72)

Toni Morrison summons the passing fantasy, at times in only a couple of passages

and frequently with indirection. *The Bluest Eye*, for instance, includes a blacker looking child who couldn't realistically pass for white, yet Pecola disregards science and becomes (if by some stroke of good luck to herself) a blue-peered toward Shirley Temple. Albeit some should seriously think about Pecola's dream a powerless or maybe probable portrayal of passing for white, *The Bluest Eye* shrewdly builds up its advantage in racial passing by implying Pecola, the passing figure in impersonation of life. Morrison presents characters that are not able to do truly passing for white, thus the elements of crossing the variety line are moved from the body to the mind. In these novels, passing has been profoundly reconfigured to reject the customary fair looking figure of uncertainty and supplant this figure with reference to and farce of racial passing.

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NO RIVAL TO RAIL: TAKE THE TRAIN TO A TRUER SUSTAINABILITY

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Sustainability thinking rests on the three pillars, namely economic, environmental and social practices aimed at sustainability, which is also informally known as the movement for Profits, Planet, and the People. The need to focus on leaving behind an unharmed, inhabitable planet Earth for the future generations has become a thing of paramount importance. This research paper will lay emphasis on 'truer' sustainability for transportation, as opposed to some options being falsely marketed as hallmarks of true sustainability. A delve into how making public transport a priority can aid to envision such a change will be the focus of this paper.

Today, more than ever before and more than anything else, true sustainability has become the ultimate global priority. Many nations of the world, both developing and developed, and along with them, nearly 9,700 companies that operate in such nations, signed to the UN Global Compact in 2019. The requirement to publish sustainability reports, marks an interest in promoting sustainability. But most organizations still don't understand what it means to be truly sustainable, or the systemic changes the process entails. It is widely accepted that, where possible, governments take steps to promote a sustainable lifestyle and prioritize key issues, seeking business model innovation, infrastructural revamping and engaging the stakeholders periodically in plans to improve sustainability.

These are some smart measures in practice that lay the foundation to a better future.

To elaborate on a breakdown of the three pillars referred to above, the concept of "economic sustainability" is understood be a practice at the conservation of natural resources that provide physical inputs for economic production, including renewable and depletable inputs. "Environmental sustainability" is the notion that focuses on life-supporting systems such as air and soil that must be maintained in order to maintain the structural framework of a sustainable model. Likewise, "Social sustainability", focuses on the human impact of economic systems, and this category includes attempts to eradicate poverty and hunger and combat inequality.

In 1983, the United Nations established the World Commission on Environment and Development to study the relationship between environmental health, economic development and social justice. A commission led by former Norwegian Prime Minister, Gro Harlem Brundtland published a report in 1987 that set the standard for defining sustainable development. The description of sustainable development, or a blueprint for achieving sustainability, as is to aim at meeting the needs of the present without compromising the hope for the future.

In this respect, the most viable climate centric choice for commute would be the train

as there is no mass transportation mode with greater potential than rail in the fight against global warming. According to the International Energy Agency, it is one of the most energy-efficient modes of transport, accounting for 9% of global motor vehicle passenger movements and 7% of freight traffic, but using only 3% of the energy in transport. It uses 80% less energy per ton of freight transported than trucks and is one-fourth as emission-intensive as automobiles. accounted for only 4% of emissions in 2019. Improving sustainability is key to future rail growth. However, this growth requires new technologies and further support from all stakeholders including policy makers, investors, suppliers and the rail service provider itself.

With many governments insisting on going green, opting for an Electric Vehicle (EV) ought to appear as a better choice to a commoner. It is a given that an internal combustion engine that operates solely on petrol or diesel is eco-unfriendly. Therefore, automakers are introducing EVs as an emission-free alternative. Indeed, zero emissions is a relative term as the complexity of creating a vehicle, electric or not, is far from the greenest process. Nevertheless, the automotive industry is taking steps to reduce the negative environmental impact of its products and the associated production processes.

But the researcher's insistence on calling trains a 'truer' sustainable travel choice is owing to the reasons which will be discussed in this paper. A leap ahead in preparation for a sustainable future would be to adopt an 'urban-planning' solution to mankind's oldest problem: How to create something without destroying another? Which is well understood by a modern thinker if rephrased as how to facilitate

everyday life with minimal damage to ecosystems?

To call oneself an eco-lover just by choosing to drive around in an EV would be a naïve error. Cars, whether powered by an internal combustion engine or an electric powered engine need roads to be driven on. Furthermore, to enable car travel across zones or states or sometimes even countries, the infrastructure of cities ought to be upgraded. Building numerous highways with several lanes was thought of as the best solution to avoid traffic snarls for long distance commuters. But this has yet again proved to be a 'problem' that is put forth as a solution to an existing problem. A case in point would be the expansion of the Katy Freeway in Houston, Texas, USA from a twenty-four lane to a twenty-eight lane highway, which ended up in an average twelve minute delay to the commuters as a result of more people opting to use the new lanes for easier and ironically faster travel.

The aforesaid grounds help to establish the awareness that EV is not a magical eco-friendly alternate that everybody should choose to own. The tenets of sustainability dictate people to make ecologically responsible choices that are in terms with social equality, and economic viability. Therefore, in this condition, the electric car comes to a crash. As enticing as carbon neutrality sounds, owning an EV is not an easy choice to make. As indicated earlier, a better solution to this problem would be to avoid the possession of electric cars, preferring rather to travel by public transport, especially choosing the train as it can transport a large number of people from one place to another in one go.

Proper urban planning will go a long way in making cities more eco-friendly. For instance,

ecologically alert countries like the Netherlands and Denmark make parallelly run several affordable, and convenient public transport options. And they minimize the traffic on roads by deliberately making car lanes longer and bike(bicycle) lanes shorter, between the source and destination locations. Similarly, these countries offer a practical and reasonable option for situations that require a personal vehicle (for example while purchasing equipment or during furniture shopping) by issuing rental car passes, which people can make use of to travel between places. The six lane roads in a city like Amsterdam are pedestrian and bike friendly thereby hitting the two stones of fitness and eco-consciousness with one stone. Better traffic management is achieved in such developed cities by taking cars off the roads and putting more people on public transport.

Interestingly in the ‘supposedly’ developed US, city commissioners from several states have proposed plans to do away with select highways to lessen the chaos caused by traffic. Gone are the days when cities promised a better infrastructure by claiming to build more roads. The irony of this situation is that it takes more money to destroy or close a freeway than to build one, and about a billion dollars were allotted for such destruction purposes alone in the US in the past couple of years.

For a nation like India, in order to achieve the golden standards of a city like Amsterdam, it would be easier to begin with proper implementation of the lane system. Likewise planning a pedestrian friendly city would go a long way in encouraging more people to use bikes and to travel on foot. Providing more public transport like the Metro and electric trains in not just metro cities but tier-two, and at

a later stage in tier-three cities too would significantly improve the chaos of the commuter traffic. An instantly implementable eco-conscious choice is electric buses as a choice for public transit. It is to be noted that package and shipment delivery by leading online e commerce platforms like amazon is already done through some electric trucks. Thus, a small step towards a sustainable India would begin with convenient public transport options, better urban planning and taking cars off roads. The hypocrisy of choosing to travel in an AC car because the roads are too polluted would indeed be just the beginning of the vicious cycle of battling pollution by closing the windows and travelling in AC car which would eventually lead to more pollution.

At a time when every industry known to mankind is insisting on sustainability, like sustainable fashion, sustainable fabric, sustainable economy, etc. making travel sustainable would certainly pave way to solve the need of the hour, which is battling climate crisis.

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AN IMPLICATION OF SOCIAL ISSUES AND TRAUMATIC CONDITIONS IN NGUGI WA THIONGO'S *WEEP NOT, CHILD*

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Abstract

Ngugi Wa Thiongo originally named as James Thiongo Ngugi is a leading and astounding Kenyan writer as well as a novelist. His popular work Weep Not, Child was considered to be the first major novel in English by East African. As he became concerned to the impact of colonialism in Africa, Ngugi adopted his traditional name and wrote in the regional Bantu language of Kenya's Kikuyu people. The Prize winning novel Weep Not Child is the story of a Kikuyu family facing the struggles of social issues and traumatic conditions during the emergency state of Kenyan Independence and the act of Mau-Mau rebellion. Due to the consequence of Colonization the economic and political policy is directed from outside. The indirect control over a dominating power creates a very big social issues and a gap between the rich and poor class. The involvement of colonization laid over the foundation for the social issues in the novel Weep Not, Child. The title proclaims the subjections of a young protagonist Njoroge who loses his family members and didn't get his education properly due to the uprising of social issues and damages caused by the colonizers in Kenya.

Keywords: Social issues, traumas, colonization.

The title itself highlighted the truth that Protagonist. Njoroge, a child is weeping and screaming for his good future amidst the poor social conditions. It also reflects the sufferings of Kenyan people facing the brutalities in their day to day life due to the dominant role of white settlers in their land. Wa Thiongo mixes the theme of education and a better future for a character Njoroge with the political independence to get national independence. This novel portrays the different phases of colonial consciousness in Post Colonial literature. Wa Thiongo always sympathized with the oppressed and underprivileged in his nation.

Weep Not, Child is published in the year 1963. It is set in a Kikuyu village in Kenya during the 1952-60 emergencies. It was the crucial and cruel period for the republic of Kenya. Ben Okri wrote in the introduction of

the book, "One of the signal novels to emerge from an artist listening to both the well of tradition and the troubled oracles of his time.....In *Weep Not, Child*, Ngugi's art is at its purest. To my mind it is classic Ngugi, his *Romeo and Juliet*, his tale of a young love set against the back drop of opposing families and world seething with violence and injustice."

The Mau-Mau Rebellion (1952- 60) was a war between the British and Kenyan colony. In the colonization period, the land was occupied by the white settlers. The actual owner of the land was working as a serf for the Britishers. The expulsion of Kikuyu tenants from settler farms creates poverty and causes the decline of the economic and political independence. It provided the impetus for the revolt of eight years uprising. During the Mau-Mau uprising, many native peoples were suspected and detained in a camp where they were physically

tortured and mentally abused by the white peoples. Examples: Many women like Naomi, were raped with glass bottles and many men like Ngotho, Njoroge, Kimweli were castrated with pincers.

The theme of this novel *Weep Not, Child* integrates Socio-Political controversy in Kikuyu mythology and the ideology of nationalism in Mau-Mau uprising that serves as stimulation for much of the novel's action. It focused on the traumatic conditions of the Mau-Mau uprising in Kikuyu family life and on the impact of the independent school movements in rural Kikuyu society. This novel also scrutinizes the negative aspects of colonial rule over Kenya. Njoroge's aspiration to pursue his university education was devastated by both the powers of Mau-Mau rebels and the violent response of the white settlers.

Jomo Kenyatto – a revered leader of the Kikuyu movement. Many blacks think that he is going to bring forth Kenya's Independence. But Jomo loses the trial and is imprisoned. This results in further protests and greater suppression of black peoples. On the other side, Njoroge, who lose his father and didn't continue his education properly. The white landowner named, Mr. Howlands fight against the rising activities of the Mau-Mau, an organization striving for Kenya's political, social, economic and cultural independence. The Protagonist Njoroge left as the sole protector for his two mothers. He fears that he cannot make ends meet. He gives up his hope of continuing school education and loses faith in god. He decides to leave town and makes an attempt to commit suicide; however he fails when his mother find him before he is able to hang himself.

The book is divided into two parts and eighteen chapters. Part one deals with the

education of Njoroge whereas Part two deals with the rising revolutionary and traumatic conditions faced by Kenyans. Njoroge lives with his family in Kikuyu village, Central Kenya. When he is a young boy, his mother Nyokabi tells him that he would be the first person in the family to attend school. Overwhelming with happiness, Njoroge runs to Kamau (his half-brother) and tells him the good news, revealing the idea that he will receive an education. Kamau and another two Boro and Kori are Njoroge's half brother, since their father Ngotho has another wife named Njeri. Upon hearing that Njoroge will be going to school, Kamau congratulates his younger brothers, and the two boys started compare their futures by discussing the fact that both an education and carpentry apprenticeship (Kamau is pursuing) will benefitted to their family's financial support.

After the School gets over, Njoroge gathers with his family in the evening and listens to his father, who is telling stories about the past. He is addressing several neighbors' Kamau, Njoroge, his wives and his eldest sons, Boro and Kori. Ngotho tells the story of how he and his fellow Kenyans lost their land to the white settlers. Explaining that he was joined by the British during the World War-I. He said that he was pulled away from home in order to build roads throughout Kenya that would help them in a war time.

However, when he finally returned home he discovered that the white settlers had kicked his family off from their ancestral lands and taken over farm which was their source of income. Unable to do anything, he and his father lived as Muhoi (Serfs) working on land that actually belong to them. He is waiting for the day to wash out the white people from Kenya.

However, this day never came, and Ngotho's father died as a serf. The one silver lining, Ngotho tells the people listening to his story, is that an old Kikuyu prophet has predicted that the land will one day be returned to its rightful owner. When he says this, Boro shows deeply distrustful thought towards it. Having fought and lost his brother in World War-II, Boro becomes silent and musing figure who resents not only the white settlers, but his elders, who he believes failed to protect the land. Tired of waiting for this prophecy to come true, Boro interrupts his father's story, saying,

"To hell with the prophecy, how can you continue working for a man who has taken your land? How can you go on serving him?"

In the middle of these tensions and social problems, Njoroge starts his school life. On his first day, several other boys teased on him, but they are shunned off by Mwihaki, who is from the same village and whose sister, Lucia is a teacher in the school. More than this, Mwihaki's father Jacobo is the richest black man in the area because he is a landowner. Mwihaki helps to fight with the subjugator. Njoroge started liking her so much and the two children become close companions who both value the opportunity to attend school. During this time, though a bitter conflict grows between their fathers, as Ngotho and Jacobo clash over how to respond to a workers strike. Ngotho, for his part, feels compelled to join the strike as a way of responding to Boro's critique that he isn't doing enough to win back their family hand. However, he isn't certain that it's a good idea to simply stop working for the white settlers. If he does so, he will lose his job at the white Mr. Howland's farm, which used to be his own land. Indeed, Ngotho work for Mr. Howlands because he wants to stay close to the

earth he used to own. When talking about the strike circulates, Mr. Howlands pressurized to fire his employees if they join the movement. Nevertheless, Ngotho can't stuff his rage when he discovers at a village meeting that Jacobo had joined with the white settlers. As Jacobo walks to the front of the group and warns his people to cease the striking. Ngotho was so furious and he rises and blustered upon Jacobo. Followed by his fellow villagers, he beats Jacobo and run away though not before a police officer strikes him in the face with a rod.

As a result Njoroge's family is forced to move off Jacobo's land, so they relocate to Nganga's property (Nganga is Kamau's carpentry master). Meanwhile, Boro and Kori move to Nairobi, where Boro becomes even more violent about the oppressive practices doing by the white settlers.

On the other side, Njoroge continues to go to school; a clash between Kenyans and White settlers is climbing up, simultaneously the Mau-Mau militant group opposing the colonialists and tries to recruiting the new members to strengthen the rebellion. As the years pass, Ngotho is struggles to support his family. To make the things worse Jacobo is made chief of the village. He now goes from house to house with armed guards, searching for people who have joined the Mau-Mau and fight against the white settlers. Around this time, Boro and Kori become more and more politically involved by joining the Mau-Mau. Ever since Ngotho attacked Jacobo, Boro has been harsh on his father, upholding that his sudden decision only escalated tensions. Because of the continuous criticism, Ngotho has become meeker around his son, allowing Boro to speak over him because he felt ashamed for his activity.

However, when Boro tries to convince him to pledge an oath to the Mau-Mau, he refuses.

Before long, Njoroge tests into a prestigious high school. Although he and Mwihaki no longer attend the same school and rarely see one another- partly because Mwihaki goes to a boarding school far away from their village and more over their families become enemies. She asks him to spend time with her when she is in home on break. When he arrives, he has a unnatural conversation with Jacobo, but the man treats him kind enough, saying that he hopes Njoroge does well in school so that he can "Rebuild the Country". Afterwards Mwihaki leads him to a hill, where she admits that she's getting afraid of all the confusion surrounding them. Njoroge, for his part, tries to console her by insisting that "Sunshine always follows a dark night". Impressed by his optimism, Mwihaki insist him to run away with her, but he refuses saying that he couldn't cope to leave his family when conditions are so bad and poor.

As the Mau-Mau continues to recruit new members, it grows more and more violent, ultimately posing a threat to the very people it aims to protect. This pleases Mr. Howlands immensely, as he delights in the fact that black Kenyans are destroying among themselves. During this period, Jacobo was his power as a chief to take revenge on Ngotho's family. To do this, he tries to imprison Boro and Kori, though he only manages to catches Kori, catching him up when he walks outside after curfew with Njeri, who is also detained.

One day, Njoroge is pulled out of his new European style school by armed men who work for Mr. Howlands. He is then brought to Mr. Howlands and physically tortured. After asking Njoroge where Boro is and enquired whether or

not Njoroge himself has taken the Mau-Mau oath, Mr. Howlands has asked him, "Who murdered Jacobo?" When Njoroge is unable to answer Mr. Howlands fetches a pair of pincers and hold them against the man's scrotum, saying, "You'll be castrated like your father." As Njoroge screams, Mr. Howlands tells him that Ngotho has already confessed to killing Jacobo, but before Njoroge can reach, he passes out from pain.

Several days later, Njoroge recovers and his two mothers who were also detained are released along with him. Shortly after, Njoroge sees his father in the family hut. He has been beaten severely and can barely speak, but when he sees Njoroge, he assumes that his son has come to laugh at him because he has failed as a father to protect his family. Apparently, Boro sneaks into the village from the woods and murdered Jacobo and disappeared once more. Ngotho to save his son worked up the courage and turned himself in lying he was the one who killed Jacobo. After beating and castrating Ngotho, when he is about to die, Boro appears in the entrance of the hut and says, "Forgive me, Father - I didn't know-oh, I thought- I had to fight" asking his father for forgiveness. "All right" Ngotho says, trying to lift himself into one arm "Fight well" telling his son to "Turn his eyes" to God, he lies back and dies, and Boro runs off once more. Boro sneaking into Mr. Howlands office and shoots him, then he was captured and taken to prison.

In the aftermath of this violence, police officers detain Kamau, so that now Kori, Boro and Kamau are all in custody. As such, Njoroge is the only brother left; he has no financial support to continue his education. He was working for an Indian man in marked and continuously feeling ashamed because everyone

who sees him knew what happened to him and his family. Mwihaki also left him to maintain his hope for the better future. She leaves him distraught and hopeless, in fact he leaves his house next evening and makes his way to a specific tree where he tied a noose and prepares to hang himself. When he is about to end his life, he hears his mother Nyokabi's voice calling his name on the road, he feels ashamed for failing to finish his education and a better future. On the way home, they encounter Njeri, and the three of them walk home as Njoroge asks himself why he didn't go through with his suicide plan. "Because you are coward" a voice within him says. "Yes" he whispers "I am a

coward" saying this he runs home and opens the door for his mothers. Wa Thiongo ends his novel through the result of social exploitation caused by the white settlers.

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THE ENDURANCE OF TRAUMA REFLECTED IN THE POEM *THE IRAQI NIGHTS* BY DUNYA MIKHAIL

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Abstract

This paper focuses on the traumatic experiences of the people of Iraq during the wars by analyzing select poems written by Dunya Mikhail with reference to Trauma theory. Writers in exile used their mother tongue as the source of medium to reveal the horrific details of the war and the reality they faced as the witness, victims and exile. The expression of the ways in which they endured and healed their psychic wounds they have undergone is reflected in this poetry collection. Dunya Mikhail works contain the voices of her people with stark reality of war-torn zones and Iraq from a women's perspective. This paper throws light on darkest years in the history of Iraq when the poet was experiencing rootlessness and endless war.

Keywords: Trauma, poetry, wars, Iraq, rootlessness, exile.

Main Paper

Paul Holmer in his biography about C.S Lewis writes, "Literature adds to reality, it does not simply describe it. It enriches the necessary competencies that daily life requires and provides; and in this respect, it irrigates the deserts that our lives have already become" (Holmer, 28). Literature always has a very significant role in our society. Science has made our life comfortable, but literature makes our life enjoyable and worth living. Literature in English is increasingly multicultural and it gives the readers the knowledge of history and different cultures. The primary purpose of literature in ancient times was to pass down the invaluable historical legacy- customs, messages, beliefs and tradition - to the upcoming generations, but as the time passed, literature has taken a more comprehensive role of mirroring the society in order to study it and understand the underlying truths. It plays a significant role in the society as it connects individuals with larger truths and ideas in the

society and creates a way for the people to record their thoughts and experiences. It is the door to discover the vast amount of the complexities of life in the world.

Literature reflects society, the connective value of literature plugs into the minds of other people's thoughts and perceptions. It mirrors the errors of the society with a view of making the society realize its mistakes and make amends. It is the imitation of human action, often presenting a picture of what people think, say and do in the society. It gives a view into human conditions and feelings. It portrays the lives of the human beings and their actions through writings such as poetry, prose, drama, short stories, etc., by imbibing moral values, and conveying messages for the purpose of education, information and entertainment.

The Iran- Iraq war (1980-1988) fueled a demand for patriotic literature, and also pushed a number of writers into opting for exile. According to Najeem Wali, an Iraqi writer of this period, "Even those who chose to quit

writing saw themselves forced to write something that did not rile the dictator, because even silence was considered crime". In the late 1980s, especially in the Middle East, poetry became one of the vital literary areas to reveal numerous cultural reflections and critical insights on the war. Literary texts written by some Iraqi authors provide a better chance of grasping the real Iraqi experience of trauma.

However, only a strong and successful wave of translation can make it possible for these voices to reach the world. Iraqis have been through a prolonged series of different kinds of inflictions: embargo, tyrannical oppression, and wars that lasted for several years. What is special about the Iraqi experience of trauma is that, until now, there does not seem to be any sign of recovery. The series of wars in Iraq region and the various political situations in the Arab world made the writers of Arabic literature to take "Trauma" as the tool of their writing.

Language becomes a precious medium for the exile writers. The writers would have felt losing everything, especially when they were displaced under threats from their homes. The only thing that would be close to their home and motherland was their mother tongue and their writings. Language becomes the only home left to inhabit. The only space that nobody can demolish with bombs or bulldozers.

Writers in exile used their mother tongue as the source of medium to reveal the horrific details of the war and the reality they faced as the witnesses, victims and exiles, and the expression of the ways in which they endured and healed the psychic wounds they have undergone marked the beginning of exile literature. One such writer of exile literature is Dunya Mikhail.

Dunya Mikhail (1965-) is an Iraqi-American exile writer and she is one of the poets of the War Generation. Her work portrays the Iraqi experience through three decades of war, from the Iran-Iraq War in the 1980s to the second Gulf War and its endless destructive aftermath. Her works contain outstanding Iraqi voice of poetry with powerful context of war, loss and exile from a woman's perspective. She was born in Baghdad and after graduating from university of Baghdad with BA in English Literature, she worked as a journalist with the *Baghdad Observer*. She started writing poems at a very young age and she witnessed the start and the end of the Iran – Iraq war in 1980 - 1988, as well as the first Gulf War in 1990 and the sanctions that followed.

Today the word trauma is used frequently by everyone; it can be synonymous with a lot of adjectives from 'upsetting' to 'shattering', but the use of the term had been restricted to the specific description of the psychic phenomena which includes shock, anxiety, depression, distress and fear. Trauma Studies first developed in the 1990s and relied on Freudian theory to develop a model of trauma that imagines an extreme experience which challenges the limits of language. This model of trauma indicated that suffering is an representative event that fundamentally fragments the psyche. In the 1990s, scholars like Cathy Caruth, Shoshanna Felman, and Geoffrey Hartman began to examine the concept of trauma and its role in literature and society. The field of Trauma Studies in literary criticism gained significant attention in 1996, with the publication of Cathy Carruth's *Unclaimed Experience: Trauma, Narrative, and History* and Kali Tal's *Worlds of Hurt: Reading the Literatures of Trauma*.

Cathy Caruth introduced a theoretical trend in her work *Unclaimed Experience: Trauma, Narrative and History* (1996), and pioneered a psychoanalytical, post structural approach that trauma is an unsolvable problem of the unconscious that illuminates the inherent contradictions of experiences and language. She says that literature as the space that develops insights into the relation of trauma to language and memory.

Trauma theory is concerned with how the traumatic experiences of authors have affected their literary works in the form of their language. It developed as an interdisciplinary field of study involving literature, Psychology, History and Philosophy. With a concentration upon questions of memory, forgetting and narrative, the impact of trauma theory on literary studies was felt from the publications of essays by various critics. Since then, a number of specialized writings have applied trauma theory to the memoirs of Holocaust survivors and war veterans. Literary interest in trauma and traumatic events is very meaningful and works of both artists and critics have reflected the contemporary cultural understanding of the nature of the psychological trauma.

Literary trauma theorists make note of these elements of repetition in a literary work and discuss the correlation therein. Nandi makes note how literary trauma theory takes into account what cannot be fully remembered, the illegible, the unspeakable, with something-repeated, be it an image, a phrase, a metaphor, even a syllable or sound. This paper aims to discuss the select poem of Dunya Mikhail – “The Iraqi Nights” from the collection *The Iraqi Nights* translated by by Kareem James Abu Zeid.

The poem *The Iraqi Nights* represents Saddam Hussein’s Iraq and the conditions of Iraq which is connected with the mythical characters. The very title *The Iraqi Nights* appears to be shallow and simple, yet it carries a dark tone as the word Nights refers to Darkness, completely devoid of lights indicating danger and evil and so the experiences of Iraqis are grim, gloomy and painful during the wars. In *the Iraqi Nights*, most of the common themes are the omnipresence of war and its consequences as the poet personifies the war, which are revealed through these lines,

Then the war grew up
And invented a new game for them:
The winner is the one
who returns from the journey alone
(Mikhail,5).

The poem progresses to the next stanza which gives references to the mythical past or the prehistoric past, and the connection between the mythical past and the present gives the temporal structure to the poem. There is an echoing of single voice throughout the poem. There is a voice of nostalgia that wants to go back, resurrect, retrieve and recover the aspects of the glorious past which are now gone. The poet wants to reconstruct the haunting memories of the war by retrieving the scenes through her mythical females Ishtar, who is the Sumerian Goddess of war and fertility, and Scheherazade, the queen who saved her life by telling stories. The prelude of the book *The Iraqi Nights* starts with Ishtar walking through the streets to find a gift for her lover Tammuz and then being kidnapped to the underworld and kept in the underworld gates. This kind of mytho-poetic nature gives the poem the intertwining forward and backward-looking

quality which gives an insight into the way memory works. Trauma itself is a recollection of memories of the past which is represented through the mythical Goddess Ishtar who is eager to see her lover Tammuz even after trapped in the underworld; she is longing for her past memories. Through the voice of Ishtar, Mikhail reminiscences her past.

When Tammuz comes
 I'll also give him all the lists I made
 to pass the time:
 lists of food,
 of books,
 lost friends,
 favorite songs,
 list of cities to see before one dies,
 and lists of ordinary things
 with notes to prove
 that we are still alive (Mikhail, 5).

Dunya Mikhail's work has primarily been read as a look into her own experience. As a result, her biography guides and dominates much of the criticism of her poetry. Dunya Mikhail is feeling victimized by her father's death; her dislocation from home and threats she received as a journalist and the people around her who experienced traumatic events are reflected in her poems. She says it in NPR interview "And I remember my father dying in front of my eyes. I remember the windows of our classrooms shaking from explosions. You know, the war was like the norm."

The elements of trauma in the poem are the sense of abandonment, sense of loss, sense of violence, sense of anxiety and disappearance; these elements are palpably present in the very beginning section of the poem *the Iraqi Nights* as the soldier who returns as the winner must tow the hills of dust, and forgetfulness becomes the condition of soldiers, the war victims, and

during the war they are required "to forget the other half" and 'the other half' referring the dead soldiers. As the philosopher George Santayana says "Only dead have seen the End of the war" (102), the poet makes the listeners realize that, the soldiers who come back are not the winners but the survivors, who are just the traumatized victims. The replication of the war is symbolically told in embellished terms but the description is more terrific and menacing. Mikhail portrays the cannibalistic quality of war in an embellished way, as the war progresses for years and leaves the letters old, and the newspapers, calendars yellow. Names, News, Numbers, the alliteration dramatically reveals the list of dead people who, not just lost their lives but also their loved ones lives. It reveals the decadent quality of war.

People living distressing events are overwhelmed by their situation that makes it hard for them to see a clear picture of what they are suffering. Once distance from the chaos is achieved, the poet becomes a valid storyteller who can reflect on the past situation. Mikhail employs part myth and part fable in her poetry, and acts as a modern-day Ishtar who is trying to escape the situation just as the people and civilians of Iraq are trying to escape the war situation. Through the voice of the mythical goddess Ishtar, the poet reveals the fear of losing the people around her. As Ishtar is trapped in the underworld waiting for Tammuz, loneliness evades her.

The speaker in the poem also fights for the normalcy and aspires for the normalcy in the lives of civilians. Normalcy becomes the desired condition; it is such a traumatic experience; it is not just in physical visceral level but it is also at epistemic level. Everything around changes; the grocery stores, the common

lanes, the playgrounds, the schools - all have been destroyed by the war. The poet wants everything to be retrieved the way it has always been, before the war.

Mikhail who left Iraq in 1996 was only able to watch the incidents of the second Gulf War and its aftermath from her television screen. The reference to the physical distance between the war scene and the narrator shows that she has moved away from that scene. She has changed her life, her neighborhood and is only connected to her past life through the internet or television. Iraqis are traumatized by their past and their present, and the repeated trauma constantly and overwhelmingly shape their lives.

Poetry is the literary genre which most successfully evokes the feelings of helplessness of the victims. Because poetry is, by nature, deeply reflective, it proves to be the most effective genre to describe the experiences of victims of trauma. Unlike Scheherazade, who tells stories to save her life, Mikhail writes poems to endure trauma and seeking blossoming hope for her country's warless future. Through the transitional space of poetry, Mikhail is able to call into being an imaginary reader who would act as her witness to war trauma, establishing the realistic nature of the experiences, and advocate that that was not a mere imaginative act. Poetry has the capacity to open up a transformational space for the reader.

Conclusion

Our experience of pain and suffering has the potential to become our ultimate instrument

of transformation and creativity. Many use it to fuel their creative impulses. Regardless of whence the violence or trauma ensued, many psychologists have studied individual sufferers of traumas and the cause and effect connections of these traumas to art and creativity. Art is fueled by pain. For example, some psychologists believe that encouraging victims to release painful feelings through creative expression is intensely healing. So, the researcher believes that any artwork especially poetry provides intense healing as it vents out the emotions through words. The researcher also opines that poetry reveals trauma and helps in understanding it.

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NEGOTIATING NEW RACIAL RELATIONS: A STUDY OF NADINE GORDIMER'S *JULY'S PEOPLE*

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Abstract

Nadine Gordimer's July's People, written eighteen years before the formal abolition of apartheid in South Africa, foresees what new racial relations could be in a post-apartheid South Africa. Through the altered relationship between a once-affluent white family and their black servant July, the novel explores how Whites could react to their altered situation, and how the once-oppressed natives would take-in new changes. It is a question of whether there would be retaliatory violence or peaceful reconciliation. The novel pins its hope for peace on children who can jettison their former privileged or servile status hangovers and come together.

Keywords: apartheid, oppression, liberation, violence, power, relationship

July's People, the eighth novel of the Noble Prize winning South African writer, was published in 1981, eighteen years before apartheid was formally and legally abolished in South Africa. The novel seems to take its cue from the Sharpeville Massacre in 1960 and the Soweto uprising in 1976. (The Sharpeville Massacre occurred on 21 March 1960 in Sharpeville in South Africa. A crowd of around 7000 Blacks gathered to demonstrate against discriminatory apartheid laws. The police opened fire on the demonstrators in which 69 people - including children and women - were killed and around 249 were badly injured; the Soweto Uprising or the Soweto Rebellion was a massive uprising by the Blacks of South Africa against the discriminatory apartheid regime; though both the uprising failed because of brutal suppression, they foreboded and suggested that this callous apartheid will soon become untenable and unsustainable.)

As Shahram R. Sistani notes, "The novel [*July's People*] becomes prophetic, because Gordimer brilliantly portrays Blacks' desire for freedom. In all different types of relationship: race, gender and class, Blacks are subjugated and suffer from injustice. The impacts of racial thought are different between individuals and groups. A binary opposition can be found in all relations: black and white, male and female, parent and child, husband and wife. In all these relationships Gordimer investigates the nature of revolution to tell that change is inevitable. (36)

The novel explores racial tensions and allied racial relations in conjunction with changing power dynamics. Ann Tyler in "South Africa after the Revolution" explains this point:

Gordimer's novel [*July's People*] is a prophetic and intense look at a network of power racial relations - black to white, servant to master and the dispossessed and the

privileged and the enormous changes wrought in all allegiances once power shifts utterly, for all the extremities of the situation, It chronicles and the suspense-drama of its plot, it is a very subtle book - spare, careful, and instructive. (45)

The story is set in a near-future South Africa in which a black liberation movement ends apartheid by force. However, after this transfer of power to the natives, a civil war ensues, and the minority white population feels threatened and insecure as the majority natives have taken over. Very soon, the ports and airports are controlled by the liberation movement, thus making all fleeing impossible. In this completely new situation, there are fears of retaliation from the natives, and many erstwhile white landlords have left South Africa and those who continue to live in South Africa, live in constant dread of retaliatory violence.

The narrative deals with the Smales, a liberal, and once affluent white family from the suburbs of Johannesburg, and their now altered relationship with July, their black servant. The narration alternates between the present and the past – the past being told through flashbacks. By means of flashbacks, the past affluent life of the Smales and their humble servant July during the apartheid period is reconstructed. The opening of the novel reveals the contrast in the lives for the Smales and their relationship with July:

“July bent at the doorway and began that day for them as his kind [the Blacks] has always done for their kind [the whites].

The knock on the door. Seven o’clock. In governors’ residences, commercial hotel rooms, shift bosses’ company bungalows, master bedrooms en suite-the tea-tray in black hands smelling of Lifebuoy soap.

The knock on the door, no door, an aperture in thick mud walls, and the sack that hung over it looped back for air, sometime during the short night. (1)

Now, after the end of apartheid, there is a civil war and racial tensions; the Smales (BamfordSmale, his wife Maureen Smale and their children Gina, Victor, and Royce) have fled their suburban residence, and moved north where they are offered shelter and are protected by July, their black servant:

The decently-paid and contented male servant [July], living in their yard since they had married, clothed by them in two sets of uniforms, khaki pants for rough housework, white drill for waiting at table, given Wednesdays and alternate Sundays free, always allowed to have his friends visit him and his town woman sleep with him in his room.

Now, he turned out to be the chosen one among all others, in whose hands their lives were to be held. (12)

The Smales have literally fled with only the clothes they were wearing and had nothing else, except a radio, a gun and the pickup truck or bakkie in which they had escaped. Though the Smales are under the protection of July in a black locality and depend on the Blacks for their security and livelihood, they discover they are unable to shrug off their former master-servant relationship hang-over and unconsciously cling to their smug, condescending, self-confident relationship with their servant July and the other Blacks.

The Smales family knows that they have been fortunate to be safe, but yet find it tough to be reconciled to their new dependent status, more significantly to their black servant and the transformed racial relations. Their new life in July’s village is an immense shock to them, for

they had till now lived a luxurious and privileged life as Whites in Johannesburg. Bamford and Maureen, in Johannesburg, like other Whites, had lived in a “seven-roomed house, with a swimming pool” (25); they were earlier affluent enough to employ servants who lived in a servants’ quarters within their home compound; they went on frequent hunting trips and expensive holidays with friends and held lavish parties for their relatives and friends; they also had “growing savings and investments” (8). In short, they lived a luxurious, privileged life, that was quite in contrast to the lives of most of the Blacks, who lived around them, and formed the majority of the population of South Africa. In fact, the affluence of the minority white population was the result of the racist economic policy of apartheid. The prosperity of the Whites was built on the poverty of the majority black population. As Ali Erritouni points out, “The wealth of South Africans like BamfordSmales cannot, therefore, be disconnected from the structural discrimination erected and perpetuated by apartheid” (70).

Now in July’s village, they have to accommodate themselves and live contented in a small, mud hut, with no furniture or the amenities and domestic gadgets they once had. All they now have is the car and the radio and a gun. With no access to modern amenities, they got used to bathing in the open or in the river and cooking over an open fire and eating food they had never before eaten or imagined they would ever have to eat. The Smales, particularly Maureen Smales, also had never thought that they would someday live at the mercy of their black servants and have nothing: “She was already not what she was. No fiction could compete with what she was finding she did not

know, could not have imagined or discovered through imagination. They had nothing” (47). As Ali Erritouni has aptly observed, “Their new life in the village is a far cry from the sumptuous life they have led before the war undermined the props that supported their privilege” (70). In this regard, Peter Blair has noted that “the displacement of the Smales is intra-national (from urban to rural) and across the nation’s racialised class (from affluence to poverty) . . .”(109).

In their new surroundings, BamfordSmales hunts for wild hogs along with the native villagers, and his wife Maureen goes out to the fields and digs up edible roots for food and gather fodder for the cattle and for thatching the roof of their huts. More than Bamford, it is Maureen who finds the new situation alien to her and it affects her consciousness of what she is: “She was in another time, place, consciousness; it [the new situation] pressed in upon her and filled her as someone’s breath fills a balloon’s shape” (29). In the opinion of Peter Blair, this displacement of the Smales is twin-fold for it is “intra-national (from urban to rural) and across the nation’s racialized class stratification (from affluence to poverty) . . .” (109). Therefore, Mahmoud Ibrahim Radwan says that the displacement has caused anxiety and fear and so the adult Smales “experience traumatic changes in their endeavour to acquiesce to the new order in post-apartheid South Africa”(17).

Bamford and Maureen have been politically liberal and very understanding of the condition of the natives. Maureen had even imagined a trip with their children to July’s village to familiarise them with a culture and a way of life that was completely different from theirs: She recollects having once imagined “walking in

[the bush] with presents for July's family, all lined up, clapping their hands together in greeting. Telling the kids, this is his home, this is how he lives, see how cleverly July builds houses for himself. Telling everybody at home we actually drove to the bundu, visited him as a friend" (38). This supercilious sentimental imagination was certainly condescending and patronising as Maureen visualises a native population that is eternally at awe at the white masters, and a servant always subservient and obeisant to them. Now, looking back at her romanticisation of the rural native life, she wonders what she had wished for. As the new reality seeps in, she is not at ease in a native village under the protection of their servant, who seems to have become self-willed and intractable. So they want to be free and unbound. They frequently tune into the radio that they have brought with them to hear that the civil war has come to an end, and it was safe to return. But there seems to be no sure sign of such a safe possibility.

Though the Smales have been politically liberals, they find the new change of guard unsettling; they see the new situation not as a natural evolution in the order of life, but as a compelled change; the Smales, like most of the other white liberals, would have preferred a gradual and peaceful transition and a smooth transfer of power; Soon, first Maureen and then Bamford, become increasingly suspicious and irritated for being bound to their servant July for even easy or routine activities. They then begin to resent his supercilious attitude towards them and resent his overbearing behaviour.

One significant source of this suspicion and resentment is the Smales' pickup truck or bakkie: July has the keys to their bakkie or the pickup truck. The bakkie is one sure way of

escape for the Smales in an emergency. (They had escaped from Johannesburg in this bakkie and they held it as an option for escape; but now July had the bakkie key.) Their suspicion of July that he could be treacherous peaks when July and his friend Daniel take the pickup truck to town without the permission of BamfordSmales. July does not tell them where and why they are going or when they would return. While Bamford and Maureen anxiously wait for July's return, they discuss July's intentions in helping them and whether he could be trusted: Bamford thinks that July's intentions are sincere and he has real concern for them; on the other hand, Maureen is suspicious.

July returns to the village, and when Bamford and Maureen question him about his use of bakkie without their permission, he suggests that he has joint ownership of it. This shocks Bamford and seems to confirm Maureen's fears: "I would never have thought he would do like that. He's always been so correct" (58). July's overbearing answer implicitly suggests to Bamford and Maureen that their lives are dependent on his inclination to protect them. This raises question as to who is the master or the owner; it is vague and can be contested. This is what Nadine Gordimer meant in her lecture on "Living in the Interregnum" – it will be a new life in which ownership and power will be redefined:

In the eyes of the black majority which will rule, whites of former South Africa will have to redefine themselves in a new collective life within new structures. From the all-white Parliament to the all-white country club and the separate 'white' television channels, it is not a matter of blacks taking over white institutions, it is one of conceiving of institutions - from nursery schools to government departments that

reflect a societal structure vastly different from that built to the specifications of white power and privilege. (264 – 265)

The presence of the Smales under the protection of July causes tensions. July's mother and his wife Martha resent their presence and are also apprehensive that this could endanger the entire village: if the members of the liberation movement come to know that this village has given asylum to a white family, then the entire village could come under the attack of the liberation movement. So July's mother and Martha want July to send the Smales family away.

Very soon, the village chief discovers the presence of the Smales' family in the village; he wants to enquire about them in person. When Bamford and Maureen are informed of this they assume they will be evicted from the village. But they find that the chief allows them to live in the village. In fact, he is against the civil war and the liberation of the Blacks, because he knows that this would usher in a republic and he would lose his hereditary and traditional powers. Moreover, when the chief learns that Bamford has a shotgun, he becomes obsessed with it, as it would help him confront the liberation army. Bamford is shocked that the chief would kill his own people to hold on to his power.

One day, Maureen, while sewing in her hut, when she sees a helicopter fly over the village and land somewhere in among the bushes. Though Maureen cannot identify whether it is an ally or an enemy, she leaves her family behind, she runs towards the helicopter and an uncertain future.

The novel explores this uncertainty and the impasse in the relationship between the Whites and the Blacks, represented by the Smales and

July. The epigraph of the novel taken from Antonio Gramsci captures the theme well: "The old is dying and the new cannot be born; in this interregnum there arises a great diversity of morbid symptoms" (1). So the past is dead and defunct; the interregnum is uncertain and fluid and filled with real and assumed dangers. Yet, there ought to be no despair, but there is a need for a will to transcend the mistrust and fracturing of relationships.

Nadine Gordimer, while speculating on the future, offers hope through the children of the Smales. While the adult Smales are struggling to come to terms with the new socio-political change and their new lives, their children have adopted the new life style; they have picked up the native vocabulary of their games: "This is equivalent of 'My turn', 'Beaten you' and 'Cheat'" (68); they shout in joy in their playing which is a sign of their willing acceptance of the new South Africa.

The novel foresees the inevitable reversal of fortunes in terms of power and the takeover of power from the Whites by the Blacks. As noted by Ali Erritouni in "Apartheid Inequality and Postapartheid Utopia in Nadine Gordimer's *July's People*", "In the terminology of Gilles Deleuze and Felix Guattari terminology, Gordimer deterritorializes some recalcitrant facets of apartheid and reterritorializes the space she empties out with fresh alternatives that anticipate an egalitarian postapartheid South Africa" (69). Therefore, the theme of the novel and the concern of Nadine Gordimer is not the restoration of power to the natives, but an exploration of what the new scenario would be, and what the place and position of the Whites would be in a Black ruled state.

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AN ANALYSIS OF POSTMODERN ARTICULATION IN *THE HUNGRY TIDE* BY AMITAV GHOSH

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Abstract

*Using a variety of narrative formats like a diary, reminiscence, and memoir, Amitav Ghosh uses his creative imagination to tell brief tales of ordinary people. In doing so, Ghosh rereads historical accounts through the eyes of fictional characters who still face the weight and responsibility of actual events. Amitav Ghosh uses the elements of modernism to artistically offer a glimpse of the memories and lives of everyday people in his fictional work *The Hungry Tide*, which is examined.*

Keywords: Refugees, trauma, postmodernism, history.

English Fiction from 1990 onwards, influenced by the wave of postmodernism brought radical changes in Indian Fiction. Postmodernism was a continuation of modernism, a revolt against authority and significance. The remarkable change that was prominent in the novels published after the First World War is Modernism and the literature written in the late 20th century, especially after the Second World War, is considered Post modern literature.

The term Post modern literature is used to describe certain characteristics of Post-World War II literature and a reaction against enlightenment ideas implicit in modernist literature. Amitav Ghosh is immensely influenced by the political and cultural milieu of post independent India. Being a social anthropologist and having the opportunity of visiting alien lands, he comments on the contemporary issues through his novels. Cultural fragmentation, colonial and neo-colonial power structures, cultural degeneration, the materialistic offshoots of modern civilization, dying of human relationships, blending of facts and fantasy, search for love

and security, diasporas, etc., are the major preoccupations in the writings of Amitav Ghosh. The postmodern elements are abundantly present in his novels.

The Hungry Tide highlights the dynamic evolving human relationships, cross- cultural barriers and communication and the relationship between past and present. History recurs in Ghosh's writing. Brinda Bose states: "Ghosh's fiction takes upon itself the responsibility of reassessing its troubled antecedents, using history as a tool by which we can begin to make sense of- or at least come to terms with- our troubling present" (2).

Sundarbans which means 'The Beautiful Forest' and though she is not physically arresting, other characters cannot help falling into her shadow. The Sundarbans are an archipelago of islands in the Bay of Bengal known as Tide Country. They are made up of islands, sandbars and mangrove forests, rivers, creeks, and channels.

The feeling of insecurity of the people in the Sundarbans is evinced by the words of Amitav Ghosh:

There are no borders here to divide fresh water from Sea, River from Sea. The tides reach as far as three hundred kilometres inland and every day thousands of acres of forest disappear underwater only to re-emerge hours later...

Every year dozens of people perish in the embrace of that dense foliage, killed by tigers, snakes and crocodiles (8-9).

Countless residents are killed each year by Tigers and Crocodiles. Those who survive, face not only periodic cyclones but the humbling sight of ebb tides that literally give birth to a forest every day, before swallowing it again. Along with a map at the front, and a rapturous description in the opening pages, *The Hungry Tide* shows its own servitude to the Sundarbans through section headings titled The Ebb and The Flood, as well as a plot in which nearly every turn is predicted by an act of nature. "In *The Hungry Tide*, Amitav Ghosh sketches the out-caste Dalit refugees from Bangladesh in Sundarban forests. *The Hungry Tide* registers a response to the social and political concern of the marginal sections of the society" (Telwani 27).

The novel unfolds the events at Marichjhapi in 1979 and the victim consciousness which demarcates the post partition movement of persons from East Bengal to West Bengal. Sushil Sarkar says that the refugees who belong to the subaltern classes were forced to seek out a dwelling elsewhere. Marichjhapi incident took place when these refugees were fighting for the survival.

They were forced to flee after the water and food supplies were cut off to the island. The Marichjhapi incidents and silence towards it enthused Nirmal, a revolutionary, to write everything so that history can be known through Kanai. This incident is brutally repressed by the

government forces and aftermath, Kusum is killed. Nirmal as a Marxist believed in rapprochement across class barriers that can bring victimised people, the other and the elite, the self together. Marichjhapi incident, a brutal violence against people can be attributed to the indiscernibility of the low caste and class identity. The massacre, the tiger killed Kusum's father and Fokir's vulnerability to the state official are instances in the novel that depicted the insecurity and disorientation of the marginalized people.

The novel has postmodern elements. The novel is based on the partition of Bengal which caused a huge influx of refugees from East Pakistan, subsequently Bangladesh, into West Bengal. This exodus continued through the 1950s, 1960s, and 1970s as Bengali Hindus entered West Bengal in the hope of settling down. They were, however, sent to various areas outside West Bengal with the assurance that they would eventually be relocated. In 1978 these refugees slowly moved back from those relocation camps to Marichjhapi. It is one of the northernmost forested islands of the Sundarbans from where they had been brutally evicted for violating the Forest Acts, meant to protect the mangrove forests. Officially, the government's major concern was to preserve the ecology of the Sundarbans. The massacre in Marichjhapi resulted in the violent death of hundreds of refugees and was seen by the Sundarbans islanders as a betrayal.

The refugees as well as islanders from adjoining villages initially built some huts along the cultivated area of the island. They belonged to the lowest social strata in the caste hierarchy and were very poor. Most of them survived by fishing with primitive equipment and sold the catch in the nearby villages. Despite all this the

government persisted in its effort to drive the settlers out of Marichjhapi. Thirty police launches encircled the island depriving them of food and water. Furthermore, they were tear-gassed and their huts, fisheries, tube-wells and boats were destroyed. Those who tried to cross the river risked to be shot dead. To fetch water, the Islanders then had to venture deep into the forest part of the Sundarbans Islands. Several hundred men, women and children were believed to have died during that time and their bodies thrown into the river. Many of the islanders who had been rounded up along with the refugees subsequently fled from the trucks taking them back to Dandakaranya in central India. The fame of the Sundarbans grew phenomenally with the success of Project Tiger that was launched a few years before the events of Marichjhapi (in 1973), and since 1985, it has been included in the UNESCO's list of world heritage sites. The usual portrayal of the Sundarbans is that of an exotic mangrove forest full of Royal Bengal tigers.

From the beginning, the Sundarbans islanders took sides with the refugees, because they shared the common place of origin, namely East Bengal. Moreover, they could identify with the terrible hardships the settlers had gone through. This historical incident is recreated in Amitav Ghosh's *The Hungry Tide*. For the old Communist, Nirmal, whose diary contains the story of the massacre, like many others at the time, this ruthless eviction of refugees was a betrayal of major socialist convictions. As the last significant expression of the trauma of the Partition of Bengal, the story of Marichjhapi occupies a central place in the novel. In an interview with *The Frontline*, Amitav Ghosh said:

For me, Marichjhapi was inescapable. I'm concerned with the dilemma of how to balance human needs with nature. In India, the state seems to be so rigid, throwing people out, working under the assumption that they are wicked people with some perverse criminal instinct. But they are so terribly poor, braving the forest for nothing more than some honey. These are some of the poorest people in the world. (3)

In Amitav Ghosh's novel *The Hungry Tide*, Kanai, a forty-two-year-old CEO of Bureau of Translators and Interpreters, was on his way from New Delhi to Lusibari, an island of Sundarbans. He was standing on a railway platform observing Piyali Roy. When they end up in the same train compartment, he engages her in conversation. They are both heading from Calcutta to Canning in the Sundarbans. He had been there once for a few months in 1970 when he was a young schoolboy, sent to live with his aunt and uncle to rusticate him and settle him down for schoolwork. One of his friends from that time was Kusum, a girl in her mid-teens. But that was long ago, and the current trip was to be his first return visit. The motivation of this trip after all these years is a bit of a mystery to him. He was going there to meet his aunt Nilima Bose, who was the founder and organizer of an NGO, called Badabon Trust, located in Lusibari. She had been doing social service through this trust for betterment of the people at Lusibari. She also maintained a hospital to provide medical service to them. She got country's highest honours from the President, the year before. She was well known in that area as 'Mashima'. She asked Kanai to come to Lusibari in order to hand over a sealed note book of her late husband, Nirmal Bose. Although the journal had been written a long

time before in 1979, the year that his uncle had died. It had only recently been discovered in some remote part of the house. Nirmal Bose was a member of Leftist Party before his love marriage to Nilima in 1949. Because of his links with Leftist party; he was detained by the Police. Hence in 1950, Nirmal and Nilima shifted from Calcutta to Lusibari. There Nirmal joined as a teacher in Sir Daniel Hamilton School and retired from service in 1978. Nirmal was very much interested in reading poetry and leftist ideology.

Postcolonial migration is one of the elements in Postmodernism. *The Hungry Tide* displays the traumatic effect of partition on the hungry people and how the people of the Indian subcontinent become migrated. He shows how political turmoil makes people refugee or immigrant, and the resultant diasporic, and living with a sense of imaginary homeland. Here, Piya Roy, had been born in Calcutta, but had moved to the United States when she was just one year old. She did not know Bengali, but she recalls that this is the language in which her parents had argued. She is a Graduate student in Cetology (Studying Fresh water Dolphins) at the Scripps Institution of Oceanography in California, and on this trip is interested in observing the marine mammals that she thinks are unique to the Sundarbans. She is dislocated as a second-generation immigrant. In *The Hungry Tide*, Ghosh's principal focus is on the uprising of Marichjhapi. The partition is the cause of this event. The Partition of the Indian subcontinent therefore causes dislocation and postcolonial migration. Consequently, the refugees jostle along the borders of India and Bangladesh.

Fragmentation is one of the elements in the postmodern novel. The refugees are socially

migrated and politically marginalized. When the refugees are sent to Dandakaranya, they feel socially, politically and culturally alienated and fragmented. The pangs of rootlessness force them to remember their homeland. Nirmal's notebook unfolds the story once Kusum told him. Fragmentation can be seen in the lines of Kusum: "The story of her "exile in Bihar and how she had dreamed of returning to this place, of seeing once more these rich fields of mud, these trembling tides . . . [with] all the others who had come with her to Marichjhapi" (275). To live outside the homeland is a kind of exile which Kusum and the people Marichjhapi feel. One's identity and the formation of it are profoundly influenced by family, culture, education, and the larger part of the society where one lives. In this novel the migrated people have developed an ethnic identity to cope with the crisis of identity and the prangs of rootlessness.

In *The Hungry Tide*, the academician becomes the stranger and by extension the outsider, aloof from ground reality. Amitav Ghosh is extremely critical of the Bengali *bhadralok* whose knowledge of Sundarbans is restricted to "tigers and crocodiles" (12). Therefore, Kanai who is proud of his linguistic abilities, initially looks down upon Fokir's rustic ways. His aunt Nilima has no sympathies for the refugees as being the founder of the Babadon Trust; she cannot afford to alienate the government even at the cost of alienating her husband. Despite staying in Lusibari for fifteen years, Nirmal is unaware of the intricacies of the place and relies on Bernie's *Travels* for snippets that are part of Horen's daily experience. The poet Khokon, one of the Calcutta guests invited by the islanders to mobilise public opinion, is most cynical: "You

can't make an omelette without breaking eggs" (206). Thus, despite not being trespassers as argued by Shakkho Sen in Tushar Bhattacharya's 2009 documentary on the massacre, these people had to be dispersed as far as possible to give the Calcutta *bhadralok* a false sense of security and as a lesson to all future East Bengali refugees. The legacy of the state sponsored violence culminates in the atrocities in Nandigram that became one of the primary reasons for the downfall of Left government.

Amitav Ghosh in his novel delineates the post partition influx of population from East Bengal to West Bengal. The problem of the Bengali Hindu refugees was not confined geographically to one state only rather crossed the Eastern border in West Bengal mostly in Calcutta and its suburbs also. In the novel *The Hungry Tide*, Nirmal's diary entries recounting Marichjhapi and the plight of the Fokir's mother Kusum serve as a true reality of the Sundarbans. The refugees fought for survival, became the victim of Marichjhapi after the water and food supplies were cut off to the islands to coerce the refugees to flee. The question of rootlessness and deprived classes who were victimised, sit there helpless and listen to the policemen making their announcements, hearing them say that their lives, their experience, was worth than dirt or dust.

The refugees of the novel who are the victims of the constructed East Bengali Muslims as the ontological 'Other' who are everywhere depressed, oppressed, and as well as marginalized. The refugees were the subaltern classes who were forced to seek out a dwelling elsewhere but unfortunately forced to shelter into resettlement camp somewhere in

Central India. Here, home is not only something which make our hands, but also a place which the mind decides to be its personal space, a space free of all inhibitions. A related reference can be made to Anderson's concept of Imagined Community. But the fact is that they cannot make the home just for maintaining the existence of their own.

In Fanon's words, these settlers are the depository of the maleficent powers, the unconscious, and the irretrievable indent of blind forces. Nirmal, a revolutionary during his earlier days is enthused by the spectacle of resilience shown by the Marichjhapi incidents. He decided to record everything in his notebook so that history can get certain publicity through Kanai. Nirmal in his journal finds a strong utopian strand in his endeavor, in his attempt by the dispossessed to possess something of their own. It is brutally repressed by the government forces and aftermath Kusum is killed. Nirmal as a Marxist believed in rapprochement across class barriers that can bring subaltern people and the elite together which a generation later Piya repeats with Kusum's son Fokir.

The West Bengal State Committee Meeting in 1982 also justified the eviction by pointing out that the refugees could not give any shelter under any circumstances. Amitav Ghosh asks a crucial question to the global people – "If you care for the environment, does that mean that you don't care about the plight of human beings, especially impoverished people?" (157). So, the condition of the dispossessed, displaced, deprived is unpredictable and hostile in the terrain of the Sundarbans.

The voice of the common men, their struggle and sacrifices which went unnoticed in the annals of history began to get a prominent voice in the Fiction of Amitav Ghosh in a different way. Ghosh's fiction echoes the Foucauldian analysis. History ceases to be the forte of those who wield power. In the recent

period, novelists are currently obsessed with acquiring the lost history in which the powerless, marginalized, and subjugated expresses themselves and move towards the centre. But the centre and the dream of the oppressed of finding a safe haven in the tide country and finding a voice meet a silent death.

The novel turns into a quest for self not only for Kanai but also for Piya. Despite her linguistic and cultural limitations, Piya is completely at ease with Fokir whose childhood memory is centred on his mother. Like the animals, they are not imprisoned within linguistic totalities and hence can look beyond themselves. However, home has different connotations for each of them, embodying different aspects of their selves. Fokir, who resembles a caged bird in the presence of an ambitious wife Moyna, is an emancipated man in his boat- his Place. While Sundarbans remains the site of his cultural and ethnic roots, Piya's notion of home is more fluid like the migratory nature of the dolphins.

Ghosh's *The Hungry Tide* as a text is a significant literary piece in the contemporary era, simply because as a text, it reflects upon the spatial-ethical context of the Sundarbans, where there is a merging of physics with metaphysics. Sundarbans, as a setting itself, is significant enough because, as the text says, it is a land that lies between the sea and the land- a concurring literary and philosophical motif to barge on the human mind's quest for the unknown. Ghosh brings in a large number of issues in the text- ranging from the Marichjhapi massacre, the cult of the tiger, the diaspora, as also the local realities.

Postmodernism rejects western values, beliefs, ideas, beliefs, culture, and norms of life. In this, Ghosh routes the debate on eco-environment and cultural issues through the

intrusion of the West into East. *The Hungry Tide* privileges the subaltern, Fokir, Kusum, and Moyna over the cosmopolitan, Piya, Kanai, Nilima, and Nirmal. The novel is the story of refugees and criticizes environmentalism where human beings are given no importance. *The Hungry Tide*, therefore, prioritizes the victim's voice. Ghosh's novel responds to the conflict over access to habitat and resources and the enforcement by economic forces. The Marichjhapi incident clearly shows that ecology and the environment are prioritized over human beings. In the novel, it is Kusum who voices these practical concerns. There is no solution for the people who have always been part of that environment. *The Hungry Tide* voices concerns about habitat, territory, ecology and conservation. Ghosh uses postmodern elements such as insecurity, disorientation, fragmentation, rejection of western values and beliefs, postcolonial migration, historiographic metafiction, and intertextuality.

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THE UNHEARD VOICES OF WOMEN IN ANITA DESAI'S CRY THE PEACOCK AND WHERE SHALL WE GO THIS SUMMER

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Abstract

This paper tries to analyze the complexities of women in the novels of Anita Desai. The characterization of women makes to understand the nature of suppression that the women are facing. It also generates the plot and the incidents which help to narrate the suppression women in the male dominated society. The unheard voices of the women explicate through the character of Maya and Sita. The alienated factor of the women from the society creates greater impact which forecast the sufferings of women.

Keywords: *Voice of women, alienation, paranoia, mental agony*

Anita Desai, an eminent Indian English woman novelist, is a modern Indo-English writer, widely acclaimed not only in India but also in the world of fiction writing. She emerged on the literary horizon after independence, deliberating on the highly debatable contemporary issues. As such she has added a new dimension and marvelous flavor to the contemporary Indian English fiction. She has secured a unique and significant place due to her innovative thematic concerns and deals in her fiction with feminine sensibility. Her preoccupation is with the revealing and examining of the deep psyche of her characters, especially women characters. A concerned social visionary Anita Desai is a keen observer of the society and the position of the women in the contemporary society draws her special attention. The novels of Anita Desai are noted for the profound probing into the inner life and feelings of the women, bounded by the shackles of the middle class. They are the explorations of the family problems, which perhaps is the chief cause behind the estrangement of the women from their family.

Anita Desai added a new concept to the India English fiction. Her works are different from those of the other Indian women writers: Kamala Markandaya, Ruth Jhabvala and Nayantara Sahgal. In Markandaya's fiction, the stress is on the rural background; in Jhabvala's, the social background is more important; in Sahgal's the focus is on political and social awareness. "Proclaimed the time was neither wrong nor right. / I have been one acquainted with the night." (Frost, Robert. *West-Running Brook*)

The word 'Proclaim' creates more power which gives zeal to every human being who wishes to escape from the alienation. It is basically an existential issue that affects the life of each human being at one stage or another. Alienation is rooted in fears and anxieties of life and death. Existentialists believe that there are three levels of alienation. The first is social alienation when a person is estranged from his society and family; he becomes lonely in a crowd, unable to communicate emotionally or relate to anyone else. The second level is alienation from God. This is the state when one

loses faith in any divine intervention in human life.

Maya's psyche of hopelessness and distress stems from an astrologer's vision during her childhood visit to one of them with her caretaker. He envisaged doom for Maya and the portentous visitation has forever marred her life. She is swathed in fabrics of delusion and unwelcoming thoughts and becomes more and more paranoid as time passes. If, hypothetically speaking, Gautama was a man of love and understanding the possibilities of Maya getting over her childhood horror of an untimely death was, perhaps, very high. But, Gautama never took Maya's paranoia seriously. He was lost in his own uncluttered world of legalities and remained unresponsive to the fears of Maya. With the thought of death monopolizing her life she starts to find a way out of it herself. She hallucinates and sees visions of death and pain everywhere. Her illness takes her new lows and her hallucinations and imaginations make it even more difficult for Maya to pull herself out of the whirlpool of odious and despondent imaginations. It is during one of her bouts of insanity that she convinces herself that the astrologer had just associated Death with her and he hadn't necessarily meant death for her. It was then that she starts imagining Gautama's death instead. *Cry, the Peacock* is a story of how Maya gets out of this cycle. It is a fable of shocking events that is fed to the reader in a little dose. Because a large dose would render it impossible to visualize the character. A quote in which it says:

This mechanical behavior makes Maya brood over Gautama's insensitivity: how little he knows of my misery, or how to comfort me. But then, he knew nothing that concerned me. Giving me an opal ring to wear on my finger, he

did not notice the translucent skin beneath, the blue flashing veins that ran under and out of the bridge gold... telling me to go to sleep while he worked at his papers, he did not give another thought to me...it is his hardness – no, no, not hardness, but the distance he coldly keeps from me. (*Cry, the Peacock*, 9)

Maya, is a complex woman; she is difficult to read as her mind is orchestrated in different tangents simultaneously. A deviant thought occurs to her before her previous thought ends and the result is a cold recipe served with carefully laid out garnishes that change the taste completely. There is a particular part of the book which will be absolutely loved by the readers. During one of her bouts of insanity Maya likens Death to lizards. It is one of the most beautiful (ugly, actually) display of metaphors and that was something that a reader would re-read at least five times to appreciate its worth.

Sita is the female protagonist of Desai's *Where Shall We Go This Summer?* The story is essentially a study of the marital discord resulting from the conflict between two irreconcilable temperaments and two diametrically different viewpoints represented by Sita and her husband Raman. Sita is a sensitive, emotional middle aged woman saddled with four children. She feels alienated from her husband and children and undergoes acute mental agonies silently in isolation solely because of her sharp existentialist sensibility and explosive emotionality. Though she is placed in comfortable circumstances. She feels utterly lonely at heart where ever she was, with her husband and his family or away from him. The very interrogative title of this novel where shall we go this summer? Is a pointer to the very angst and ennui of her anguished soul?

Sita, is a highly introverted character and the very appeal of her character consists in her inwardness, introversion and the resultant psychic odyssey.

Disgusted with the sweaty hustle and bustle of humdrum life and tortured by the 'Paranoiac' fear of her fifth undesired pregnancy and imminent parturition, Sita along with her two children Menaka and Karan, leaves behind her husband in despair, runs away from Bombay and comes to Manori to achieve the miracle of not giving birth to her child. This is actually ascribable to her deep-seated reverence for life, and to her unwillingness to accept violence. Moses the caretaker of the house takes them across the sea to the island house built by Sita's father. She discovers the house deserted for over twenty years. She feels highly disappointed to find her father's house in a sorry state.

Her frustration with her existence: "... she herself looking on it saw it stretched out so vast, so flat, so deep, that in fright scrambled about it, searching for a few of these moments that proclaimed her still alive, not quite drowned and dead" (Where Shall We Go This Summer 33,34).

Sita's unconscious recognition of the irrationality of the stranger is illustrative of her own longing for a life of primitive reality as well as her alienation from her husband. After her marriage, Sita begins to live in the house of her husband's parents, she feels like a square peg in a round hole. She finds everyone disgusting and family life insufferable. They are incapable of introspection and have no inwardness and capacity for self examination which are the signs of an authentic existence. To challenge them, to shatter their complacency, and to shock them into a

recognition of the reality, Sita behaves provocatively -she starts smoking and begins to speak in sudden rushes of emotion, as though flinging darts at their smooth, unscarred faces. Sita also alienates herself from society. The ayahs, cooks the nameless and forceless multitudes appear to her to be animals. She finds the majority of people living like animals. She says that They are nothing - nothing but appetite and sex. Only food, sex and money matter, Animals and her pet animals - or wild animals in the forest, yes. But these are neither - they are like pariahs you see in the streets, hanging about drains and dustbins, waiting to pounce and kill and eat.

Later on, Sita moves to a small flat where she lives alone with her husband and children. But even then she thinks the same way for the practical and matter-of-fact, people continue to intrude upon her privacy. She finds them absolutely unacceptable, and 'their vegetarian complacency and stolidity not only infuriate but also humiliate her'. She took their insularity and complacency as well as the aggression and violence of others as affronts upon her own living nerves. The greatest threat to Sita's existence is boredom. Her husband engrossed in his business and the children were growing independent, she finds herself struggling in the grip of the monster boredom. But tragically enough, her husband fails to comprehend how or why or with what she gets bored. Desai beautifully brings out Sita's boredom, 'She herself looking on it saw it stretched out so vast, so flat, so deep, that in fright she scrambled about it, searching for a few of these moments that proclaimed' her still alive, not quite drowned and dead. Sita's life tormented by loneliness and boredom represents modern married woman's existentialist predicament to

which others offer no solutions but Anita Desai offers a positive one in this novel. The agony and unhappiness in Sita's soul spring from her inability to flow with the general current of society. She uncompromisingly makes a strong stand and refuses to accept the cruel dictates of society to which the average people submit so uncomplainingly.

The novelist focuses much on the alienation in the male dominated society. Till now women are not allowed to raise their voice in this society because of male. The protagonists of Desai are not free of mental agonies. They often come in clash with the outside life, with others at individual level or with the society at large. With the passage of time and experience their mental perspective changes and it produces a psychic strain in them. The problems faced by the major women characters in these novels bring forth the suffering of the women and the unheard voices shifts to the mental illness. The basic structure of the society builds in the feelings of the women not be heard by any one. Both the character Maya and Sita tried to explore themselves in the male dominated

society but this makes much worse because they reconciled themselves with their partners.

From these characters, the reader can analyze the plight of the lone woman and their emotional trauma. In the contemporary world, there are women like Maya and Sita, who exist just for surviving. They cannot voice-out on their own. The society must understand the plight of those women and must help them to come out of their suffering.

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