



# **BODHI**

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## **BODHI**

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

**Dr. S. Balakrishnan**

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**Prof. Dr. V. PERUVALLUTHI**

REGISTRAR i/c.

### Message

Man learns many things from the social lose. Social behaviours like modesty, courtesy, good habits, precious gifts, natural skills, resoluteness, penitence, patients, sufferings, etc, are learnt pleurably and painfully by the individuals who form social life. Social consciousness changes from time to time, from place to place. It always aims at the healthy growth which is reflected in the forms of various types of literature. Ultimately literature provides the chunks of life to establish a wholesome life. It traces the robust nature of life styles. The international conferences organised by the PG Department of English is a valuable one to the student population. I wish them a grand success to bring out the salient features of social consciousness.

**Prof. Dr. V. Peruvalluthi**







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Thiruvalluvar University PG Extension Centre

**Message**

It is highly heartening to note the effort of the team of the PG Department to do a great service to the rural students by way of the first international conference. This historic event would enhance and elevate the knowledge of the students, scholars and researchers. The day of the conference is acme of the English Department. It would shower in many more conferences to benefit the students. I sincerely thank the staff and all the people who would make the day a successful one.

**Dr. R. Suresh**





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**Message**

First, I wish to convey my sincere wishes to the Principal and the staff of the PG Department of English for their noble efforts to conduct the one day International Conference on *Social Consciousness in Literature* whether good or evil. Umpteen ways of identifying the noble marvels of the great or writers minds are given to the researchers. Reading always makes a full man. Through literature one can see the whole world. After reading, it becomes the experience of the mind. It elevates, corrects, inspires, and does create multiples of noble feelings and activities in the social contacts. Literature transmits many noble qualities and virtues to the people. Well, I wish a grand success to the international conference.

**Dr. C. Arun**



## EDITORS' PAGE

It is an admitted and widely acknowledged fact that literature is a reflection of the society with its good values and its ills. In its corrective function, literature refracts the ills of the society with a view to making the society realize its errors and make amends. It also projects the virtues or good values in the society for people to emulate. Literature, as an imitation of human action, often presents a picture of what people feel and observe, say and do in the society. In literature, we find stories fabricated to depict human life and action through some characters who, by their words, action and reaction, involvement convey certain messages for the purpose of education, sharing and entertainment. It is impossible to find a work of literature that excludes the attitudes, morale and values of the society, since no writer has been brought up completely unexposed to the world around him. What writers of literature do is to transform the real-life events in their society into fiction and present it to the society as a mirror with which people can look at themselves and make amends where necessary. Thus, literature is not only a reflection of the society but also serves as a corrective mirror in which members of the society can see themselves and find the need for positive and possible change. Hence it is sought essential to take a close look at some works of literature, in order to understand how literature actually reflects in and of the society. To find out the truth and reality behind this, **Thiruvalluvar University College of Arts & Science** planned to convene an International Conference, specifically to delve out the status of the Recent Trends in English Language in association with **L Ordine Nuovo Publication** inviting papers on innumerable sub-themes from loyally aspiring people for sharing their views and knowledge in an open forum to assess its genuineness and exactness.

The contents of this compendium are the papers presented by several active authors of multi-faceted discipline and expertise in the particular title under which the Conference was convened at Thiruvalluvar University College of Arts & Science on July 28, 2018.

Of course this book is a boon to those who missed the participation in the Conference and the readers who failed to be in the presentation hall to know the ideologies and assumptions of various authors to grasp and imbibe possible knowledge on the theme of the conference.

### Editors

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**Aim & Objectives**

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

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## THE PORTRAYAL OF SOCIETY IN ASHOKAMITHIRAN'S SHORT STORIES

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### Abstract

*This article traces the social evils prevailing in the society in 'Sagunam' (Omen) and 'Uruppu Aruvadai' (Organ Reaping) by Ashokamithiran. He also pinpoints the visible weaknesses of the public, the government and the authorities. He indirectly suggests the measures to avoid them by slow means of activities and steady lines of thinking. He is an effective entertainer to give interesting pictures of mistakes done by people and how to avoid them without the loss of precious life. He is also a social teacher and tries to correct thousands of people.*

### Introduction

Even in his extreme old age, Ashokamithiran wrote a lot of short stories in Tamil each mostly not exceeding five pages. He carefully presents but casually inserts his points and views. In 'Sagunam' (Omen), Sarala drops the spoon twice, which according to the westerners, surely lead to bad incident. On several occasions, her husband Johnson both sweetly and sarcastically warned her not to pay so much of importance to trivial things or omens.

### Society in Ashokamithiran's Short Stories

Though both are working partners, Sarala and Johnson could not afford a big house in the centre of the town. They use the folding table for dining, writing, and ironing. They could not pay the rent-advance totally for six months. At times instead of cooking idlies, they eat bread. After dressing, they came out of the house to go to office. Because here is no space left, Johnson parked his two-wheeler in the neighbouring house with the request of Sarala. She was wearing saree that day. On one side she sat as the pillion. That day his scooter's button starter did not work but kick starter worked. Sarala considered it is a bad omen. Up to Saidapet, there was no traffic. Hurdles were there because of the metro- construction on the road. Johnson did not touch the cell till they crossed Maraimalai Adigal Bridge. Then he took the Cell phone out. There was

someone giving a ring to which he replied firmly that he would answer afterwards. But the call was persistent. It was from Sarala's mother so he gave the Cell to her.

As he was riding, he was about to overtaking a cyclist. He called his wife and gave the Cell. She was looking at the bus which was closely following them from behind. As she got the phone, the matter was that her brother was on his way to get a new job. She may have to visit him in her mother's house in Purasaivakkam. She positively answered and tried to give the phone again to Johnson. He was handling the vehicle in one hand and tried to get the phone from his wife from behind. The phone slipped and fell down. Johnson tried to catch the phone but fell to the road which made his wife also fall down along with his two-wheeler. Though the bus came very slowly, it steadily ran over the couple. Sarala could see the phone worth ten thousand was safely lying at a distance.

Ashokamithiran pinpoints that the bad omens either of the east or west try to influence mind and result in fatal accident. The dropping of the spoon is very ordinary. But both Sarala and Johnson handling of the Cell while riding on a busy road is carelessly done. This mindless movement leads to their death by a bus slowly running over them. Though they live a hand to mouth existence, and bought a costly sell, they have not learnt when to use it.

The writer is very conscious of the present location like Maraimalai Adigal Bridge in Saidapet over the Coovam River and Metro train service near Chinnamalai. He also uses the names of articles like the ten thousand rupees worth cell and the Santro car parked in the house where Johnson's stay. The social etiquettes like talking over the phone while riding in a traffic area, wearing neatly ironed dresses when going to the office, eating bread or idlies for the breakfast, leading a simple life with the help of two bread winners etc are the practical observations of the author.

It could be firmly argued that it was not because of the bad omen of Sarala's, but it resulted in accident for their negligence on the road. It could be viewed in the other way about that Sarala's mother's phone call to Sarala through Johnson's newly bought cell. Sarala might have given her mother the cell number of Johnson. Sarala's mother was persistent in giving the ring and passing on the message; she could have sent an SMS or she was impulsive to pass the message of her son's coming and asking her daughter to come over to another place. The outer overtones in the story are giving back the cell to her husband in a traffic road. Sarala could have given it after reaching the office. It is also stated that Sarala never touched his Cell, seemed ridiculous. The last line is also suggestive of the fact that in the modern world people care more for modern gadgets than for their own deaths. Sarcastically the cell is safe but the couple died on the spot.

In the next story called 'Uruppu Aruvadai' (Organ Reaping) people are unmindful of love affair between the drunkard Saravanan and his wife. People also mechanically want money from the others for what they do. It is not relationship but money that matters. Fully well knowing the fact that Saravanan is a drunkard, his lady love gets married to him. Later she suffers when Saravanan is admitted in the hospital. She needs the help of the narrators' son; (help) his recommendation would possibly cure him of his present malady.

After marriage, the author doubts as to why from time to time women are actually suffering to save their respective husbands; sometimes children die of the negligence. Though Saravanan could have known an eighty year old drunkard, it has not taught him.

The doctors have sent the van driver, Saravanan to his house for a week's bed rest. The replacement of the liver is the only way to save Saravanan. That too someone must donate a liver which most probably is not suitable to drunkards.

The narrator and his son got permission to operate the patient; they have to wait till the harvesting of the liver from someone. The patient Saravanan should also wait but before the harvest of the liver from someone the patient Saravanan passed away.

When the van fee of the school is not paid, Saravanan is adamant to get it. He takes the narrator on his motor cycle to the ATM to withdraw the money to pay for the narrator's granddaughter. Such an urgency for money is created by the birth of a month from the clients only to drink and spoil the liver and not to run the family. Very carefully the narrator runs to the road to look at the accident. He has already carefully locked the house. Children were not affected but the driver had scratches and oozing of the blood; the school authorities get a written statement from the child's parent that they are responsible for the incidents. The author sarcastically states that they don't bother about the ditch dug on the roadside. They don't even ask the authorities to close it.

Ridiculously the van driver Saravanan's wife could gather information regarding the persons that who could recommend or not for her husband's treatment. But she was not able to collect information relating to the habits and parentage of Saravanan before marriage. Instead of love, she could have avoided it. Immediately after marriage she is very much concerned about Saravanan's health. The sad plight of the lady is that she obtains permission to operate. But Saravanan could not wait until someone donated the liver. The author whips the govt. for making the state wet. He also indirectly colds the irresponsible drunkard. At least after marriage Saravanan should be very responsible and should have stopped drinking.

Again the ditches dug on the road side cause accidents. The government or public are not serious enough to close it properly near the school which results in accidents. Saravanan's death is due to drinking. The accident occurs due to the improper closing of the ditch near the busy area of the school. Hospitals are high handed doctors who don't oblige the poor people easily. Saravanan also says that diesel is not freely bought when collecting the van fees. The author indirectly digs at drunk driving and the love marriages without consulting parents or without knowing the bad habits. The author mirrors the social life and history that it is suggestive of the social evils prevailing these days.

**Works Consulted**

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## DIASPORIC DISTRESS IN ANITA RAU BADAMI'S TAMARIND MEM

**Dr. L. Ravishankar**

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### Abstract

*Diasporic difficulties of the female protagonist – Kamini, Leela and Nandana, they want to settle in abroad – Saroja is the mother of the heroine Kamini – she suffers without her daughter's loneliness – the three immigrated figures want to come back for their own country. Woman lives in different situations. Such a living is that expatriate, alienated from her family and from her own land. She is moved from her culture; she is a forced to accept to go for another culture. She wants to escape from the location of expatriate life. She wants to live and to die in her home itself. She survives her life as diaspora.*

The word diaspora means one who live in own country and goes to another country to live their life. The changing mind is also called diaspora. She wants to live her comfortable and easy way of life in immigrated country, but it is not applicable to her own culture. Woman leaves home and become a diaspora for educational purposes and or for her husband's wishes. Expatriate tries to find her home in the alienation. When she lives in foreign country she becomes an unfulfilled dream. The desire for a safe place to call home manifests itself in competition between life and death. His called as a 'double life'. She does not able to live her life peacefully due to her changing mood in an alien.

She suffers by culture, food, dress, habits, friends, money and many things. Tamarind Mem is the novel of Anita Rau Badami. The novel reveals the story of the female protagonist Kamini moves to the university Calgary to continue her doctorate in chemical engineering. During her continuation she suffers a lot alone for her mother who travels all over India, feels about the unknown fate of her mother.

Badami portrays the feelings of the diasporic conditions. It describes the character's heart full desires to come out from her struggle of longing.

Kamini is entirely apart from the two characters Leela and Nandana because she wants to move to Canada for her educational needs. She comes under the first generation diaspora. In this way, Badami is also belongs to a first generation immigrant to Canada from India.

Badami's family resettled every two or three years, since her father was a mechanical engineer in railways. The family frequently transferred from one place to another place. The situation was continued.

Kamini chooses herself to immigrate to Canada for her educational continuity. An immigrant like Kamini have a certain degree of choice in their resettlements but also that they maintain familial ties in and communication with the homeland. She too communicates with her mother Saroja in Madras regularly and also keeps a close relationship with her sister, who lives in America. Kamini recalls her past childhood life like every immigrant. Kamini tells about her life as a child growing up in railway colonies, listening to the stories told by her father, her grandmother, her aunt and other grownups. She returns again and again to the problems she had, Kamini's memories always speak about her early life. She suffers for her mother's loneliness and also longs for her affection. She gets only a sour smell words. When Kamini makes a call to her mother and tells about her struggle in the immigrated country, her mother only scolds her instead of consoling her. Saroja, reach across the oceans and stir up memories in the daughter's mind. She remembers about her past growing life in India. Early on, there is a distinct strain between Kamini and her mother. She loves her and yearns for affection; however, she resents her and her "irrational" moods. Kamini is scared of her tales of ghosts and bad spirits, yet she feels safe in her company.

As a child, Kamini blamed her mother for being angry all the time and sympathized with her father who always loved and was gentle with his daughters. Kamini finally sees the social constrictions her mother faced. She also realizes that her mother pushes her, in order that she may recalls her own dreams and make her own choices freely. Kamini is unique from Leela and Nandana, because she no longer wants to escape from the immigrated country. She wants to escape from her loneliness. She

accompanies her through telephones and postcards only. But she does not get any affectionate words from her mother.

Kamini recalls the reason for her migration, her mother's ambitious thought to fulfill her dream of becoming an engineer. Kamini decides to get away from her mother getting married. ("My one ambition is being to finish school and get out of the house, away from Ma, believed, that would be like escaping from one locked room into another, forever wandering in a maze, hitting my nose against closed doors"(P. 122). She escaped by getting her admission in the Calgary university for her Doctorate. So she hitting her nose in the locker room of covered snow and deadly silence of Canada. But she can't escape from the locked room because she only created it. Kamini wants to create a wall for her in the immigrated country. But her home was not ease and comfortable life. Her life was disturbed by her mother's postcards telling about her travel alone. Kamini understood her mother's affection when, she was young age. Kamini fails in her return to her home

back. But she missed her mother's conversation. Finally, she accepts her life in a diasporic land.

Kamini, Leela and Nandaana all these three characters long for their home in their mother country. They wanted to return for their own land. To conclude Badami wants to explain the diasporic distress through her characters Kamini, Leela and Nandana.

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## CONFLUENCE OF HISTORY AND HEROISM: TRACING NIGERIAN WAR FICTION AS A DISCOURSE ON RESURGENCE AND TOLERANCE

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### Abstract

Nigerian literary arena encapsulates evocative narratives that set against the backdrop of Nigerian Civil war of 1967-'70. Nigerian war novels cater deep and fresh insights into the casualties of Biafran war. The historical orientation of literature tremendously exploited the redemptive power of fiction. The political, economic, ethnic, cultural and religious tensions that resulted in civil war got depicted with its vigour and intensity. The despicable and pathetic post war plight too got featured in books. The celebrated African writers – ranging from Wole Soyinka, Chinua Achebe and Ben Okri to the very recent novelists, Chimamanda Ngozi Adichie, Lola Shoneyin and Helon Habila canvassed the political upsets reverberating in the African continent. The colonial disturbances as well as anti colonial resistance got amalgamated in the novels. Nigerian war novels present a collage of ethnic conflicts, female sexuality subjugated from the awful and detestable stage to more vibrant promising prospects. The war novels are historically conditioned, they present before the readers a startling and profound rendering of the sordid reality wrapped in themes of war and reconciliation.

Nigerian literary arena encapsulates evocative narratives that set against the backdrop of Nigerian Civil war of 1967-'70. Nigerian war novels cater deep and fresh insights into the casualties of Biafran war. The historical orientation of literature tremendously exploited the redemptive power of fiction. The political, economic, ethnic, cultural and religious tensions that resulted in civil war got depicted with its vigour and intensity. The despicable and pathetic post war plight too got featured in books. The celebrated African writers – ranging from Wole Soyinka, Chinua Achebe and Ben Okri to the very recent novelists, Chimamanda Ngozi Adichie, Lola Shoneyin and Helon Habila canvassed the political upsets reverberating in the African continent. The colonial disturbances as well as anti colonial resistance got amalgamated in the novels. Nigerian war novels present a collage of ethnic conflicts, female sexuality, racial discriminations, poverty and political turmoil felt by the Igbo people and Muslim Hausa section. These novels not only record the heart wrenching realities; the horror and terror of war but also depict the awakening of so called the marginalized and the suppressed. The empire begins to write back, returns the gaze of colonial master. Today we witness the revival of the black, in all spheres. Nigerian war fiction especially celebrates the retrieval of the subjugated from the awful and detestable stage to more vibrant promising prospects. The war novels are historically conditioned, they present before the readers a startling and profound rendering of the sordid reality wrapped in themes of war and reconciliation.

The aesthetic sense derived from history impeccably defines hybridity, nativism, racial separatism, mimicry and the struggle for retrieval. The scathing impact of colonial contamination seriously resulted in inordinate protests and resistance. Nigerian war fiction prodigiously announces the ethnic strife and the retaliation of the 'other'. It captures the blistering process of segregation, marginalization and subalternization. Despite of tracing the stark and rancorous contemporary reality, the novels question the African experience. Nigerian writers experiment new genres stylistically and thematically; thus war literature scales heights. **Elechi Amadi's** *Sunset in Biafra* (1973), **Isidore Okpewho's** *The Last Duty* (1976), **Ken Saro-Wiwa's** *Sozaboy* (1985), Sefi Atta's *Everything Good Will Come* (2005), Chimamanda Ngozi Adichie's *Half of a Yellow Sun* (2006) and Chinelo Okparanta's *Under the Udala Trees* (2015) impressively depict the vicious and withering circle of Biafra war and the sweltering political unrest caused by the same civil war.

The war- literature forms one of the facets of culture. *Half of a Yellow Sun* propounds the evolution and revolution of Nigerian culture and the revival of the natives. Immigrant experiences and ethnocentrism get reflected in the war novels. Adichie recounts the scornful and disparaging issues including interracial molestation. The novel delineates uniquely the senselessness of war. Chimamanda Ngozi Adichie opines:

*I wanted to take ownership of a history that defines me... because I lost both my grand fathers in the war, because many of the issues that led to the war remain*

*salient, because the brutal bequests of colonialism make me angry, because I do not ever want to forget. (121)*

The war narratives expound the polyvalency of culture and postcolonial obsessions to trace the ethnic conflicts and assimilation of various cultures. The war fiction articulates marginalization and subalternization in extraordinary way. *Half of a Yellow Sun* celebrates the senselessness of war. The book revolves around the maturation of a thirteen year old boy Ugwu who was brought to University town of Nsukka. Odenigbo, his master professor teaches him English and sends to school. He reminds Ugwu, "Education is a priority! How can we resist exploitation if we don't have the tools to understand exploitation?" (11). Adichie discusses the ethnic conflict acrimoniously and defines racial segregation through the caricature of Olanna, educated – privileged Igbo woman and lover of Odenigbo and also through Richard, the white man who falls in love with Kainene, Olanna's twin sister. The novel incisively converse about the starvation endured by the Igbo class during the war. Adichie narrates how the Nigerian civil war culminates in sexual exploitation. Ugwu becomes a mature man of action towards the end of the novel. He *joins the army by force and he seduces a girl. In The History of Sexuality* Foucault opines:

Discourses are not once and for all subservient to power or raised up against it ... We must make allowances for the complex and unstable process whereby a discourse can both be an instrument and an effect of power, but also a hindrance, a stumbling point for an opposing strategy. Discourse transmits and exposes it, renders it fragile, and makes it possible to thwart (100-1).

The war narratives raised a halloo for metamorphosis. They continue to serve as social kaleidoscopes. The sentimental and moralistic novellas and pamphlets gave way to a revolutionary genre- war literature which is more didactic in nature. Ibrahim Abubaker Adam states his view in the BBC interview: "it's about telling people that here's a lot more happening in the North than Boko Haram, than people killing people." He further added: "It's about humans, who have universal concerns, people who want to love, who suffer from heartbreaks, who have desires and ambitions and hopes." His novel *Season of Crimson Blossoms* (2015) is set in a conservative Hausa community. Adichie too sketches the socio-economic predicament of the Igbo people.

*Half of a Yellow Sun* proves to be a polemic on how women and children became the victims of apartheid and

Biafran war. The Northern Hausa accused Igbo for the coup. Olanna's relatives were murdered. She even witnessed a scene – a mother carrying her daughter injured severely. Richard too experienced Igbo soldiers being killed in airport. Then the reader comes across Colonel Ojukwu, the Igbo leader who declares that Southeast Nigeria will secede and become the Republic of Biafra. It not only recaptures the turbulence and turmoil of war affected regions but also paints the agony and pain of the colonized. In his *Race, Identity and Representation in Education* (1993), Cornel West observes:

Colonialism, like racism is a condition where the dominated races lack power 'to present themselves to themselves and to others, and thereby the power to contest the bombardment of negative, degrading stereotypes put forward by white supremacist ideologies' (17).

Elechi Amadi's *Sunset in Biafra* delineates how a socialist civilization being historically experienced. Though it is nonfiction, it deciphers Igbo's yearning for freedom from Nigeria. The book also illustrates how Igbos harshly oppressed minorities like the Ikwere communities of Eastern Nigeria. Amadi describes in his war memoir his unpleasant encounters with Biafran authorities and his own experience as a soldier. Zeal to survive; despite of the petulant and perverse experience and portrayal of casualties of war form the crux of any war literature. Okpewho who penned *The Last Duty* was born for an Igbo-speaking mother and an Urhobospeaking father. He uniquely outlines how the irascible and indomitable ambience of the war got exploited by Aku, the main character; wife of Oshevire who has been imprisoned for suspected pro-rebel activities, Major Ali Idris, a federal commander who has been invested with to protect the village and Toje, a selfish local chief and rubber farmer. Aku was ostracized from her society due to her husband's crime. She was totally devastated and Toje took advantage of the motherly instinct to bring forth a child. The novel demonstrates as well as highlights the human complexes and man's inhumanity to its fellow beings.

*The Last Duty* traces the psychological effect of war especially due to man's detestable actions: the mass killing of soldiers and civilians and sexual exploitation of women and children. Aku sleeps with Toje though he is sexually impotent in order to serve herself the responsibility of a mother to take care of her son, Oghenovo. Later we find her lovemaking with Tejo's handicapped servant Odibo. Aku feels guilty as she wants to confess to her husband.

The inner motives and human complexes are well treated and the trenchant and truculent aftereffects of war are elucidated in an authentic tone. Amalgamating linguistic and cultural pluralism and insurmountable hardship felt by different ethnic groups, *The Last Duty* manifests the spectacular role of war fiction. Pramod K. Nayar in his book *Frantz Fanon* observes:

Postcolonialism is a theoretical approach to literary and cultural texts. It is concerned with the nature of colonial rule in Asia, Africa and South America, and native resistance to colonial domination and the postcolonial (i.e., after political independence) condition. It examines how the native was represented in colonial texts, the instruments of colonial domination (law, literature, education, religion), the forms of colonial knowledge (anthropology, census, topography), the psychological effects of colonial rule and the processes of decolonization.(2)

Literature articulates culture, identity, ethnicity and racial differences which disseminate meanings for the interstices that generated as a result of the colonial subjugation and continuous struggle to establish an order from an ordeal. **Ken Saro-Wiwa's** *Sozaboy* is an anti-war novel in Nigerian Pidgin English and set against the terrific background of Nigerian civil war. Under the banner of Biafra, the eastern states of Nigeria declared secession in 1967 and this form the crux of *Sozaboy*. After joining the army, *Sozaboy* loses his mother and wife. Since Nigerian culture is rooted in spiritual beliefs, People began to consider him as a ghost. Mene, the protagonist wanted to enlist in the army in order to protect his woman, Agnes. But he was ignorant of the brutal realities of war. It unleashes the meaninglessness and absurdity of war. A *sozaboy* becomes a soldier without comprehending the purpose of war. Language and culture are at play, substantiating essentialities of a war novel.

Sefi Atta's debut novel *Everything Good Will Come* renders the psychological and moral growth of Enitan, a young Nigerian woman and the novel is an acerbic and austere record of political conflicts in postwar Nigeria and tensions between Igbo, Yoruba, and Hausa ethnic groups after the Biafran War. After witnessing the molestation of

her friend Sheri, she becomes adamant. She seeks her "self", her individuality in a patriarchal society. She fights against government for the rights of women. She condemns marital slavery. History conceives the real retrieval as Enitan leaves her husband and struggles for the release of political prisoners. The book is an explicit concourse of identity, ethnicity, seduction, individuality, racism and retaliation. *Under the Udala Trees* unfolds the intimate relationship between Ijeoma, a Christian Igbo, and Amina, a Muslim Hausa. Though it strongly handles the themes of love and war, it also chronicles the life of lesbians in Nigeria.

The war novels prodigiously unleashes an era of empire writing back, the anti-colonial resistance of the Third World giving birth to mimic men, the rise of nationalism and realization of the self which form the kernel of postcolonial literature. The war fiction unbridles the necessity to acknowledge the power of universal harmony and recommends the urgency to maintain peace.

Nigerian war literature strikingly deciphers the blistering and devastating consequences of ethnic conflicts and also elucidates mordacious attack upon the colonial subjugation and traditional male dominancy. History celebrates heroism. Unblemishingly, Nigerian war fiction forms an exemplary record on resurgence and tolerance.

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## PARALLEL AND UNCONSCIOUS STATE OF MIND AS EMOTION REGULATION STRATEGY IN *THE SYMPATHIZER*

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### Abstract

*The research work deals with a person who has a dual mind. The person of this kind can be treated with psychoanalysis, which depicts the nature of his or her mind. This will be a guide line to know how these persons behave when it comes to the matter of deciding. Every person encounters this type of dilemma, but some will not be at one point, thus these people are known to be a dual minded people.*

**Keywords:** *Dual mind, unconscious state of mind, confession, divided nature, bitter experiences.*

*Remember, you're not half of anything, you're twice of everything.*

- VIET THANH NGUYEN.

The novel tells the story of the south Vietnam government in 1975, and subsequent events in American exile in Los Angeles through the eyes of a half Vietnamese, half French under cover communist agent. The spy remains unnamed throughout the novel from the fall of Saigon, to refugee camps and relocation in Los Angeles. The narrator has a divided nature; he is mixed blood, raised in Vietnam but educated in the United States. The encampment is where the protagonist writes his confession, a plea for absolution addressed to the commandant who is directed by the commissioner. The protagonist writes a complex and reflect the events. He sympathizes with the many perspective of a complicated conflict that has divided a nation

In the sympathizer, the unnamed narrator encounters a dual mind which describes his inner most thoughts. The unconscious state of mind does not know things happening within and without. This is due to the dual thinking process. The mind has a parallel thinking process. As far as the novel is concerned, the narrator plays two main role which in turn makes the narrator to think in two different ways. Sometimes the unconscious state of mind is a shadow of the conscious state of mind. Both the state of mind travels in the same path but ends in one unexpected aspect. The thinking process go hand in hand when it comes to the matter of dual mind and parallel mind. The unconscious mind represents that part of your

life experience of which you are unaware. When it comes to your health and healing, the unconscious dimension of your mind is as important as your conscious mind.

The unconscious mind is likened to the part of an iceberg that remains underwater. Your conscious mind, likened to the tip of the iceberg, represents only a small fraction of your total mind (conscious plus unconscious). Unconscious phenomena include repressed feelings, automatic skills, subliminal perceptions, thoughts, habits, and automatic reactions, and possibly also complexes; hidden phobias and desires. Some people tend to hide their duality when they undergo certain level of bitterness but inside their mind the changes may result in a negative aspect which cannot be predicted by that individual.

### Major Aspects

Dualistic person experiences a different feeling and emotions when compared to a normal person. They undergo certain level of changes, but this type of changes can be accepted to reveal oneself. Though the person changes with respect to their traumatic happening, they refine their mind accordingly. Double minded people also play two roles, and this may be a note of good sign but for some person it may result in a negative way.

- Emotional support
- Experiencing the experience
- Emotions and human being

- Duality of human mind
- Confession and betrayal
- Human and guiltiness
- Nature of a spy
- Bitter past
- The element of suffering
- Guilt-ridden character

In life, every individual needs some emotional and moral support. The dual-minded people will always need a support as they are emotionally stacked to. The lack of emotion results in dualistic nature. This split process occurs when the person suffers from emotional bonding and other negative elements. An event or occurrence marks or leaves an impression on every individual's life. The experience plays a major role in everybody's life. In the novel *The Sympathizer*, the narrator experiences some bitter aspects regarding his birth and identity. This wound made him to be a person of stone heart and when he experiences the present experience, he feels the experience of the past.

Human beings are dependent creatures. Everyone's life is interconnected with each other. A person must have both positive and negative emotions. If one overtakes the other, it will result in emotional imbalance. Emotionally wealthy people have proper balance in their emotions. According to surrounding, one must maintain proper emotional response, this is called as emotional intelligence. A person's dependency becomes vital in the he suffers a lot. The narrator has both positive and negative emotions. He knows where to explore his emotions. He has emotional intelligence.

The element of experiencing, feelings, thought process and decision making show the aspects of mind. The oscillation in human mind is common for human beings. Human mind is like a monkey. It can jump over here and there but it can be controlled. If a man could not control his mind, the violent side of man will dominate, and he will become an animal but in the case of the narrator he never controls but oscillates with the two ideas and ends up in another.

Telling truth is different from confession. The unnamed narrator confesses his life as a spy to an unnamed commandant. In this novel, *The Sympathizer* confession and betrayal plays a major role. One comes to know that he worked as a spy and betrayed his fellow beings and later he confesses all these elements to his commandant. He may be forced to confess but then he is

full of guiltiness both in the aspects of spying and confessing.

Human and guiltiness are bounded together. Everyone will suffer from this guiltiness. It relates to betrayal. The narrator encounters the element of guiltiness only when he realizes that he is a spy. On the other hand, humans are very much concerned about the things which run into their minds. Inside they feel for their guiltiness but outside they pretend as if they are not.

The cover of a spy is to play both good and bad roles to make the other people believe. Working as a spy is not an easy task, there will be a need of playing dual roles. They should not show their real face instead, they should be more real and idealistic. One should not be more emotional and bonding but in the case of the narrator, he is emotionally attached to some main characters in the novel. And while confessing he admits his real love and affection to some characters. Though the narrator is emotionally attached, he did his spying job perfectly.

### Bitter Past

The unnamed narrator is a person of self-determined but at some point, he undergoes a low self-esteem as he is an illegitimate child. Many call him as a bastard but then still he maintains his nature in a positive way. His mother showed and showered him with lots of love and care. Whereas on the other hand, when he was in the refugee camp he experienced many bitter experiences. Which in turn made his thinking process as a dualistic one. As Newton stated: For every action, there is an equal and opposite reaction.

### The Element of Suffering

The element of suffering can be viewed by the words of the narrator, 'Somebody was screaming, and I did not know who it was. My leash was cut and my naked, smeared purple self was turned toward a throbbing light, revealing to me a world of shadows and dim shapes speaking my mother tongue, a foreign language. Somebody was screaming, and I knew who it was. It was me, screaming the one word that had dangled before me since the question was first asked - nothing - the answer that I could neither see nor hear until now - nothing! - the answer I screamed again and again and again - nothing! - because I was, at last, enlightened.' (353).

The loss of identity or originality can be witnessed through the words of the narrator. The tormenting elements are also experienced.

### Guilt- Ridden Character

This kind of person has a strong, cruel, unrealistic conscience. His whole life seems devoted to reliving his feelings of guilt. Sometimes he seems determined to atone; at other times he insists that whatever went wrong is the fault of somebody else. In either even the seeks constantly some proof or external indication that the guilt of others is greater than his own.

He is often caught up completely in efforts to prove that he has been treated unjustly. In fact, he may provoke unjust treatment to assuage his conscience through punishment. Persons with intense guilt feeling may cease resistance and cooperate if punished in some way, because of the gratification induced by punishment (272).

'My war was psychological. To that end, I read American history and literature, perfected my grammar and absorbed the slang, smoked pot and lost virginity.' (11).

War here refers to the inner struggle. The narrator's identity was lost when he was in America, though he excelled in many aspects, he failed to maintain his originality. One of the major cause for the dual mind is the loss of originality. Here the narrator undergoes both past and external plight.

'The rucksack was a gift from Claude, given in honor of my college graduation.' (13).

The Rucksack was a symbol of death and ironically represents the life of a spy. when the narrator confesses, he thinks of it and oscillate from one point to the other. The sack also contains the narrator's sense of guiltiness which he feels at the end. As a spy he did his job correctly, but he failed as a good friend. This good nature draws a split into the minds of the narrator. Due to his good mind and nature he encounters a dual mind. On the other hand, guiltiness may also result in dual mind. 'We're dead. As good as dead....our job is to be dead.' (17).

The element of double plays a major role in all aspect. The idea is very clear that there is a negative point but that is somewhere not heighten. Dual mind sometimes reveals the truth and thus it is due to the force by internal and external. The narrator knew what is going around in the war but still then he plays his major dual role. 'But I smiled for the sake of my friends.' (18).

The narrator admits his original mind when he confesses. Here one comes to know that the narrator does all the things for the sake of others and from then he loses his identity. Dual mind makes the person to react not accordingly to their will, but according to others will. And it

is viewed as the external force which makes the self to act to its situation.

'Even now, the baby - faced guard who comes to check on me every day calls me a bastard when he feels like it. This hardly surprises me, .....' (19).

The loss of identity results in dual thinking mind. The narrator who is an illegitimate child and does not know about his origin fails to console himself. According to the theory, the past plays a major role in one's thinking process and it also results in one's action. In the case of the narrator he feels for being a bastard. To clear this name, he is in the mind set of doing anything. 'I could be called a natural child, while the law in all countries I know of hails me as its illegitimate son. My mother called me her love child, but I do not like to dwell on that.' (20).

The narrator suffers from low self- esteem as he is an illegitimate child but then still he is satisfied by his mother's love. According to the theory the traumatic experience made him to stick on with the low self-esteem and brood over for his identity thus all these aspects paves way for dual thinking process. Moreover, the narrator has a justification for his illegitimacy.

'My weakness for sympathizing with others has much to do with my status as bastard, which is not to say that being a bastard naturally predisposes one to sympathy.' (35).

The narrator confesses his life as a spy and then and now his dual mind or thinking process wakes up to tell the readers about his two thinking. One can also see that the thinking process relates to the narrator's past bitter experience. A normal person cannot work as a spy but in the case of the narrator he takes up this task only due to his dualistic nature. Being dualistic is not an easy task. It needs a lot of lateral thinking process.

'I'm a prisoner, I went on, and you're the one in charge. It may be hard for you to sympathize with me....'(296).

The narrator draws a line between him and the commandant. Though he us a person of dualistic nature, he knows his limits. He gives a characteristic feature for his behavior and knows very well about himself. Dual minded people expect others to sympathize on them, but they never admit and according to the theory it is full and fully associated with mind and thinking.

"There were reasons to be suspicious of someone like me, who had endured suspicion all his life." (297).

The dual minded people are always suspicion and never believe a person at first sight. As a spy he should be

suspicion and on the other hand he had a worst experience. All these past elements made him such a way. The theory states that the person of dual mind may change according to their will and wish, and sometimes stay alike. The act of giving mental torture may result in many cases and one in such is dual mind. The dualistic persona can only be experienced by having a great understanding of everything. The theory tells that, if a person does things according to the external force it is termed as dual mind. When it comes to the matter of mind, each aspect of the actions by an individual is marked as a point of dualistic nature.

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## IMPACT OF WOMEN IN AMBAI'S SHORT STORIES

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### Abstract

*The traditional writer Ambai expresses – the theme of incidents, events, situations, struggles and episodes – her stories centres around the typical Tamil women's experiences and expressions – her behaviour, temperaments and hidden moments are changed in real life – her stories reveal the problem of women – and her characters try to face the problem at any situation.*

**Keywords:** *hidden ideas, problem of women, incidents, situations, sorrows, experiences.*

This paper critically analyses of Ambai's short stories. Ambai's strenuous effort of writing short-stories, Ambai remains one of the finest and much acclaimed traditional writers. She has the uniqueness in her inventiveness of ideas and language. Among the readers, she is much talked about. She has skilled master-craftsmanship in presenting a variety of language forms, incidents, episodes and persons. She centres her stories on the typical Tamil women with varied experiences and expressions. Her genial temperaments are embedded in the fine way of communicating the hidden moments, sorrows, silences and challenges in real life.

Ambai's short-stories focus mostly on the issues and the problems of women faced, while travelling, living in a house, moving in the public, eating the eateries and hearing the favourite songs. A woman's mind is the base for her story. She brings out the woman from the clutches of social bondage. She contrasts the simple, easy and charming joyful life of the rural women with that of the ridiculous, commercialized, dehumanizing and precarious moments of urban women. She speaks with the nostalgic heart for her early childhood in Tamil Nadu. As an adult, she writes about her experiences in Mumbai and Delhi.

Ambai has the affinities towards Indian mythology, women in general, children, festivals, dances, music and symbols. She is a fine home maker, personal history writer, nurturer and carer. In the story '*In a Forest, a Deer*' Ambai writes about the barren Athai Thangam married to Ekambaram. Thangam has not come of age. Hence she herself seeks Senkamalam to be married to Ekambaram. Senkamalam gives birth to seven children subsequently. All the children love and hear Thangam. Even Ekambaram has his own deep respectful love for her.

In the beginning Thangam is busy doing her domestic duties. Though she is back, she is like a carved statue to the children. Her immaturity is presented to the children

that Thangam is hollow. But the children find her with fine flesh and blood as they live on her laps and hands to hear a constructed story. She is watched 'leaning against the wooden door', carrying a small lamp, protecting the lamp by the end of her saree, serving food for her husband, pulling the rope and feeding the plants with manure.

Athai Thangam has a five taste for singing 'tevaram' and harmonium. Her fingers were compared to black butterflies. She is addressed respectfully and loveably by Ekambaram Mama from the strange point of view of the children, they wondered why Athai has not blossomed. Valli, Muthu Maama's daughter referred Athai as 'hollow'. But the children could carefully watch and fees 'the temperate warm body', like the ripe fruits full of juice. What Thangam planted, they sprouted. Her hand was auspicious. She was gently stroking the pregnant stomach of the narrator's mother. The narrator is none but a small child. When Amma referred and wept recollecting the impotency of Thangam, she is not worried because there were a lot of children in the house to play with pleausurably. When she was young she had seen a frightening dark figure and but herself on the washing stone. She still remains with the sear on her forehead. Athai was also afraid of doctors who come to give her treatment. In her extreme fear she took the poisonous 'arali' seeds, but was saved by an antidote. This was the time that Athai sought out the next woman to be the wife of her Ekambaram.

Athai took great care in washing the pillow cases. She also cleaned the kitchen often. She washed the vessels and arranged them neatly. She took the kolam white powder to smear rangolis.

The children waited eagerly the night time. They lay around Athai and pestered her for story. Athai would always spin her own story to the children till they slept soundly. The title of the story *In a Forest, a Deer* is narrated by Athai towards the last two pages. It was a

beautiful forest with streams and fruit-trees. Though there were many trespassers who plucked the fruits, cut the trees, shot the birds and animals and often crossed the forest. The deer lived happily knowing all the parts of the forest. The sudden silence and croaking noise of the water were wonderful as the peacock also danced.

But all of a sudden the deer found itself in another strange forest where the spots of greenery, streams, rocks, waterfalls etc were strange and unfamiliar. The forest pathways were entangled. Slowly and steadily the deer became familiar with the forest. It also saw a hunter sending an arrow to kill the animal. Later the deer saw the hunter eating the roasted flesh of the animal. The deer was hiding. It felt exhausted. Once when the full moon came, the deer enjoyed every nook and cranny. It enjoyed the trees, plants, birds, animals and all the other bushes of the forest. Once the deer was terrified but now it was living place.

So also, it is with the life of Athai. This short story within the story reflects the life of Thangam. She took great care in nurturing the children in the house, taking care of Ekambaram Maama, the children, Valli, Muthu and others by feeding and compassionately helping them. It is a fine story of a barren women adjusting to her life situations.

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## JAYANTA MAHAPATRA'S "HUNGER": A READING.

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Jayanta Mahapatra, the first Indian English poet to have been honored by the Sahitya Academy with its Annual Prize in 1981, is the most widely read, known and published poet of our time. A journey into his realm of gold will be an enriching experience for the lovers of poetry. Mahapatra likes to call himself an Oriya poet but, his poetic corpus clearly reveals that he has surpassed all regional boundaries. A poet of international repute, he has chosen for his theme various subjects from landscape of his native country to international problems. Legends, history and myths associated with landscape immensely interest Mahapatra and form the nerve centre of his works. Though "landscape is very vital to the understanding of his poetry" (Das), there are other themes like love, death, tradition, rituals, and contemporary situations and problems that he deals with.

Among his poems, "Hunger" stands out as one of his most thought – providing poems. Ayyappa Paniker rightly calls this poem a profoundly human document. "Hunger" is a confessional poem which serves a lot for his hungry readers. Mahapatra, while conveying the fulfillment of his desire for sex by taking advantage of hunger and poverty, has actually pictured the painful contemporary reality. The poem is not a spontaneous overflow of any powerful feelings of guilt but a conscious record of an act spontaneously committed by him. "In 'Hunger' I was writing from experience" (mallroad), admitted the poet in an interview with Sumanyu Satpathy. This admittance has in no way diminished the effect of the poem, instead has made it more authentic. This authenticity is what adds strength to the poem and this strength is gained not merely from an individual's confession but from the fact that a personal experience is used rather thoughtfully to bring to light something that needs probing. What hunger can do to human beings is consciously imaged by Mahapatra. The incident, involving the poet and the poor fisherman, holds a disturbing mirror, bringing to light the darker side of life in Orissa, Mahapatra's home state. Poverty not only punctures the wheels of life but also freckles the paths of morality.

The first few reading suggest that the poem "Hunger" is an attack on the society responsible for such a deplorable and demoralizing condition prevailing there. What is really shocking is not the commercialization of sex, but the portrayal of the poor father as a pimp. A father going to the extent of soliciting a customer for his daughter has irrevocably dented the image of a land known for its rich and glorious cultural history. Prostitution is nothing new to mankind and is also not an only – Indian phenomenon; it is universal. Power and money are the driving forces behind the active presence of this age – old trade everywhere. Moreover, chastity is at the root of Indian culture. A look into the cultural history of the land might well validate the paramount importance given to chastity. Given this background, this father-as-pimp portrayal is truly shocking – a discoloration indeed on the pure vistas of Indian life!

Who is to blame for this? Can we fault the man whose flesh was heavy on his back or charge the fisherman who used his daughter as bait to catch slithering customers? Or can we simply hold the society responsible for this?

Mahapatra, the man, had an unhappy childhood. He ran away from home thrice and was trampled upon in his childhood. Apart from this unhappy childhood, he had also been subjected to many disappointments and failures in his love life which found an echo in his works. "He talks of love and sex freely in an effort to get over disappointments and failures in his love life" (Das). And this act of taking shelter, albeit temporarily, between the "wormy legs" of a prostitute may be viewed as a result of that unfortunate disappointment and failures in his love life. Even then, Mahapatra, the man, can only temporarily escape from the blame for his distasteful digression. Unhappy childhood and unrequited love can be cited in his defense but the fact that he "felt the hunger there" and even then indulged in "burning the house he lived in" proved too strong a case against him.

The fisherman-father, trailing his nets and also his nerves, managed to urge the stranger to feel his daughter. Shocking indeed! But the lines in the poem picture him not as an ambitious fisherman running after money. Instead,

the lines (for example the expression in the poem "white bones thrash his eyes") point towards the extreme poverty that reduced human beings along the belt to panders and prostitutes. It must have been unholy and extremely painful for the father to act in an unfatherly way, flesh-trading his own daughter. But for hunger, he may not have acted that way. "When the question of survival is uppermost, one can't see any other choices", said Mahapatra while answering to a question on his poem "Hunger" in an interview with Sudeep Ghosh. The unholy act by the fisherman may have been committed to silence the hungry stomach but not to appease an ambitious mind. However, the fisherman's "exhausted wife" proves too strong to free him from the guilt. He is used to "trailing his nets" and in the same way he has even educated himself in the art of persuading his customers. His daughter is long and lean and she is not that healthy and fleshy to lure customers. The father, well aware of these facts, has learnt the art of persuading the newcomers:

"... My daughter, she's just turned fifteen. . .

Feel her. I'll be back soon; your bus leaves at nine . . ."

By mentioning her age, he has clearly tempted the stranger and by reminding him that his bus leaves only at nine, he has successfully persuaded him to feel her. This exhausted wife is, indeed, what tilts the scale against him.

"Is this a holy thing to see...?" questioned Blake, though in a difference context, and clearly pointed his finger towards his English society in his poem "Holy Thursday". Mahapatra too seems to point his finger towards his Indian society which fails to prevent such a degradation of standard of life of its people. Unlike Blake, he does not pose any direct question, which may be less effective. He chooses, instead, to present a distressing episode which may have a far-reaching impact on his readers. His casting himself as prominent character in the poem can well be viewed as an act of honesty. He bothers not about his image or reputation. Had he objectively presented that incident, the readers might have well ignored "Hunger" as figment of his imagination and the poem might not have received the attention that it deserves today. His active involvement in the happening makes it more real and so bites harder. Reality bites and this biting reality is what slings disgrace on the society.

From another angle, the poem seems to offer sufficient food for the feminists too. Women have all along been subordinated by men. They have no voice of their own. In "Hunger", the fisherman's daughter too has no voice of her own. She, the unlucky girl, "has just turned

fifteen" but has already turned "cold as rubber". She has to oblige to the needs and voices of the "palm fronds". "Feel her", said the fisherman to the customer, whose "flesh was heavy on his back". And the girl, "long and lean", has to simply "open her wormy legs wide" since there is no other option open to her. The silent and non-committal manner with which she goes about engaging her customer has clearly suggested her passive as well as submissive self. Instead of providing a decent life for his daughter, the father uses her improperly to earn his daily bread. This shocking episode can't be seen as an isolated incident. It may only be the tip of an iceberg! Like that unfortunate girl, there may be many such unlucky ones who may have been used in the same shameful way for a living. The girl has no voice and has suffered silently. This silent suffering and the fisherman's persuasion of a hungry customer will clearly attract the attention of the feminists. But this article attempts no further deviation in this direction.

The attack-on-society theory and the feminist phenomenon surfaced at the initial readings fade into the background just as the poem seems to be talking about something much deeper. Though for many readers, poverty, deprivation, and suppression are at the heart of the poem, this article aims to view "Hunger" as a clear delineation of the power of hunger. Man, whether a poet or a fisherman, has to answer to the call of the inherent animal instinct. He may have learnt to control the basic instinctual reaction to the pressing calls; he may have mastered the art of curbing his own natural self so as to provide a picture of a civilized being. Tied down by some self-created norms, he may pretend to be a tamed animal, may try to live beneath a carpet. But the acquired manners are at times thrown to the wind. The basic and innate needs, whenever seriously challenged, prove to be a hard nut. The animal instinct, though burned deep, resurrects every now and then to reassure its supremacy.

The fisherman and the poet are forced to come out to quiet down a staving stomach and a heavy fleshy respectively. One throwing the image of a father and the other his learning and training to the wind to appease hunger. In "Hunger", Mahapatra "hints at the fulfillment of lust in a very subtle way when the protagonist at the suggestion of the fisherman defiles the body of the fifteen year old daughter. Hunger and lust degenerated both the primitive and the sophisticated and brought the beast in them into open" (Das). The power of hunger is stronger than the muscles of manners and mores. And, Mahapatra's confessional "Hunger" seems to prove just that.



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## THE QUESTION OF WOMAN'S CHASTITY IN PUTHUMAIPITHAN'S 'DISPOSAL OF THE CURSE'

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### Abstract

*This paper brings out the question on chastity of female protagonist, Agalyai. She is innocent but by force circumstance she becomes the victim of Indiran's lust. Though she is not directly involved, she gets punishment and becomes a stone-statue as a curse of her husband. Mental Chastity is highly questionable but physical chastity alone is referred here.*

### Introduction

Puthumaipithan's 'Sabavimochanam' (Disposal of the Curse) is critically examined with reference to the question of chastity both physical and mental committed by women and men, taking the legendary example of Gowthamar, Agalyai and Indiran. While taking bath, Indiran grows with lustful desire towards Agalyai. Late in the night Indiran crows like a cock which makes Gowthamar leave the hut to take the holy dip. Indiran uses the juncture and embraces Agalyai. Indiran escaped and unpunished but Agalyai suffers the curse of becoming a stone-statue still the arrival of the Rama. Puthumaipithan argues that a chastewoman Agalyai is punished but Indiran, the Lord of rain or the leader of Devas, receives no punishment. How would it be justifiable to the humans and gods?

### Woman's Chastity in Puthumaipithan's 'Disposal of the Curse':

The argument is one sided only. Indian could transform himself as a crow or as Gowthamar himself. Agalyai has lost her physical chastity. She is mentally upset. After the advent of Rama, she is transformed once again from the stone statue to a breathing woman with a heart. The curse to become a stone and again getting life by the divine unseen touch of Rama are related to the qualities of unreal reality or the magical creation of god and superpowered human beings. However, during the period of curse she remains a life-like statue and Gowthamar continues to meditate intensely. As playful children Lakshmana runs, behind him Rama chases. The cloud of dust falls on Agalyai and the stone statue pulsates with life.

Swami Viswamithran also relates the lives of Maareesan, Suvagu and Thadagai, who dwindled and disappeared. The statement made by Viswamithran is that

she (Agalyai) has not done any mistake; but her heart "reveals" that she is mentally chaste.

Next the story goes about depicting the life of the two as though they are newly married. Gowthamar considers her as a pros but tries his best to excuse and helps her. Agalyai suffers from the acute mental torture of re-living after the dirty embrace of Indian. Both have not come out of their respective feelings as a man and wife. The stone-heart of Agalyai is changed into flesh and blood but she could not forget the incident with Indiran and she has become stone hearted. Gowthamar's meditative bent of life, has become a withered butterfly. At this stage, life is hell to Agalyai. Gowthamar becomes a watchman. Whenever she receives guests, their looks and talks make her painful and difficult to face them. She is still guilty. Gowthamar hides his mind in the idealistic thoughts and divine discourses, but his curse made him impure. He felt he was not fit to live with her.

During the childhood days of Rama, Agalyai came back to normal life from the statue. But Ram's life drastically changed to go to the forest. Kaikeyi got the boons: Because 1) Rama to go to the forest, there he lost Sita and recovered her after fourteen years and 2) as for Bharatha, he should be crowned and rule the country.

Many things happened. King Bharatha is likely to enter the fire if Rama does not come at the stroke of the last hour of the fourteenth year. Without the son's knowledge, Kaikeyi also wanted to die in the same fire. But Hanuman comes with the message of Rama's arrival. Sita walks through fire to prove her purity and the fire does not hurt her. Rama calls her a chaste woman. He did so because people wanted to know about the truth of Sita's chastity.

The description in page number twenty one: "all happened automatically. Everything was mechanical and automatic without any involvement of real feelings; this line

critically states that slowness and steadiness of certain activities happen according to divine will.

Janagan, the father of Sita gives great importance to Gowthamar in the discourse hall, but Gowthamar could not relish it fully. As Agalya comes back from the holy bath some ladies raise their fingers against her. They accuse her of guilty nature. The holy dip does not change her heart. The guilty heart comes back. Someone said, "she is that Agalyai" (P23). Again the flame of guilt burns from within: "these words were cruel, hotter and fiercer" (P 23)... "Her mind was burnt like the cemetery... there is no way out to the sinful activity of the world" (P 24) but undergo the torture.

Sita comes to her hut. Both Gowthamar and Rama take a stroll. They met Agathiyar Athirai Rishi and Janagan. But their hearts have not changed fully. Finally they move towards Kailasa Mountain. In the story Bharathan's mother Kaikeye is a consolation. She is a reassuring factor to Agalyai. Janagan's discourse on Dharma helps Gowthamar to get relieved of the earlier act of burning within to curse his own wife. He has become sane.

The story moves towards the act of burning. Bharathan is ready to jump into fire if the elder brother is not coming at the appointed time. Kaikeyi, his mother who wants to join him in the same fire without her son's knowledge. Both are averted by the divine messenger Hanuman.

Sita takes to fire walking as suggested by Rama. But it did not burn her. Agalyai stood as a statue in the scorching sun, thunder, lightening and against all the calamities of the nature. She has come out successfully to breathe. Gowthamar was hot with the heat of meditative

anger. His curse was removed by the divine grace of Rama. He is soft and sifft in his old age now. Both he and his consort get united. They move towards Mount Kailasa, the abode of Lord Shiva, which means attaining the status of godhood at last.

Kaikeyi's boons: her husband, King Dhasaratha dies instantaneously, secondly Rama proceeded to the forest. They also get burnt for fourteen years. Rama goes about killing the Assuras and giving boons and dharshan to several holy personalities. Though Sita is captured by Ravana and is kept in the forest, she is united again with Rama.

All were burnt alive physically and mentally. All were saved except the evil-doers. Agalyai gets an embrace once again from Gowthamar. It relieves her from the dirt of her life. She is cured fully. Her husband calms down from the angry state. Both go towards the Kailasa.

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## CULTURAL COLLAPSES IN THE NAMESAKE

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All Diaspora are unhappy  
But every Diaspora unhappy in its own way.

-Anna Karenina

### Abstract

*Loneliness deals with psyche problem – the female protagonist tries to go Abroad – moving from one location to another location struggle starts – the immigrant people are suffered in alien country – cultural collapses are traced out, the caution to coming people.*

Jhumpa Lahiri was born in London. She is the living novelist and her parentage comes the way of Bengali. She is the novelist as well as the short-story writer. The title *Namesake* is the first novel of Lahiri. She was born in England and settled in America. For her works, she received Pulitzer Prize and she is the winner of PEN/ Malamud Award. The Indian origin novelist *The Namesake's* tale is that of her own life. Her parents are originally from Calcutta. His mother is a teacher and his father is a librarian. As the librarian he went to America to settle with his family. During that time she was very young and basically, she is very shy. Lahiri was uncomfortable in groups in alienation. In this gap she started her writing as a small novel. The novel consists of ten-pages. Her first novel is *The Namesake*. The novel reveals the story of immigrant insults.

The novel *The Namesake* negotiates the space between two places, cultures and two generations. The theme of the novel is to identify the sameness and differences that define the self, identity and the drift towards a transcultural, changing the place frequently. The protagonist tries to address the complex issues of the cultural collapses. A Bengali boy with a Russian name would not have been very unusual in both colonial and post-colonial Bengal. The novel highlights the trials and the tensions of cultural hybridity. It explores the conflicts of the two cultures. The middle aged educated Bengali parents and their children are grown up in Rhodes Island. The novel *The Namesake* catastrophically portrays the sequence events of the Bengali family. The protagonist Gogul Ganguly belongs to the second generation of Indian Diaspora whose quest for identity is endless. It goes on continuously. The novelist Lahiri felt herself that she was

strange in both countries. In India she is an American wife and she also is an Indian immigrant. The immigrant faces the diasporic struggle to maintain their identity in the alienation

The first generation story is the adaptation of multi-culture. The character finds its identity in two countries. Though the protagonist lives in the unknown country, both generations are living in two situations which are very frustrated and make them marginalized. The immigrants lost their origin and the imagery homeland is created from the backdrop of their memories and from their own country.

Though the child born in mother country and settled American migrated family. They are ready to face the crisis of hybrid or dual identity which makes their existence very difficult. This is a unique experience to the all Indian diaspora. The parents are struggled with raising their children in America while maintaining their mother land culture. But the children struggled in unknown American island to sustain successfully.

The protagonist sees his name as both the cause and the symbol of the way he feels as an Indian-American, caught between the Bengali heritage of his parents and the American culture he lives in. In many ways, his odd name is the door through which Lahiri ushers into the world of the Indian immigrant experience. Every character struggles with his or her identity in immigrant country because practically every character feels the very bad. The different cultures, different traditions, and different dreams are related to the characters. Gogul, in particular, is turn between two cultures – the Indian traditions of his parents and the mainstream of American culture in which he grows up. His struggle is the same one that his sister Sonia goes

through, and his wife Moushumi, also. It is also related to the struggle his parents undergo as immigrants.

Lahiri's *The Namesake*, a cross cultural and multi generational story examines carefully the cultural conflicts, pangs, aspirations and dilemmas of the Indian immigrants who find themselves in between the native and host cultures. The novel of the story opens with Ashima Ganguly who is upset, homesick, spatially and emotionally alienated from her ancestral home, trying to recreate the taste of her favorite the Indian past. She thinks of her past with nostalgia of her home and spends her times during leisure in reading Bengali poems, stories and articles.

Ashima's immigrant experience is to identify the problems of the tension between India and America. The freedom is left due to the two traditions. The generation gap, the relationship is between the parents and children. The uneasy statuses of the immigrants are the major themes dealt with in *The Namesake*. Ashima represents the majority of women expatriates who are reluctant to change or adaptation of the culture. The social, cultural, religious and ideological conflicts are faced by the alienated characters.

Ashima is always nostalgic about her relatives in India. After Gogul's birth she says to Ashok, "she doesn't want to raise Gogul alone in this country. It's not right. I want to go back". Ashok feels guilty for bringing her to this alien land. But she is determined to bear the pain and to give birth to the infant in an alien land for the sake of the child.

She wants her grandmother who is settled in India to assign a name to her new born baby. It shows her desire to hold fast to the conventions of her culture and the resulting disappointment. She suffers from sleep deprivation loneliness and she lives with her baby. Once

she went to supermarket where she meets everybody and they are appeared to her eyesight as the stranger. The word Indianness is interlinked with her life. She gives her children freedom and liberty to move out and explore the world, teaches the culture of her own country but never force them to do or practice it.

The death of his father brings great change in him. He learns that he cannot abandon or diminish the importance of either culture but must learn to mesh the two together. Gogul Ganguly tries to cope up with the situation to gain a new identity which does not need a particular nationality and hence different from the old one.

A journey started "to-re-discover his roots, himself, and his hyphenated identity and to revitalize the in-between cultures and the alternate culture. Thus it is not the name only which determines identity. He belongs to many cultures at once and identity may not be determined by national boundaries only. As locations change, identity can also change. One must not be excessively obsessed with one's cultural legacy, because it is not something meaningless; and it is deep rooted in one's collective psyche.

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## AN ANALYSIS MORAL PERSPECTIVE OF “A HOLE IN THE FENCE”

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### Abstract

*Number of ways one can educate virtues for the child. Stories are best way, it entertain the child indirectly; educate the virtues. We can teach virtues in early age it copied by the child and follows their whole life for example our great leader Mahatma Gandhi. Stories provide lots of morals it helps the child modified their behavior without imperatives and punish of others. Moreover, one can tell the stories for child with moral lessons to elicit the favorable behavior and discourage unfavorable behaviors. “A Hole in the Fence” is anger management story of the child. Child understands moral values through the concrete to abstract one.*

**Keywords:** Moral stories, Anger management, A hole in the Fence.

Children's literature is important because it provides children with opportunities for appreciation about their own cultural heritage as well as others; it helps children develop emotional intelligence and creativity; it nurtures growth and development of the student's personality and social skills; and it transmits literature and themes from one generation to the next.

Children Literature greatly provides the psychological needs of security and adventure with a joyful atmosphere for the child. The child gets in literature a lot of pleasures and adventurous situations which he misses in real life. The children's success needs all varieties of literature. Educators, parents, and community members should help students to develop a love and passion for reading. Not only reading literature is very important in developing cognitive skills to be able to succeed in a school or work setting, but it is valuable for other reasons as well.

Nowadays, except kindergarten schools, very rare for telling stories by the parents and grandparents. That place is occupied by the scientific devices or mass media those are telling stories for the child. Whatever, it said that the stories which are collected from the literature (folk tales, short stories, or fictions) and modified the form of audio-visualized techniques. Stories are help to develop the moral and spiritual values for the children. Lots of ways one can might teach the virtues. But the stories are the best way to moderate the character of the children. It's a form of entertainment to reach quickly.

We know about Mahatma Gandhi who was a great leader in India. When he was child, he inspired by the story of “Harichandra”.

In his autobiography he admits that it left an indelible impression on his mind and wrote, “It haunted me and I must have acted Harichandra to myself times without

number”. It shows Gandhi's early identification with truth and love as the supreme value is traced back to his identification with these epic characters.

We believe moral concept and good behaviors are developing at an early age. So we give more attention for children's education from their childhood, including their moral concept. It helps the child understanding the knowledge of what is right and wrong/ what is good and bad from their attitudes or their behaviors. Early childhood didn't know about this concept. But this concept is nurturing by parent and society, so the children grown up healthy, safe and environmental friendly situation.

In this article focus on the short story of “A Hole in the Fence” which is a moral story for kids. But it develops the moral behavior of child and adult. Most of the Indian stories are anonymous. This one is anonymous; but it is retold and modified by lots of people, whom are gave the importance of the message, what they want. Sometime it's called “Nail in the Fence” and “A Bag of Nails”. The story starts,

“A little boy lived with his parent and they are worried their son's bad temper”. Human emotions are assets and perspective of life colorful. Without emotions our life is colorless. There are six basic emotions. They are happiness, sadness, fear, anger, disgust and surprise. But in practical life we tended to innumerable hues and shades of emotions experienced. In short, emotions are the colors which give the meaning to our entire life. When Problems arise emotions are start controlling ours, rather than we controlling our emotions. Among the all emotions anger is one that can have devastating effects on the person or the people who related to him and his surroundings. Anger not only harms our body and mind. But it is also a potential threat to the others safety and emotional world. If not

managed properly, anger leaves a deep imprint of us. Our loved ones who are became the innocent victim of our anger.

The boy scolded every one when he got the angry. His parents consoled him in many ways to develop kindness. But their attempts are failed.

In early childhood is a crucial one, children express their innocent emotions; sometimes it hurts others. In this time Parents are advised their child or gave the punishment to correct their child but it is no use. They didn't understand. But this early stage their brain develops very fast, they are involved in the society shows their physical, intellectual and emotional abilities. So the parents help their child's moral development.

The boy's father got an idea. He gave his son a huge bag of nails. And he asked him when he lose his temper he hammered one nail on the fence. The little boy found it hilarious and accepted to do. Every time he lost his temper, he ran to fence and hammered a nail. In next few days he found it was a difficult one and he decided to control his anger. Now his father told him remove the nails from the fence when he controlled his temper. Several days passed there are remaining few nails could not pull out by the boy. After the few days his father appreciate him and point out ask a question

"What do you see there?" The boy replied, "a hole in the fence"

At last the story ends with the father advice for his son, The nails are your bad temper and it they are hammered on the people. You can remove the nails but still see the holes in the fence and some can't remove it. The fence never look the same, it has scars all over. Your bad temper and anger are like that. Words are more painful than physical abuse! Use for good words and show your heart to embrace them with your relationships.

Moral

- In appropriate verbal usage would cause permanent marks than physical damage!
- Let our words be kind and sweet.

The story describes how the father corrects his son through the concrete concept (hole in the fence) to the abstract (human heart) one. The child needs two fundamental psychological things. One is security another one adventure. A child's healthy mental growth depends

upon the proper satisfaction of these two needs. These are may be compared to the positive and negative charges of electricity. Insufficiency to their satisfaction or any imbalance in that respect may cause serious neurotic disorders leads sense of frustration and unhappiness. A child with such disorders will become a maladjusted personality in society, will lead a miserable life himself and will be a source of trouble, annoyance and unhappiness to others. In this story narrates the boy's father change his son's bad temper to good one.

"A Hole in the fence" also a children literature; it transmits a message one generation to next of the long periods. In the busy scheduled lots of children are affected with stress and anxiety; like these moral stories is one way to help them for their anger management. The child heard these moral stories they are copy his or her own behavior. We easily develop good virtues through these moral stories which are directly asked the child what is the moral of the society; it also very short and sweet. So child easily understands it.

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## DISCERNMENT AND SCRUTINY OF THE CHARACTER “SKEETER” FROM *THE HELP* BY KATHRYN STOCKETT WITH THE AID OF CARL JUNG’S *THEORY OF PERSONALITY TYPES*

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### Abstract

*Literature is an art which is expressed in the form of words. Literature is the reason for every writer's existence. It is as vast as the ocean and the satisfactory is not attained until one reaches the very core of it. Though literature has been improvised and polished in the recent times, its existence takes us back to as early as the ancient Egyptian civilization. The Help by Kathryn Stockett highlights the relationship dynamics between Whites and their African American domestic helps in the South. This paper tries to study the personality type of the character Eugenia "Skeeter" Phelan, a twenty two year old graduate who wants to help the black people by risking her own life. With the help Carl G. Jung's theory of psychological types a better understanding can be made on this particular character.*

**Keywords:** Egyptian, civilization, psychological, black, existence

### Full Paper

Carl G. Jung's theory of Psychological type states that people can be distinguished by their preferences and general attitude. Jung invented this theory to demonstrate the complexity of human typology. It is structured on two personality attitudes: extroversion and introversion. And four functions: thinking, sensation, intuition and feeling. Jung proposed that there are two cognitive pairs which is Judging and Perceiving and these cognitive pair carries two dichotomous pairs each

- Judging: Thinking and Feeling
- Perceiving: Sensation and Intuition

*The Help* constitutes of three first-person narrative: Aibileen, Minny Jackson, and Skeeter Phelan. The title of the book is brilliantly placed, two till words that has a lot of meaning to it. It talks about the maids who worked in White people's houses. It is sad that they take care of their employer's children while their own is at home longing for love. The book consists of all the experiences that they had in White people's houses. The story of eleven maids was depicted in the book, including Aibileen and Minny's. They wrote the book with so much courage despite knowing the fact that this little stint of theirs could have got them fired or worse, killed even. It is the risk that they were willing to take in order to bring the desired changes in the society.

Skeeter Phelan was the one who took the initiative of publishing the book. At first, the maids were scared

because they didn't want to get into trouble but Skeeter wouldn't back down. It is because of her maid Constantine whom she loved very much. She brought up Skeeter with lot of love. Skeeter loved Constantine more than her own mother. She became very upset after Constantine left and wanted to know the reason for her leaving. But as she came to know the real reason for her departure, she became even sadder because only person that Skeeter looked up to was Constantine.

"Even though I felt miserable, and knew that I was most likely ugly, it was the first time she had ever talked to me like I was something besides my mother's White child. All my life I'd been told what to believe about politics, coloreds, being a girl. But with Constantine's thumb pressed in my hand, I realized I actually had a choice what I could believe."(63)

This was an important moment in Skeeter's life. When she was thirteen years old a boy told her that she was ugly which brought Skeeter to tears but Constantine told her that true ugliness stays in our heart and not in our appearance and she asked Skeeter not to believe in what other people think. This is the moment when Skeeter became more rebellious and decided to live her life according to her own will. Skin color did not matter to her anymore.

White mothers seem to have a lot to do rather than taking care of their kids. Miss Leefolt does not show any kind of affection towards Mae Mobley as she speaks to her



only to scold her. That is when Ailbileen decides to let Mae Mobley know that she is smart every day.

"Mae Mobley," I say cause I got a notion to try something. "You a smart girl?"

She just look at me, like she do not know.

"You a smart girl," I say again.

She say, "Mae Mo smart."

I say, "You a kind little girl?"

She just look at me. She two years old. She do not know what she is yet.

I say, "You a kind girl," and she nod, repeat it back to me. (92)

Skeeter's childhood friend was Hilly. But in order to help the black people she goes against all her friends. Not just her friends but all the women in town. At the end of the novel she is very lonely with no friends. She even lost her first love just because he had contrasting opinion about the blacks. Skeeter sacrificed everything for the book. She was basically a black woman at heart and white women on the outside. Their hard work did payoff by the end of the novel. They wanted to have a better working condition for the maids in Jackson. It was a big step because the people who wanted to change the society were all women.

### Functional Analysis

Jung says that each person has any one predominant function in them that could be inborn or the person could develop it in the course of time. He distinguishes this function into inferior and superior function; the fourth function is the least used function because it is used unconsciously. He also gave out sixteen different personality types. The first letter in the personality type acronym corresponds to the first letter of the preference of general attitude:

- Extraversion (E) – Introversion (I)
- Sensing (S) – Intuition (N)
- Thinking (T) – Feeling (F)
- Judging (J) – Perceiving (P)

Jung's theory has sixteen personality types. According to it, Skeeter's personality can be defined as INFJ. INFJ stands for

### Introversion (I)

Introvert people are the one who does not listen to the external world but instead they listen to their internal self. In the case of Skeeter, she goes by her own rules when all the people in Jackson are bound by the rules and they

prefer to stay that way. But Skeeter is the only person who wants to change the way people look at the black community. Her inspiration comes from the maid Constantine who took care of her from her childhood. When all the women in Jackson wanted to get married and have kids, Skeeter on the other hand wanted to become a journalist. And she works really hard to achieve her goal.

### Intuition (N)

Intuition helps people to reason with their heart and it does not let what the external world had to say get to them. Skeeter watches the harsh reality but she could not do anything about it. The first thing that disgusted Skeeter was the toilets. Hilly had made it a law that the Black should not use the same toilet as the Whites since they might contain diseases. Hilly even insisted Miss Leefolt to have a bathroom separately for Ailbileen and told her that it was not a waste of money but investment for the future. Skeeter wanted to change this in her society. The punishments of breaking the rules in Jackson were so high that they blinded a guy for using a Whites' toilet. Jackson had many rules like the bathroom such as the blacks were not supposed to go to the same grocery stores as the Whites. They were allowed to get into the house only with the maid uniform. They were not supposed to sit next to a white in a bus and they even had different hospitals with different doctors that they call it the 'Colored hospital'.

### Feeling (F)

People make decisions based on their emotions. Skeeter was in a state that she knew about both Blacks and Whites. She looks at her mom and how she treats her maids and when she is with Ailbileen in her house she feels so comfortable except the fear that she may get killed if a White cop finds out about her keeps her away. Skeeter makes her decisions out of emotions because of her attachment towards her maid Constantine. She is curious to find out what happened to Constantine so she starts to talk with Ailbileen.

### Judging (J)

If a person's highest extroverted functions is a decision making function then they prefer judging. Skeeter in the same way judges people but not the black people but the whites. She has a social awakening when she plays a prank on Hilly by placing dozens of toilets in her yard. But Hilly does not take it lightly. Skeeter becomes an outcast in her own community but she is taken care of by

the black community just because she wanted to help them. When Skeeter starts to hear the stories she becomes more aware of the political, legal and social facts about the black community. But the growth of Skeeter only begins after the novel.

It is important to understand to the personality since it difference from a person to a person. Jung's personality type is used as a tool to have a better understanding of a person's personality. Here by studying the personality of the character Skeeter, a better perception can be achieved.

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## FEMINIST IDENTITY IN DESIRABLE DAUGHTERS BY BHARATI MUKHERJEE

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### Abstract

Bharati Mukherjee is a novelist and also short-story writer, who born into a Hindu Bengali Brahmin family in the year 1940. Totally, she has written six full – fledged novels, two-novellas and four non-fictions. Her women protagonists have carved a new image in her novels. When breaking the old customs, she finds a new identity. The way of approach and issues of Mukherjee is deeply rooted in her Indian background. Mukherjee is one of the greatest grand diasporic writers. Most of the novelists they are leaving from their country in search of new chances and to settle there. After immigrating from their home-land they try to discover the new identities in the foreign region. The fiction writer settled later who finds difficulties like racial, sexual, and cultural in as alien land. Indirectly, she wants to advise the immigrant people to stop to come over to other countries. Her theme is quest for identity along with the aspects of expatriation, alienation and immigration.

**Keywords:** feminism, cultural, caste, expatriation, fiancé, goddesses, identity, inescapable situation, racial, region, rootless, tree-bride.

Mukherjee's most recent novel is *Desirable Daughters* (2002). The novel opens with story of the life of three Brahmin daughters namely, Tara, Padma and Parvati. They are eager to forge an identity of their own. In the novel, the novelist has created them as intelligent and artistic. They are belonged to an orthodox family. They rebel against this hackneyed and constraining socio-cultural set up and chart out their own course action, moving in different directions and circumstances. Each of them tries to carve out a unique identity. In the same way, each one of them faces (Padma, Parvati and Tara) internal suffering. The novel also depicts how well they have assimilated mentally to their desires.

*Desirable Daughters* the novel begins with the story of Tara Lata, the 'Tree wife'. When her teenage fiancé is killed by a snake on her wedding night, five-year-old Tara Lata is spared the disgrace of life as "not quite a widow but a woman who brings her family misfortune and death" by her father's quick actions. After his death she marries to a tree. Tara, Lata, Tree-Bride, lives the reminder of her life in her father's compound. She has removed herself from the "spatial patterns" that seemingly determine her identity.

Tara Challenges some of the social and ideological markers that determine her identity; however, as Mukherjee demonstrates in this novel, identity determinant cannot be shed as easily as a snake's skin. By juxtaposing the stories of the modern rootless Tara with the rooted Tara Lata, Mukherjee opens with the contradictions between feminist idioms and "the stubborn potency of myth in the face of overwhelming". Recounting the night of Tara Lata's marriage to the tree, Tara writes that Bengali girl's happiest night is about to become her life time

imprisonment. It seems all the sorrow of history, all that is unjust in society and cruel in religion has settled on her.

Her life is associated with gendered identities in her home. Later her marriage to a tree, Tara Lata spends the rest of her life "imprisoned within her father's home. The modern Tara is rootless when we are going to contrast it.

The second problem is the impact of history, community and religion upon a women's identity. Mukherjee makes several references to Tara's unique and inescapable situation as a wealthy Bengali Brahmin, divorced from powerful and prominent member of the Indian Community. As a police officer tells Tara, "If you're trying to hide your identity, let me tell you it won't". In this way, Mukherjee explores the relationship between home, identity and community.

Mukherjee describes the character of her childhood days in Calcutta in the late fifties and early sixties with her two older sisters, Padma and Parvati. Named after goddesses, the *Desirable Daughters* of the title is a Tara's words, "sisters three.... As like as blossoms on a tree". Using the metaphor of the family tree, Tara seems to imply that identity is essential, defined by one's home, community and culture. Tree wife reaffirms the importance of region, language caste, specifically for a gendered identity.

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## PHYSICAL AND PSYCHOLOGICAL SUFFERINGS IN SHASHI DESHPANDE'S THE BINDING VINE

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### Abstract

*Shashi Deshpande's novels – reveal the life of loss, distress, lack of belief – physical or psychological problem – struggle to face the problem individually – as the female protagonist in the society – her characters are not bold and self-confidence – the novelist wants to support for her women characters in her novels – she wants to regulate them through the codes and norms.*

This paper critically examines Deshpande's suffering of women characters. She is a contemporary writer, novelist, has given graphic details about the child and her psychology. Most of her women characters try to change their identity crisis by analyzing their past life and the process of their upbringing. Being a feminist par excellence, her uniqueness is that her protagonists are not rebels. They learn their struggle with the harsh realities of life to generate in themselves. The power is to cope with the male orientation. The protagonist Urmila in *The Binding Vine* (1992) is preoccupied with the suffering of her long-dead mother-in-law subjected to rape in marriage and the unmarried girl Kalpana who is also the victim of rape.

*The Binding Vine* is about Urmi, a literate middle-class wife who is suffered by the death of her one-year-old daughter Anu. The victim becomes very sensitive towards the sufferings and sorrows of other people. She had undergone such a personal loss and individual difficulties. The narrative comprises three tales-one about herself and the other two about Shakuntala, a rape-victim's mother, and Urmi's mother-in-law, Mira, a victim of marital rape.

The novel opens with Urmi grieving over her dead infant daughter, who finds it difficult to let go her memories. For Urmi the loss is terrible and despite the efforts of her friends and family members she clings on to her grief. Although she tries to fight the loss, she feels that forgetting this loss would tantamount to betrayal.

In such an aggrieved state she happens to meet Shakuntala, mother of a rape-victim, Kalpana. She meets her in the hospital where her sister-in-law, Vanaa works. Kalpana is lying unconscious and her mother thinks that she has met with a car accident. Dr Bhaskar, the doctor in charge, on examination reports that Kalpana has been brutally raped. Shakuntala's reaction is that of a typical Indian mother bred in an oppressive male-dominated society'.

She also tells later that Kalpana is secretive in nature as she did not tell her mother even about her pay. Shakutai also expresses her surprise at having given birth to a pretty child like Kalpana. She is full of praise when she talks about her daughter's physical appearance.

Shakutai does not want a report to be lodged with the police, as she knows that if she does a much greater injustice awaits her and her daughter. A victim of rape is a loser on two counts. First, she has been raped; secondly the society looks down upon such a victim as a kulta (a characterless woman) which leaves the victim in a much miserable plight.

Deshpande further reveals how the police conduct in such cases. It is the duty of the police to encourage such victims to lodge complaints with them so they can punish the culprit. But the police officer registers the case as a mere accident to the great shock of Dr Bhaskar, the doctor in charge. He bursts out in anger, and tells Urmi.

Urmi wants justice to be done to Kalpana by bringing the culprit to book. She finds herself a lonely crusader in her fight. Despite opposition from Vanaa and Urmi's mother she takes the matter to the press. She gets the case reopened and with this the identity of the rapist is revealed who is no other than Prabhakar, Shakutai's sister's husband. Sulu gets so guilty conscience that she immolates herself leaving behind a grief-stricken Shakutai.

Shakutai too has her own tragic tale. Soon after her marriage her husband leaves her in her father's home and goes to Bombay on the pretext of earning a livelihood. Six months are past but he does not return. Shakutai becomes impatient and joins her husband in Bombay. Soon she realizes that his husband is lazy and worthless. She gives birth to three children and decides to work for the sake of her children. Despite this her husband deserts her and the children for another woman.

Deshpande attempts at satirizing pseudo-feminists like Priti, who are over-enthusiastic about fighting for equal rights for women, but harbor displaced notions about women's freedom. In a case filed by a husband against his wife for restitution of conjugal rights, the court had ruled that the husband couldn't force the wife into physical relationship against her will. Priti is extremely excited whereas Urmi remains sober.

Thus, Deshpande has presented Urmila as a chaste wife whose sympathy for the less fortunate women is sparked off by her daughter's death. Despite her longings and frustrations, Urmila is not a radical feminist but one who, as Basavaraj Naikar opines: Having entered a *chakravavyuha* from which there is no escape, they want to make the best of their given life by hardening themselves to face the harsh realities of life." Deshpande has taken a bold step forward by exploring the working women's needs of the head, heart and the anatomy.

*The Binding Vine* focuses its attention on women-women relationship and the solidarity that has been fostered among them. It portrays the protagonist Urmila's fighting for the cause of others who are less fortunate and are deprived of justice. Urmila, who has lost her baby, becomes sensitive to others' sufferings. She could easily feel the agony and dejection of her mother-in-law Mira and Kalpana, daughter of Sakutai; she feels a resonance between their sufferings.

Urmila, fears that these women have been muted and she becomes their voice. She boldly shoulders the responsibility of publishing Mira's poems and takes the case of Kalpana to the press to get the required justice. Urmila is not bothered about the frowns of society as she champions the cause of the deprived. She vehemently declares that woman is not the sinner in the rape but it is the doer, whether it is in a marriage or outside that. She feels that women are not are objects that can be toyed for satisfying the lust of men.

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## WOMEN'S STRUGGLE FOR EMPOWERMENT IN BAMA'S KARUKKU, SANGATI AND VANMAM

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### Abstract

*Karukku is the novel deals with the degradation, - suppression of women – male chauvinism- the raising voice of the women in society for their equality – the novel leads to the power and support of women – women struggle for identity of their own in a society.*

This paper deals with writing from the margin, Bama's literary writing is a path-breaking intervention in Tamil Dalit fiction. Bama, a Dalit woman, a former Kanyastree (Christian nun) and a school teacher writes about her experiences locating them within the contexts that circumscribe her personal and professional life. Her identity as a Dalit, her marginalized position in the society is further shown to be accentuated by her gender, class and religious location. From such a position, she explores the multiple structures of oppression. While writing from the margins and writing about the marginalized, Bama seeks to explore modes of empowerment for her people.

Her novels *Karukku* (1992) and *Sangati* (1994) are autobiographical literary narratives which imaginatively conflate her lived experience with that of the experiences of the larger groups pertaining to her caste and gender. This aspect is explored further in an objective, social milieu in her third work *Vanmam* (2002) where she analyses the intra-community conflicts, caste hatred and resulting violence and mayhem among Dalit communities.

The confessional, conversational mode of writing adopted by Bama in *Karukku* and *Sangati* is a significant milestone in Tamil Dalit fiction. It departs from the literary, invariably refined and therefore elitist vocabulary of literary discourse that stands alienated from the marginalized in her literary works thereby 91 underlining the ideological underpinning that regulates the matrix of identity, self-articulation and literary discourse in Dalit writing. She writes about those hitherto marginalized in literary discourse in a language that has been held unliterary. She at once interrogates dominant literary practice and articulates the experiences of the oppressed in the language of the oppressed.

Bama writes about Dalit women in her novels in her capacity as a Dalit woman herself. She thereby makes it evident that writing from the margin- the act of writing for a

Dalit woman- is a political act. She seeks to subvert dominant perception, representation and articulation of Dalit women's lives. In our analysis of Bama's writing, we shall trace the close link between education, writing and empowerment that Bama posits as tools that could liberate women of her caste from leading a degraded, repressed existence perennially.

Dalit literary writing is twenty one mode of activism that seeks to free Dalits from the clutches of dominant ideology and cattiest oppression. Bama's fiction, as we shall discuss below, argues for an activist intervention in the context of Dalit empowerment in Tamil Nadu. She believes that "Reading and writing are political practice", for a Dalit. She likes to foreground Dalits' resistance to oppression rather than merely record their victimization on account of their caste.

A Dalit is kept away from formal education due to social, economic and ideological paradigms. Manusmriti forbade a Dalit any kind of access to Vedas, srutis and other shastras. The Sanskrit tradition was totally inaccessible to a Dalit.

Things have hardly changed over the ages for Dalits in the Indian social milieu. In modern India, social prejudice and economic deprivation largely account for lack of education opportunities for Dalits. In post-independence India, the situation has not improved much indeed.

Bama belongs to the class of first generation learners in her community and has found a place in academic circles by virtue of being a school teacher and more significantly as a writer. She lays great emphasis on education as a means of social empowerment. As an activist writer, she forges close ideological affinity with feminism.

She also consciously writes about the Dalit in the Dalits' own vocabulary refusing to follow traditional notions of form, style, aesthetic paradigms or acceptable forms of

diction and grammar. She seeks to represent women by tracing gaps in literary history, emphasizing difference as a principle of affirmation even if it is located as a social disadvantage to the group. Bama aggressively affirms her Dalit identity and refuses to be accommodated into mainstream literary circles. Dalit writing in Tamil and Bama's in particular employs feminist thought and modes of resistance. Her works adopt a more militant framework as they break free from the shackles of upper middle class matrix that often invade literary discourse.

In *Karukku* and *Sangati*, Bama foregrounds multi-layered oppression against Dalit women. She focuses on the 'work' that is routinely done by Dalit women both at home and outside. She explores how violence against Dalit women is legitimized and institutionalized by state, family, church and upper caste communities. Her fiction focus on how Dalit women toil and get exploited at home and outside, are subjected to violent treatment by upper caste landlords, the panchayat, the police as well as by Dalit men within their homes. In her representation of Dalit women, Bama presents Dalit women primarily as workers who join the work force right from girlhood and toil through adolescence, womanhood, middle age and old age almost until their last breath. Their work goes unrecognized by their community as well as by the society at large and they are exploited at every conceivable turn. Bama's representation of Dalit women's life span mirrors the Dalit community's struggle for empowerment and realization of a dignified existence. Her fiction, through a detailed account of Dalit women's trials and tribulations, triumphs and aspirations, thus, documents the Dalit struggle for social, economic and political empowerment.

Her works foreground the twice cursed lives of Dalit women, oppressed on account of their caste as well as gender, at home and outside, by upper caste men and Dalit men, by the state machinery as well as the family. While it is tempting to place novelist's works in a feminist tradition, Bama herself defies this tendency. She is quick to point out the limitations of aligning with a feminism that carries with it an academic, West-inspired theorization.

Instead, Bama posits what could be termed as 'Dalit Feminism' which would enable her to foreground caste identity that is inherent in a gendered hierarchical social structure.

As Sharmila Rege argues, The Dalit Feminist standpoint is about historically locating how all our identities are not equally powerful, and about reviewing how in different historical practices similarities between women have been ignored in an effort to underline caste-class identities, or at other times differences ignored for 'the feminist cause' (p.28).

Bama's writing alerts the untenability of maintaining homogenous notion of gender or assumes absence of power imbalances or social inequalities among women. While Bama writes, first and foremost, as a Dalit, her identity as a woman renders her Dalit identity a more textured experience even as her Dalit identity impinges upon her position as a woman in society at large. Owing to the ground realities, socio-political conditions that prevail in India, Bama's feminist perspective on Dalit cannot be directly linked to Gynocritics or French feminist theorists even if a certain affinity is recognizable in their respective approaches to the woman question.

The novel reveals the idea of oppression, suppression, degradation, social evils, male domination, and racial issue and so on. The novelist is the supporter of the whole people or the workers or labourer of the society. The writer wants to get the equality from the socially and educationally. She opposed the degradation of women.

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## IMPACT OF MODERNISATION AND WESTERN CULTURE IN CHAUDHARI'S *A NEW WORLD*

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### Abstract

*This paper attempts to examine impact of modernisation and western culture in Amit Chaudhari's A New World. It traces the effects of volatile face of India, especially of Kolkata in the end of 1980s and in the beginning of 1990s as portrayed in Chaudhari's A New World. As India has been experiencing an unpredictable change in the name of globalization, it has slowly started shedding its traditional values. Hence the protagonist, Jayojit who has just come from America to spend his holidays, painfully experiences the present to recall the imprints of traditional past. As a child of postmodernism, Chaudhari has made his protagonist, Jayojit to prefer his host country and painfully remember his home land like any other Indian Diaspora. The breakdown of Jayojit's marriage is shown to be a consequence of the encroachment of the western mores in the traditional and societal relationship in India. This both puzzles and perturbs the protagonist but he fails to find any remedy for it.*

**Keywords:** Globalization, Modernisation, Western Culture, Diaspora, Societal Relationship

Chaudhari is an internationally recognized contemporary Indian English author and a prominent academician who fully accomplished the method of synchronizing tradition and modernity in his novels. His novels tell about the powerful undercurrent of cultural and familial tradition found in Indian society. He is also an acclaimed Indian classical musician and an internationally recognized singer and composer of Indo-Western experimental music. His innovation in synchronizing music of East and West ever reflects in his novels also and thereby one can identify his talent in blending the values of traditional India with the modern elements. Chaudhari's intellectual make-up is western and emotional make-up is Indian but he makes a serious endeavour to put the separating line under erasure and to explore and reinvent the alternative tradition in the Indian novel written in English.

Chaudhari's *A New World*, the most provocative of his novels, portrays the plight of a post-colonial Indian alienated from his nation, his culture, his language, his parents, and his wife in his search of post-colonial success. This novel is a little different from his earlier novels; in *A New World* he gives only a little focus on the culture and tradition of Bengal. While reading the title Rini Dwivedi, "Chaudhari's Raga in *Afternoon Raag*," observes:

"Looking at the title of Chaudhari's fourth and so far the latest novel, *A New World*, may make one wonder if the novelist has set out to do something like Bacon's *New Atlantis*, Huxley's *Brave New World* or even Thomas More's *Utopia*. That Chaudhari proposes to do something newer is indicated by the title in which article "A" is placed

before "New World." The novelist problematizes the title and throws in a sense of ambiguity about the newness of the world. If we just run through the pages, we come across nothing very new or spectacular in the novel..." (p.116).

The plot of *A New World* is simple -- a third-world individual, working in America for a livelihood, comes back to India with his young son and spends his summer vacation with his parents in order to get over the blues of his divorce from his wife. His parents live humbly after retirement in Kolkata. The story of the novel opens with Jayojit (Joy), a Bengali economist, teaching in America. He visits his parents in Kolkata during his college vacation with his seven-year-old son, Bonny. He has recently divorced his wife, also a Bengali from Kolkata, who has left him to live with her boyfriend who is a gynaecologist and lives in America. The narrative illustrates his sojourn in Kolkata. In the process, we see his interaction with his parents, his parent's relationship, and his own relationship with his parents. There are also flashbacks to his broken marriage and his parents' fruitless effort to arrange a second marriage for him with a Bengali divorcee. He has met her on his prior visit but they have got nowhere. She has backed out; he now leaves for America, because he has appeared to be looking not so much for a wife as a nanny for his son.

Chaudhari is brilliant at describing little boys. It is a little boy at the centre of *A Strange and Sublime Address* that gives its narrative a remarkable freshness: it is written from his point of view. Bonny, Jayojit's son, is splendidly portrayed too. The story comes into life whenever he is on



the scene. It is not as if he is mischievous or naughty or does anything extraordinary - self-sufficient, self-conscious, playing with his toys, just by being himself, he draws fondness from his father, and loving grandparents and readers too.

*A New World* is all about interrelationships between children and parents. Jayojit's parents are elegantly represented. His father is a retired Admiral of the Indian Navy. After a life of privilege, the old man and his wife now have to guard themselves and calculate every penny of their dwindling savings. The retired Admiral has to go by bus to the bank because he cannot afford a driver for his battered old car. But he is proud, when Jayoji wants to buy a washing-machine for his mother, his father opposes. His mother is saddened, but she cannot go against her husband. It is a conservative Indian marriage. Jayojit's father does not even always speak to his wife though both of them obviously depend on each other. One is battered by how reserved and under-constructive the whole family is. Jayojit's mother fondly teases her grandson and seeks to pamper him and her husband and son with food, but apart from that, there is no unconcealed show of love and affection. Even when Jayojit's parents want him to extend his vacation and spend a few more days with them, they ask if he can postpone his return to America instead of requesting to stay on. This signifies the changing standard of relationships in an upper middle-class Bengali family where the intimate emotional bond has been taken over by formal decorum. The effect of modernization and western culture has forced to the weakening of family relationships. But Jayojit has to go to America. Just as the story begins with him and his son coming to his parents' apartment in a taxicab from the airport, the story closes with the two of them on a plane after being seen off by his parents. As the two of them tuck into their in-flight meal, it is obvious Jayojit is not coming back to India for good. He has found a new life in America.

Jayojit Chatterjee, more promising of the two sons of Admiral Anand and Sumitra Chatterjee, does his B.A. Economics from St. Stephens and gets a government scholarship to study abroad, but rejects the offer and goes to California for Graduate work in Economics. After the successful completion of his studies, he teaches in a college at Claremont in Iowa. He weds a Bengali girl named Amala whose predecessor of family shifted from Sind and settled in Jodhpur Park. Jayojit and Amala settle in Arlington and have a son after three years of their marriage. After the baby's birth, they lose interest in each

other and their marriage breaks. Amala elopes with her gynaecologist boyfriend and lives with him in San Diego. After eight years of drawn-out legal battle, both in Indian and American courts, the couple gets a divorce and Jayojit wins custody of the child for the summer days only. In April, Jayojit visits his parents living in Sunny Park Apartment at Ballygunge in Kolkata with his eight-year-old, very American son, Vikram, to spend his summer holidays and return to America in June. Through a third-person narrative, *A New World* focuses on the consciousness of Jayojit, and it is mainly his consciousness which helps to discover the trajectory of the newness in the novel. To him, the life in a suburban of Kolkata where he stayed with his parents seems to be immersed in the newness.

The consciousness of other characters, particularly that of Anand Chatterjee, his wife Sumitra Chatterjee, and his grandson Vikram (Bonny), has also been explored, but it has been made just to help the protagonist define and refine his views about a phase of life which is new and which he newly entered. The suburban life in Kolkata, the life lived in the eighties and nineties, is certainly knew -- the word new has often been descriptively used when set against the old world by which Jayojit "meant the fifties and sixties, where everything seemed more sacrosanct than at any other point in India's history" (148). By chance, though Jayojit lives in America and favours economic liberalization, he is confused by the new and "given a choice of being born at any time in India's past, he'd have chosen to be born in the thirties, so that he could have a taste of the first years of post-Independence India" (148).

The main narrative statement in the novel is the failure of Jayojit's marriage and the consequent tensions and anxieties. Jayojit's experiencing it is new and unpredictable. He is simply enchanted by it and unable to understand it. Though Amala and he cannot get on from the very beginning "some urge to rehearse what their parents had done before them had taken hold of him, of her" (p.32).

Inasmuch as he cherishes it, Amala breaks out of it and he detects her getting involved with already married gynaecologist, "a not unpleasant-looking man in his forties who is balding slightly, and surely not charismatic," a person with foul breath. To dream-up "how any woman in her right mind could prefer him to Jayojit" (57) is impossible for him as well as to understand or interpret. Even Admiral Chatterjee, whose married life is seriously sunk in the implicit roles of the past, cannot illustrate this act of Amala and takes haven in an old Sanskrit maxim

about women's nature. The impact of Jayojit's failed marriage is shattering to his parents. Or, since the divorce, the Admiral and his wife had withdrawn into themselves and gone into a sort of mourning; their flat had become a shell, and the neighbours' flat in their imagination, had moved further away (p.44).

Even Dr. Sen, the cardiologist, who lived in the eighth floor in the same apartment and visited Admiral Chatterjee, whenever needed, is overwhelmed when he learns about this divorce. At the back of his psyche is the age-old Indian ideal of marriage -- marriage for reproduction and not recreation. Because of this, Bonny "instead of bringing them together, actually enabled them to separate into their own spheres of desire and loneliness" (57). Because of this, the second marriage proposed between Jayojit and Arundhati does not come about because, according to Dr. Sen, "they said the man wants not a wife as much as a governess to look after his child" (83).

The story of Amala is embedded in Jayojit's story. We know what she says and does through Jayojit's voice, and yet it is obvious that Jayojit fails to perceive her sexuality and her self-hood. She is drawn to a person who is caring to her and is a gynaecologist. That the boyfriend of Amala is a gynaecologist is self-revealing: it signifies that he understands a woman (the root-word *gyne* means woman). In contradiction Jayojit, whose name substantially means one who is victorious over victory itself, is unyielding in place of understanding as far as Amala as "other" is concerned and avoids sex after the birth of Bonny and believes that sensual craving is to be vulnerable and exposed. He fails to understand why she decided to go in her own way when they have brought-up in the same ambience.

Jayojit does not like this closed community called a club. Indeed, Jayojit is introduced as a young economist to others in the club who are curious about his conversation with the famous Bengali economist, Amartya Sen. They take it as a cue, but Jayojit is not interested in stretching it any further, stopping it with unclear gestures.

Jayojit's broken marriage has left him disoriented. In fact, he is on the horns of a crisis, specifically because he has lost his wife and holds only a partial custody over his son. He is neither of Kolkata or India nor of America. Yet, he is curiously looking at the airport to find some Bengalis who are familiar to him. This desire is to be in the company of an acquainted Bengali to his own Bengaliness, and his deep-rootedness in local Bengali culture.

Chaudhari does not miss any chance to present people and manners which symbolise their cultural background. While Jayojit's parents sit in the airport lounge, there are other people too waiting, with the only purpose of viewing their family-members or relatives take off. Chaudhari has observed their behaviour: Between them they shared laughter and what appeared to Admiral's ears like *nouveau-riche* chatter, banal; the kind of patois, increasingly heard, that links the cryptic new street-talk with the immemorial histrionic banalities of tradition.

Jayojit steals sometime as an excuse to buy some magazine or book, and in the process, comes by a woman who begun at him objectively. Yet, leaving Kolkata is not an easy experience for Jayojit. It is the metropolis of his boyhood, a place where his parents have settled for good, but his new middle-class dream propelled him to leave it. In a manner, he has visited Kolkata to feel some hiatus from the pain which is caused by his broken married life. Jayojit can ill afford to shake off the connection with Kolkata, the mainstay of Bengali culture and life. On board, the place he comes across a Bengali woman: Among the passengers is the Bengali lady with whom he has a few words with, in a seat a couple of rows behind him. He sends her a smile of cordial, if noncommittal, recognition, so significant in these circumstances. His connection with Bengali people is manifest even as he is on board the flight: Getting up to go to restroom, Jayojit looks around to spot if there are any Bengalis on the flight. There they are so simple to identify, the men slight and in uninspiring Western clothes and the women betrayed by the revealing trace of vermilion in their hair.

Along with all these, however, Chaudhari, has also suggested some of the other problematic features of Kolkata such as the problem of economic liberalization and unemployment, the step-by-step decline of the factories, specifically the small and domestic industries and enterprises in metropolis, alarming condition of hygiene and health in the city, the ever-haunting problem of the extended population in Kolkata, and the problems regarding social life and relationship in an age-old metropolis like Kolkata. Problematic aspects apart, Chaudhari, nevertheless, represents Kolkata in his novels too.

*A New World* may seem to be similar to other novels of Chaudhari, but in style and discourse, it is considerably different from them and characterizes itself from them by a new maturity and confidence in dealing with life, language, and creativeness. He does not make the most of both the

worlds -- the Third World and the First World -- but creates a new sociological reality, an uncertain territory of not belonging -- a new world where every character is an expatriate. This world infers that the most significant episodes of life are not certainly grand, stunning or catastrophic but the evidently small and prosaic ones of day-to-day life.

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## DRAMATIZATION OF MYTHICAL ELEMENT IN NAGAMANDALA

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### Abstract

*This paper aims at the sufferings of the female protagonist Rani. She struggles at night with the serpent. The snake tries to act as the husband of Rani. It wants to stay with her on the bed and it disguises frequently as a cobra. The story of the play comprises about the psychological probe. The husband stays outside during the night time. The snake entered into Rani's room to stay with her. In the meantime, she is not able to recognise as the husband or the snake.*

**Keywords:** Concubine, Cobra, Disguise, Myth, Probe, Struggle, Serpent, Shelter,

Nagamandala is the story of a young girl, Rani, newly married to Appanna, and their gradual understanding of the role, function and responsibilities of the institution of marriage. This story is presented in the play by a woman narrator, a flame which has come to tell a story. The play begins in the temple on the outskirts of a village, where a passer-by stops at night for a shelter.

He then finds many tiny "flames" have come from different households in the village. Each flame is a female, a story-teller, sharing with the others her observations and new experiences. The stranger, a writer himself, enters into their conversation, and listens to a 'new' tale that has just escaped from an old woman's head.

The flame begins her story of Rani and Appanna. The dramatization of the tale now begins, both Rani and Appanna do not know how much they can relate to each other. The young girl misses her parents, feels home-sick and lonely, while Appanna comes home only in the day, asks for food, stays for some time and then goes away.

Every night he visits the concubine, which reflects his awareness of the biological aspect of sex. The initial stage is painful for Rani, who is still very attached to her parents. Appanna's behaviour reflects his divided emotional and physical selves. In fact, the emotional aspect of his personality seems to be underdeveloped, as he treats both Rani and the prostitute in an unfair manner. Neither of the relationships is complete and satisfactory.

Appanna treats her with contempt, aggression and mistrust. He locks her in the room, and scolds the old lady Gurudava and her son Kappanna when they attempt to become friendly with Rani.

In a beautiful village Rani is a young bride who is neglected by her indifferent and unfaithful husband Appanna. Appanna spends most of his times with his concubine and comes home only for lunch. Rani is one of

the typical wives in India, who want to win her husband's affection at any cost.

One fine day Gurudava and Kappanna came to Appann's house to meet Rani. She was blind old lady and very close friend to Appann's mother. They were like sisters once. When Gurudava came there the door was locked. However she enquires about this entire thing that what had happened from the day she came here. In order to do this thing, she decides to drug her husband with one small love root, which suggested and given by Gurudava.

When Appanna entered the house she started to blush. He demands her to prepare some boiled milk as he finished off his meals outside already and he went to bathroom to take bath. As he comes out from bathroom she made him to drink. Suddenly he faint at the entrance of the door. Then after sometimes he gets up and went out by lock the door as earlier. She felt sad and started to cry and slept that night because nothing had happened as Gurudava told her.

On the same day at midnight Gurudava was carried by Kappanna towards Appann's house to make sure the power of the love root. She told Kappanna that if the door is unlocked outside it will be our success, which means Appanna is inside with his wife Rani. Now Gurudava gets examine the door but she finds that still the door is locked outside. Gurudava gets confused and enquires Rani at midnight through the window.

Gurudava gives her now the 'big sized love root' and suggest her that make a tasty curry and mix it in, then make him 'to taste at least a spoon' and she exits along with Kappanna.

Next day afternoon Appanna came with a dog. He tied the dog in front of the house. Now entered the house and tell Rani that prepares his food ready. He went to take bath. She used this opportunity well. She mixed the big

sized love root into the curry which she prepared for him. When she mixed that into the curry, it turned into blood red colour.

She was stunned and feared that what to tell him? Also she confused that whether this is blood made food or poison. So she plans to execute the food before he witnesses them. She ran out of the house and pours it into holes of the big ant hill near the compound.

While the rushes into house a snake pulled out its head out of that ant hill and followed Rani at a distance. She didn't witness the snake. That king Cobra stayed under the tree and keeps on watched Rani and the house. Once again Appanna slapped her and locked her inside the room and went to his concubine house. It was night. Still the cobra stays there and watched her through the window.

Now cobra made its move towards house it entered into house through the ditch holes of the bathroom and turned into human being as Appanna. The snake in human form is named as Naga to eradicate the confusion.

Naga began to visit her and have affair with her every night in the form of her husband. This changed Rani's life completely started to experience good things in life though she never knows that the person with her every night is not her husband but the Naga will be accompanied. One fine night she informed Appanna (Naga) that she is conceived.

Next morning Gurudava came with Kappanna to examine whether the lock was unlocked or not. She went near to the door and found that the door is locked outside still. She called Kappanna to examine the room through the window. He told Gurudava that he can hear someone's foot step but can't see anything. She told him to see from somewhere. So Kappanna went to backside of the bathroom. He started to run away by carrying his mother, because he saw a snake came out from the bathroom.

Then she asked about her new life with Appanna and she exits.

That day afternoon she breaks the news to Appanna when he entered house for lunch. He immediately accused her for adultery and says that he has not fathered the child. The issue was referring to village Panchayat.

Rani was asked to prove her fidelity by putting her hand in the snake burrow and taking the vow that she has not committed adultery. It is the popular belief that if any person lies holding the snake in their hand will be instantly killed by snake god.

Rani does place her hand into the ant hill and the hold snake in her husband and the snake in her hands: says the vow that, "She has never touched any male other than her husband and the snake, which is in the ant hill". She declared chaste by the village Panchayat. Later Appanna accepts Rani and they started their new life together.

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## FINDING THE IDENTITY IN TRANSLATIONS

**G. Kuppuswamy**

*Translator, Arani, Thiruvannamalai*

Let me introduce myself primarily as a reader of literature and a Tamil translator of contemporary literature.

Some prefixes are intriguing. 'Contemporary' is one such adjective. The main reason for adding it in my CV is I indulge only in translating modern literary works. Also I see the literature written today as the off springs of the classics of yester years. They carry on their backs a heavy load of the remnants of past centuries. When you dare open this sack of remnants, you find the tears of the unheard, unrepresented, unwritten people's faces. You will find their voices were muted. Only when the histories are revisited, their voices will escape from their throats. Am I blaming the classics for their oppression? Far from it. Classics have attained a status, fit enough to be considered as dogmas. The original creators would not have believed their works would be turned as Text books or manuals for the future generations.

Now the writers of today with a socially conscious outlook, revisit the arena the classics once tread on, scratch the surface and explore the subtext and realize the entity called 'Time' is, in reality, an unchanged one. They find the time never gets changed in its soul. Only the face is altered in every generation.

This realization in a creator's mind will eventually create the big bang. The contemporary literary world of ours is fortunate enough to have witnessed such big bangs in large numbers. As a modern translator with a socially inclined sensitivity, I have decided to only bring these modern classics into my language.

As a Tamil translator, I want to drive home some of the niceties involved in translating works from countries totally alien to our culture and different from the way we think, speak and act, to Tamil.

When you translate, the most important aspect to be kept in mind is about 'Tamilizing'. Introducing a foreign life to the Tamil audience should not be a conversion of sensibilities. Let us do well deep into this.

When you bring a foreign novel into your language, the translator should borrow the ink from the author and fill it up in his own pen and write. The hues and other shades of the original text should not get distorted in the target text.

As a social practice, translation can be studied at the level of its social conditions and at the level of translating practices. While historians and sociologists have been mainly interested in the first aspect, modern translators have focused on the second one, shedding light on the cultural normative constraints imposed by the target culture. For them, translation is regarded not as the result of a universal set of cognitive skills but as the product of social practices that depend on cultural norms internalized by the agents who act as translators.

Language is a central component of social and cultural identity. It conveys social and cultural representations, as well as principles of divisions of the world. Native language is part of primary habitus and includes the corporeal habitus, illustrated by one's accent. Linguistic skills can also, under certain conditions, be a resource, a specific kind of cultural capital, which may be invested in international cultural exchanges, and more specifically in translation. These two aspects of language: that is, as part of social and cultural identity and as (potential) cultural capital, are not contradictory. They can, on the contrary, be tightly embedded, as we will see upon examining the translators' trajectories and practices. Moreover, they both take part in the process of constructing collective identity.

The role of culture in the building of national identities is now well established. More broadly literature has been a means to claim social or cultural identity: Territorial (national, supranational, regional) religious (catholic, Jewish), social (proletarian) gendered (women's literature).

Besides translating the national identities, the translators are exposing the politics and the struggle of the land when translating 'socialist' novels. Similarly, when I translated Orhan Pamuk's three novels and his autobiography, many Tamil readers expressed their surprise about the similarities they found between Indian and Turkish problems, relating to religion. His largely autobiographical memoir, 'Istanbul' talks about the vast cultural change that has rocked Turkey - the unending battle between the modern and the receding past. It is also a eulogy to the lost joint family tradition, and all these things make the Tamil reader to realize how closely inter

wound were the cultures of the countries located geographically far apart, but spiritually so close to each another.

Pamuk's most talked about novel is his 'My Name is Red'. It is a philosophical thriller constructed around the clash between two views of artistic meaning - the Western and the Eastern. To put it more precisely, difference in the European and the Islamic perspective. This is also a chasm between two world civilizations. Though our country is placed a long distance away from Turkey, our readers found that the turmoil faced by Turkish artist in 16th century were very much their own as they witness the same kind of excesses in our land nowadays.

When Orhan Pamuk eulogized Ottoman miniature paintings and the 16th century painters' futile hope of infallibilities of their work of art, our Tamil readers will surely break into a smile thinking about our magnificent rock sculptures.

This is one of the fruits, that translations bring to one land from another. A sense of brotherhood cannot be forced upon by politicians, but can be built by literature. The Soviet literature in translations have made two or three generations of Indian readers, USSR their neighbor. Many people started believing they know each and every nook and corner of St. Petersburg. In a country, where snow can be seen only in the Himalayas, people in Vellore and Madurai experienced blizzards and had snowflakes on their sweaters when reading Anton Chekov and Turgenev.

Now let us move on to the subject of translating 'our' literature into other languages.

It is one thing to translate among vernacular language. But even in the case of translating among Indian language, the inabilities of many translators ruin the spirit of the originals in the neighborhood languages.

Now let us compare the translations of the immortal Malayalam novel 'Chemmeen' by Thakazhi Sivasankaran Pillai in Tamil, Hindi and English. The Tamil translation was done by the great Tamil writer Sundara Ramaswamy. A woman-oriented novel written from a man's perspective, it contains subtle narration of the relationship between a woman and an ocean. According to the novel, a fisherman's safe return to the shores depends on the prayers of his wife and her sanctity. The ocean is seen as the giver of life as well as the protecting deity of the society and cultural traditions. It does not tolerate moral irregularities and swallows up those indulging in morally repugnant activities.

The writing is remarkable for its nuanced description of the central character Karuththamma's feelings—the fences protecting her sanctity, her devotion towards her husband Palani and her love for Pareekutty—with all her pains and pleasures. In the orthodox Indian social milieu, the expression of a woman's bodily awareness and sexual fantasies is always a complex issue. When an artist attempts these expressions, they provide the society with a way of seeing woman and the many dimensions of her character. In *Chemmeen*, whenever Karuththamma is engulfed by feelings of lust and animalistic force that comes with it and whenever the moral friction between her mother and her increases, the novel opens up newer dimensions to the readers.

The translator's language has to perform the dual responsibility of being true to the original and true to the feelings and what they become when translated into another language. Sundara Ramaswamy's language enters each character of *Chemmeen*—compresses, expands, hesitates, panics, agitates—and bridges the gaps that separate it from the original. The same novel was translated into Hindi by Bharati Vidyarthi, and into English by Narayana Menon. Writing about those translations, writer and literary critic RajiNarasimhan explains with plenty of examples how the language of the translators fails to penetrate the countless layers of emotions of the original version.

Narayana Menon absorbed the whole content of the novel before setting out to translate. However, the translation fails to do justice to the varied emotions of the Malayali fisherwoman Karuththamma. The straight and uncomplicated descriptions of English—devoid of the necessary sentimentality—fail to bring out the nuances that the Tamil translation has. This can't be taken as incompetence of the translator. The westernized, Christian cultural burden that the English language carries can't be offloaded easily. However hard one might try to express the feelings of an Eastern culture in English, the narrative gets stuck up in archaic phrases; despite trying to stay true to the original, it ends up alienating the narrative.

RajiNarasimhan feels that Bharati Vidyarthi's Hindi translation has a different set of problems. Foremost is the poor reading that fails the subtleties of the text, a problem further aggravated by inappropriate choice of Hindi words and phrases. Tamil language would also have encountered the same set of problems. However, beyond the cushion that Tamil as a language is close to Malayalam, it is credit to the harmonious translation of Ramaswamy that makes it shine.

A look at the various poems from around the world that Ramaswamy translated reveals his carefully-chosen titles for the translated versions. The Tamil translations of the poems of Federico Garcia Lorca and Antonio Machado, for example, is conscious of the political leanings and affiliations of the poets, and can thus bring out the nuances of the original.

A translator not only chooses an appropriate word but also gives life to the word. If the translator happens to be an avid reader and an honest artist, he is likely to be more open to criticism. One of the earliest translated works of Ramaswamy, a poem titled 'Oru Patchiyin Padam Varaiya' (To draw a bird) penned by Jacques Prevert, is a pleasurable reading. However, when the writer-translator V. Sriram attempted a direct translation of this French poem, Ramaswamy was broad-minded enough to publish Sriram's work alongside his in his column. He also lauded Sriram's work for bringing out the nuances of French language.

### Politics of language

Ramaswamy has time and again stressed on the difficulty of translation. 'There are a few poems which can't even be attempted for translation even by the best of translators. Not only tough poems but even some simple poems give a tough time to translators as they might be able to grasp the outer meaning but not the hidden beauties and nuances behind those lyrics,' says Ramaswamy, asserting the fact that translating poetry is the most difficult among the different forms of translations. However careful one might have been in their work, a translator is wary of the fact that no translation can be perfect. Each language has taken shape based on its place of origin and culture. It is impossible to uproot a creation from its origin and replicate it as a whole in a new language. As the meanings that silences hold in poetry borrows from the culture of the original language, the translation, as the Irish poet Brendan Kennelly notes, ends up as an 'attractive failure'. Translation becomes a contradiction—something possible and impossible at the same time.



## PROSTITUTION AS SOCIAL EVIL IN G. B. SHAW'S *Mrs. WARREN'S PROFESSION*

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### Abstract

G.B. Shaw, the revolutionary British dramatist remains unique because he was a dramatist with a purpose. He was convinced that art was the most powerful instrument of moral propaganda. Shaw believed that playwrights should take themselves seriously; should feel committed to their work. *Mrs. Warren's Profession*, one of his most effective plays, focuses on the theme of prostitution as a social evil. It revolves around Mrs. Warren, who forced by poverty becomes a prostitute and later turns part-owner of a chain of whore houses. In the beginning of the play, her daughter Vivie is not aware of her mother's profession. When she comes to know about it, it becomes a major issue. When Mrs. Warren explains her sordid past, Vivie calms down and even admires her mother for her strong will-power. But when she realizes later that her mother is still in business, she leaves her for good. Shaw's intention in this play is to show that prostitution is a social evil and not simply a sign of moral corruption. It is the result of poverty and material need, a symptom of the exploitation of the poor people in a capitalist society. To put it in a nutshell, according to Shaw, prostitution is not the fault of the prostitute, but the fault of the society.

**Keywords:** art, moral propaganda, profession, prostitution, sordid, exploitation, capitalist

George Bernard Shaw is a very popular and revolutionary British dramatist of the twentieth century. He had written about thirty plays and remains the leading and delightful satirist of his age. He stands apart from his contemporary writers because he was a dramatist with a purpose. He had the strong belief that art is meant for propagating moral principles. The popular well-made plays of Shaw's time were based on the formula 'art for art's sake'. But Shaw felt that great art should not be created for its own sake. In his "Author's Apology", discussing the relationship between art and morality Shaw observes, "I am convinced that fine art is the subtlest, the most seductive, the most effective instrument of moral propaganda in the world, excepting only the example of personal conduct; and I waive even this exception in favour of the art of the stage." (221)

*Mrs Warren's Profession* is one of Shaw's early plays and concentrates on the theme of prostitution which is a literary tradition of his age. But he does not condemn the immorality of his female protagonist like his contemporary dramatists. He is not bothered about the conventional moral interpretations but focuses on the social implications of prostitution.

*Mrs. Warren's Profession* is the last and most powerful play in the volume of Shaw's "Plays Unpleasant". It was written in 1893 and produced in 1902 only to create an uproar due to Shaw's treatment of the theme of prostitution. It is also one of Shaw's most severe attack on the capitalist society. Shaw's aim in this play is to show

that prostitution is not the prostitute's fault but the fault of a society, "which pays for a poor and pretty woman's prostitution in solid gold and pays for her honesty with starvation, drudgery and pious twaddle."

The play revolves around the 'fallen' woman Mrs. Warren. The economic realities of the Victorian England thrusts her into prostitution and later she becomes part owner of several successful whore houses in Brussels, Ostend, Vienna and Budapest. Her daughter Vivie is a clever mathematician and an ambitious, straightforward business woman. Shaw presents her as a sharp contrast to her mother in character. At the beginning of the play, Vivie is not aware of her mother's business. And when she comes to know about it, she has a major crisis.

In a confrontation between mother and daughter, Kitty Warren angrily reveals the sordid reality of her past life. Through her Shaw presents the social evil, prostitution, as an economic alternative forced upon the poor women by a male-dominated society. She narrates how her grandmother had a fried fish shop down by the Mint and kept herself and her four daughters out of it. It is obvious that poverty has forced her and her sister Lizzie to earn money by using their good looks. Kitty claims to have learned that the only way for a woman to provide for herself decently is for her to be good to some men who can afford to be good to her. Kitty's bitter remark is a whiplash to the society with its moral pretentious attitude, "Its not work that any woman would do for pleasure, goodness knows; though to hear the pious

people talk you would suppose it was a bed of roses." (250)

Shaw has been angry with the capitalist system that exploits the poor working class, especially the female labours. As a Fabian socialist, he had delivered many a speeches on getting equal rights for men and women and alleviating abuses of the working class. He never misses an opportunity to bring his point home in his plays. When Vivie questions her choice of business, her mother scornfully retorts:

But where can a woman get the money to save in any other business? Do you think we were such fools as to let other people trade in our good looks by employing us as shop girls, or barmaids, or waitresses, when we could trade in them ourselves and get all the profits instead of starvation wages? Not likely. (248-249)

What is remarkable about the play is not so much the problem of prostitution, as the unique, Shavian treatment of it. The 'fallen' woman is not presented as a wilting repentant in the play. She argues contemptuously that a life of drudgery, miserable factory conditions and utter poverty has been the only alternative to the one that she and her sister have accepted. Unlike her other theater counterparts who were portrayed as repentant and tragic figures, Shaw has depicted Mrs. Warren as a perfectly convincing portrait of a domineering old blackguard of a woman. She is a vulgar woman with no sensitivity and full of character. "Why shouldn't I have done it?", she asks Vivie with righteous indignation. When Vivie asks if her mother would not prefer to have her endure poverty rather than take to the streets, Mrs. Warren's reply is so revealing, "of course not. What sort of mother do you take me for! How could you keep your self-respect in such starvation and slavery? And what's a woman worth? What's life worth? without self-respect?" (250) She proudly states that the house in Brussels has been real high class, a much better place for a woman to be in than the factory where Anne Jane has got poisoned.

When Mrs. Warren explains scathingly that she has only made a practical career choice in a society that underpays and undervalues women, Vivie does not recoil from her. On the contrary, she is deeply touched by it. She completely believes her and calms down. She even admires her mother for her ability to rise up from such poverty and despair and exclaims, "My dear

mother, you are a wonderful woman: you are stronger than all England". (251)

But her world of illusion is shattered when she refuses a marriage proposal from Sir. George Crofts, one of her mother's friends and whom she dislikes. Crofts gloatingly informs her that her mother still continues to run a chain of brothels, with himself as her chief shareholder. Crofts, the capitalist bully, pompously tells her when she refuses to reconsider his offer of marriage :

I could tell you some things that would change your mind fast enough; but I won't because I'd rather win you by honest affection. I was a good friend to your mother: ask her whether I wasn't. She'd never have made the money that paid for your education if it hadn't been for my advice and help, not to mention the money I advanced her. (262)

Vivie is horrified and distressed at his revelations and questions him sarcastically, "And this is the business you invite me to join you in?" Crofts' answer to her question is so full of unconscious irony, "Oh no. My wife shan't be troubled with business. You'll not be in it more than you've always been". Crofts' arrogant answer forces Vivie to realise that there is no moral barrier between this despicable capitalist and herself. This appalling, horrible discovery makes her blurt out rather ironically "I believe I am just as bad as you". (263-65)

Throughout the play Shaw exposes the consequences of poverty, the exploitation of the poor by the wealthy people and the hypocritical attitude of the upper class. He writes in the "Author's Apology", "as long as poverty makes virtue hideous and the spare pocket-money of rich bachelordom makes vice dazzling, their daily hand-to-hand fight against prostitution with prayer and persuasion, shelters and scanty alms, will be a losing one." (184)

Shaw presents the second confrontation between daughter and mother, in the last scene which follows Vivie's disillusionment, with poignant irony. Mrs. Warren is rather possessive with her daughter. Though she is basically a practical and hard-headed business woman, where her daughter is concerned she behaves just like a conventional mother. When Vivie insists that they must part ways, she begs and pleads with her trying to change her decision. Frightened of losing her daughter, she desperately tries to justify herself to her daughter:

You think that people are what they pretend to be: that the way you were taught at school and college to think right and proper is the way things really are.

But it's not: it's all only a pretence, to keep the cowardly slavish common run of people quiet...the big people, the clever people, the managing people, all know it. They do as I do, and think what I think ... (282)

But what Vivie cannot understand is why her mother has not given up her business, now that she is rich and comfortable. Her aunt Lizzie has achieved it quite easily and now in her retirement, chaperons genteel girls in a cathedral town. But Mrs. Warren now has the life she wants and has become a part of the economic system that had made her a victim. She tells Vivie she wants work and excitement, without it she would become mad. She asks plaintively, "And what else is there for me to do? The life suits me: I'm fit for it and not for anything else. If I didn't do it somebody else would. So I don't do any real harm by it. And then it brings in money; and I like madding money. No: it's no use: I can't give up—not for anybody". (283)

Shaw's intention is to shatter all kinds of hypocrisy in the society through his plays, and he does it with a vengeance in *Mrs. Warren's Profession*. Even at the very outset in the preface, Shaw reveals that his attack is mainly against the capitalist society: Also I desired to expose the fact that prostitution is not only carried on without organization by individual enterprise in the lodgings of solitary women, each her own mistress as well as every customer's mistress, but organized and exploited as a big international commerce for the profit of capitalists like any other commerce, and very lucrative to great city estates, including Church estates, through the rents of the houses in which it is practiced (181).

The play ends with Vivie bidding good bye to her mother because she is a conventional woman at heart, living one life and believing in another. Though Shaw assures strongly that Mrs. Warren's justification of herself is solid and unanswerable, he himself acknowledges that it is no defence at all of the evil which she organizes. One cannot justify an immoral life by saying that the alternative offered by society to poor women is a pathetic life of hunger and misery. The Mrs. Warrens' of this world have a right to choose the least immoral alternative. But still, it is improper of the society to offer such alternatives for:

the alternatives offered are not morality and immorality, but two sorts of immorality. The man who cannot see that starvation, overwork, dirt

and disease are as anti-social as prostitution – that they are the vices and crimes of a nation, and not merely its misfortunes – is (to put it as politely as possible) a hopelessly Private Person (202).

Shaw reiterates again and again the British public, and not Mrs. Warren is to be blamed for the guilt of prostitution. He reveals that the moral and economic evil that tries to get other people's money without working for it is as immoral as that of Mrs. Warren's 'profession'. As James Sutherland observes, "From his first play to his last Shaw was never content to accept or to tolerate what he found; he was concerned to expose what he believed to be evil or moribund or absurd or illogical in the modern world". (150) *Mrs. Warren's profession* discusses a flinty social problem which has relevance even today. As Shaw asserts, prostitution is indeed a social evil and not simply a sign of moral corruption. It is the result of poverty and material need. It is, as he states vehemently, a symptom of exploitation of the poor people in a capitalist society and naturally the society is to be held responsible. And Sir. George Crofts' of this world are more guilty than 'the fallen women', because it is they who enjoy the profits without doing the work.

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## FROM ACCULTURATION TO SELF-ACTUALIZATION: DISPORAL DREAM IN JASMINE

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### Abstract

*Bharati Mukherjee "the clear eyed but affectionate immigrant in American society," has become a celebrity for her distinctive approach to expatriate hood as a metaphysical experience of exile and as an agent of attitudinal change, both in the minority and majority cultural. Her concern transcends the run of the mill issues of culture shock and adjustment problem to encompass existential angst and zeitgeist.*

Diaspora dream figures prominently in all her fiction, but it is treatment after her sitting in America seems to be more comprehensive in its courage of the many moods of explanation nostalgia, frustration and hope than in the Canadian phase of her life where uncertainty and despondency prevailed, Bharati Mukherjee's growing tribute to America as a country where "there is a kind of curiosity and exuberance" I was frequently taken for a shoplifter, frequently assumed to be a domestic and praised by astonished auditors that I did not have a singsong accent.

Written in this frame of mind .Jasmine seems vibrant with Bharati Mukherjee eager savoring if the bracing typical American reverence for the autonomy of the individual .Further, inform by Bharati Mukherjee special insight into American life that of 'observer participant's as Clark Blase wife this novel has about it the authentic ring of an experience tested against the pulse of the author existence, This does not mean that the novel is autobiographical. Bharathi Mukherjee own background in real life top family, top school, top cast, top city is world apart from that of her poverty ridden veronica Jasmine ,living in a shabby dwelling devoid of minimum amenities like water and electricity. The similarity therefore is, to use Bharathi Mukherjee words, in the "shape of her life "and of her "desires". As one of the post colonial writers, Bharathi Mukherjee steers clear of Naipaul's love hate relationship to his roots, kureshi s impassioned decrying of racism and cowasjees defeatist acceptance of a 'now where man' status. Her acknowledgement of her indebtedness to Malamud is worth nothing.

I see a strong likeness between my writing and Bernard Malamute's in spite of the fact that he describe the lives of East European Jewish immigrants and I talk about

newcomer from the Third world. Like Maanadu I write about a minority community. which escapes the ghetto and adapts itself to the patterns of the dominant American culture. Like Malamud's my work seems to find quite naturally a moral center.

The destiny of Jasmine, the protagonist of the novel bearing the same name, best illustrates this. First introduced as the saucy heroine of a short story and later made, with modification, the protagonist of a frontier novel, Jasmine is not only not prototypically; Indian but is shown harboring in her Indian setting of poverty, gender discrimination and rigid social conversation. Jasmine's yearning for these from early childhood mark the beginning of her struggle for self actualization or the realization or concretization of her ardently cherished ideals. The thirst of my paper is on Jasmine's achieving self actualization not by a geographical shift to America but by a personality 'honing' through acculturation to different identities she takes on finally to realized that crux of self actualization is the exercising of not the Indian or American but the human rights to be at peace with herself.

Though her innovation technique of alternately highlighting one or the other of the 'mutation' in her Hermione's identity Jyoti, Jasmine, Jase, Jane, Bharati Mukherjee's fill in detail about different segment of Jasmine's life in its mean meander course through the terrains of Has California. The fragmentation of life suggested by the use of segments in life as plot nodes acquires additional significant by the dominant narrative voice's underscoring, not a disproportionate importance given to Jasmine when compared to the other characters, but of her total isolation as "a strange pilgrim in an outlandish shrine". Melanie Kate's comment on this aspect of Bharati Mukherjee's. Narrative technique merits close scrutiny.

Mukherjee's particular gift is montage , a jump out movement that creates a bond with the first person narrator and distance from everyone else, thus underscoring with great economy the immigrants isolation, by product of American Opportunity.

### Conclusion

The world 'transformation' together with her word of fare to the mental image of the astrologer which has been haunting her all these year, "watch me reposition the stars," suggest that Jasmine has indeed achieved self actualization in America the only land on earth that gives one ample opportunity to work at marketing a dream a reality. Thus synchronous with herself actualization Jasmine becomes truly Americanized, not just in peripheral

social or culture mores but in a primal "intensity of spirit", and find peace neither in India,. Nor America, but in the 'American dream'.

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## CONVENTION OF TRADITION AND MODERNITY IN ANITHA DESAI'S *FASTING FEASTING*

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### Abstract

*This paper aims at the comparative study of tradition vs. modernity in Anitha Desai's Fasting Feasting. This paper focuses on the dominance of the elders towards their children to follow their own old tradition and not allowing them to take their own decision and gender discrimination within the same family. It also explains about the principle of tradition and modernity in present scenario. People often confused and neither followed tradition nor modernism.*

**Keywords:** Tradition, Modernity, Gender discrimination, materialism and oppression.

### Introduction

Our society has facing many problems and challenges so it is important to study the social milieu. Nowadays culture and tradition are spoiling gradually by the name of modernity. Though Indian people developed a lot in education, they are not able to promote their culture and tradition. One of the major issues in India is middle class parents in our society desires to brought up their children in Western way but forced them to follow old Indian tradition. Nowadays youth are facing many problems due to the generation gap with the elders and they were prohibited by their parents in decision making. While they were forced to follow modernity to improve their status, they fight with old tradition and were oppressed by their own parents.

Nowadays people are so busy earning money to develop their family circumstances. They need money to lead a sophisticated life. They are not ready to think about our society. Pride is the greatest evil which tempts our people to buy own houses, follow modernity by wearing western clothes, education for their children, etc., but on the same time they follow their own tradition to show that they brought up their children in good way. They force their girl child to marry a person selected by them.

### Plot Overview

In this novel Anitha portrays the current scenario of Indian middle class family by two nameless characters, Mama and Papa. The first part of the novel portrays the tradition of Indian culture and the second with western modern culture. Uma is the eldest daughter of MamaPapa and due to her weakness in studies she was forced by their parents to take care of her family especially her

brother, Arun, who is the only son of her family. Mamapapa treat Uma and Arun differently. Uma is treated as the maid of the family, whereas Arun as the Prince.

Uma desires to lead a free life like Mira masi, who dedicates her life to Hindu God and roams wherever she wants. Uma was tempted to marry an old man, and she got divorce soon and started toiling for their parents. Anamika, neighbour of Uma, an intellectual and educated girl was burnt by her own husband and mother in law. She desires to fly like a bird from the old traditions. Arun, brother of Uma was forced by their parents to follow the western culture and send him to America. He follows vegetarianism in Mr. Patton's home. He faces the domination of parents in western culture too.

### Entrapment of Uma

Uma always obey the words of her parents blindly and do what they need. She leaves her education and does all the household chores and become the permanent cook of the family.

"The parents sit rhythmically swinging back and forth. They could be asleep, dozing \_their eyes are hooded- but sometimes they speak" (1).

Uma felt an oppressive atmosphere in her own home that both her parents behave in the same way and she told that they have "Siamese twin existence" (6). Often Papa calls Uma to work for him.

"All morning Mamapapa have found things for Uma to do. It is as if Papa's retirement is to be spent in this manner-sitting on the red swing in the veranda with Mama, rocking, and finding ways to keep Uma occupied. As long as they can do that, they themselves feel busy and occupied" (133).

Papa often went out for walking, but they won't let the women to go out but when he feels that they are lazy, they bring him for walking. While walking, she wishes to eat the eatables.

"Uma finds saliva gathering at the corners of her mouth at the smell of the spiced, roasted gram but, decides to say nothing." (12-13).

When Uma reached her marriage age her parents decided to search for a groom. They often forced to do sit her before every groom and do all the services. Grooms gave importance to dowry rather than Uma and they also wish to marry her sister Aruna, who has liberated herself from her dominating parents and married Aravind, a rich man in Bombay.

Uma expects her marriage life to be the relief of her life but unfortunately she fell in a hell and back to home by marrying an already married old man and subsequent divorce. She got an offer through Dr. Dutt for a good job, but again she was stopped by her parents and they also don't allow her outside, while Mrs. O'Henry invites her for a Christmas party. Like Uma thought that she has been suffering due to her education, but the life of Anamika teaches her that education does not matter.

### Entrapment of Arun

Being a male person Arun is considered as the Prince of his house. Arun likes to follow vegetarianism but Papa did not force him to follow his rules in food, but he interferes in his education. Papa forced Arun and sent him to America for his higher studies. He not even allows him to enjoy his vacation. Arun face the same problem of male domination by Mr. Patton towards his wife. He met Melanie, daughter of Mr. Patton, who spoils her health for her beauty to remain slim and Rod, son of Mr. Patton being friendly with his father. Mrs. Patton was not able to follow vegetarianism due to her husband's view on western culture. Like Papa Mr. Patton dominates his own wife.

### Tradition vs. Modernity

In this novel tradition is followed by Anamika and Uma whereas modernism is followed by Aruna and Arun. Tradition resembles the setting of India and Modernism resembles the tradition of America. In tradition Mamapapa brought up their children for marriage with good habits. Miramasi dedicated her life to God. People who follow tradition dominate their children and forced them to follow and obey the words of the elders.

Western culture is different from Indian culture because they brought up their child with liberation. Mr. Patton allows his children to eat whatever they need and do whatever they want. Nuns in India are also the follower of modernism. Uma has been attracted by the people who enjoy freedom. Like MiraMasi, Dr. Dutt, Mrs. O; Henry and other nuns in the church.

### Conclusion

Tradition becomes a great evil of our society. Following tradition is good but promoting tradition for the development of our society is more important. Still many families in India are suffering due to tradition. Men are treated as machines and machines are worshiped by the men by neglecting the emotions and feelings of the human. Modernity gave birth to the materialistic world and occupies the place of humanity. We should not collapse both tradition and modernism in the same way. Modernism is needed to change the mindset of the people and to promote tradition.

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## SEARCH FOR SELF IN ANITA DESAI'S "WHERE SHALL WE GO THIS SUMMER"

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### Abstract

*"Where shall we go this summer" a book by 'Anita Desai' Who is a psychologist writer of the century. This book also showed deep intense feeling female as shown in her other books. Anita Desai tries illustrating relation between family women and her family. A story focused on mid Aged female named "Sita". As a female writer she not focused women but also she tries to highlight the deep emotion, attitude, aspiration of women in chaotic society. Like her other book, "Cry the peacock" and "Fire on the mountain" in this book also Anita Desai tries to show intense relation of husband and wife. She is a deep observer and clearly examines the society where female engulfed in deep emotional and concern relationship and the man is a practical kind of person who is not trying to emotion of female. This circumstances leads in a distorted behavior of a female towards the society. They were treated badly in society and convert them isolated from the society. The most powerful book which shows a intense emotion of a married life and reflects the problems of life in this modern society.*

**Keywords:** *Emotion, Social consciousness, Alienation, Illusion and reality*

### Introduction

Like all her earlier novels this particular novel also illustrates the tenseness between family members and the loneliness, isolation and alienation of middle class woman, Sita the female protagonist of the story, due to which there comes marital disharmony in her life. Sita felt alienated and suffocated due to the vegetarian complacency, the stolidity, insularity and unimaginative way of life of her husband, children and other people around her. As a result of her experiences, her life becomes boring and monotonous. She could not inwardly accept that this was all called as life, which life would continue thus, inside this small, enclosed arena with these few characters churning around and then past her leaving her always in this gray, empty shell.

### Sita's Childhood Days

The story began with an island of Manori where the sita central characters of story spend her present life with her two children karan and Menaka. The reason for her coming to Manori is to achieve the miracle of keeping her baby unborn. She considers the world wicked and full of destructions and does if not want to give birth to her baby in this cruel world. Sita before her marriage she lives in a big house of Manori. She spent her childhood in a Manori and her father was a freedom fighter. People of Manori had great respect towards her father. People of manori

discussed their problem to her father for their solution. As Sita's mother had deserted them, it is her father took care of Sita, her sister Rekha and brother Jeevan. Sita fails to understand her husband leads in change in her behavior. She started dislike her children for being like their father. She is not satisfied with her present life and wants to moves from harsh world.

She saw that island illusion as a refuge, a protection. It would hold her baby safely unborn, magic [for she is in her advance stage of pregnancy]. Then there would be the sea – it would wash the frenzy out of her, drown it. Perhaps the tides would lull the children, too, into smoother, softer beings. The grove of trees would shade them and protect them. (WTS 91)

Desai returns to the theme of alienation and incommunication in married life. She presents her favorite theme of probing into the consciousness of an introvert and sensitive woman who is bored and frustrated by her commonplace and hum-drum life and tries to escape into purposeless and unproductive loneliness. The central theme in the novel is Sita's pregnant disgust with the birth of her fifth child. But she is emotionally hurt in the recent years; her shock comes from modern town culture, habitat and life way.



### Search for self

She is a symbol of nature who is not able to adjust in a mechanical world and reality of it immediately she sum for toy gun of Karan to move away crows from poor eagle. When Raman, as usual asks the question, 'Where shall we go this summer?' Sita immediately responds 'to Manori' and fed up with the dreary metropolitan life in Bombay. Sita's character can be evaluated in the light of her childhood experiences. She is a motherless child and she experienced partiality, neglect, indifference right from the beginning of her childhood. The story of Sita is a study of female consciousness suffering and struggling within the framework of conjugal life. By placing her protagonist in the above context, Anita Desai delves deep into her consciousness and analysis that agony silently experienced by such a hapless creature. She also projects Sita as a victim of maladjustments to situations in which she finds herself than her own choice. But Sita does not allow her personality to be splintered; fortunately, she comes to terms with life. Unlike Maya in *Cry, the peacock*, who loses herself to the whirlwind of her own sensitivity, Sita emerges from the storm of her sensibilities with a new-found awareness that 'ripeness is all' and gets back into her family life. Her acceptance shows growth implying her ability to connect the fragments of life.

Sita, having much more conflict between in her sensitive and emotional. In her celebration of freedom from duties and responsibilities from order and routine, from life and the city, Sita lacks comprehension and clarity. She does not want to go back to the mainland and find horrible things happening on the streets and in the flats everything is highly and cruel. The children who lived in the city could not adjust in island as they want to run from this island as soon as possible. So Menaka, without informing Sita writes a letter to Raman her father to take them away. When Raman arrives Sita refuse to go back with her husband to spend her life in Bombay.

Finally Sita realized that illusion and reality is the two different things which cannot match up, during this fiction Anita Desai emphasis on reality fact that if one who want to survive in the real world has to compromise with their

expectation. One who is not ready to compromise with her daily life makes their life massive. At the end Sita also compromise with her surroundings.

### Conclusion

One of the main features of this novel is its positive ending which is highly encouraging and life-enhancing. It is clear that Anita Desai, is as a novelist, dealing mainly with feminine psychology and very often her heroines came to violence at the end as in '*Cry, the peacock*', and '*voices in the city*'. Sita neither kills anyone commits suicide, nor dies, nor goes mad. She simply compromised with her fate and learns the courage to face life boldly with all its ups and downs. Sita's compromise with life reveals on her part a step forward to accept reality. Desai is tremendous author who portray the clear image of female in a modern issue with their deep intense emotion. Sita, the protagonist of the novel is highly emotional, sensitive, loves freedom and intellectual, and finds it very difficult to live in patriarchal culture as well as in this practical world. Families play a vital role in the growth and development of an individual and break homes, definitely has its worse effect on an individual. This creates difficulty in their survival. It can be avoided if one ready to compromise with same.

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## SOCIO-POLITICAL TURBULENCE IN NAYANTARA SAHGAL'S *RICH LIKE US*

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### Abstract

*Nayantara Sahgal has the distinction of being the first Indian woman, a writer in English to deal with political themes. In Rich Like Us Nayantara Sahgal, seeks to recreate the social and political issues of pre and post independence. She describes, interprets and analyses the socio-political events which determine human destiny. The reader may consider her novels just records of political events as they present an account of Indian politics in the mid-seventies. The novel replicates the power and wealth of politicians during the period of Emergency in India. The author focuses on the injustice, oppression, and violence against the poor and the commoners. This paper also examines the strong political values but also the changing values of a society exposed to both freedom and power.*

**Keywords:** Political, injustice, oppression, Emergency, violence, Rich, poor

### Introduction

Nayantara Sahgal is one of India's best known writers and thinkers. She is born in 1927 and is undoubtedly an outstanding Indian English novelist and a political writer. Born and brought up in a family of patriot and self-sacrificing freedom fighters, Sahgal's literary career is worthy. The novel *Rich Like Us* is a historical and political fiction novel by Nayantara Sahgal. Emergency was declared in India from 1975 and lasted till 1977. Declaration of Emergency in India during this period meant many things to many people, profit and power for some, jail for others and mobile vasectomy clinics for thousands more. Mrs. Indira Gandhi assumed absolute power for almost twenty months. This has been one of the political events which had far reaching impact on the post-independence Indian history.

The novel traces the story of two women, Rose and Sonali. The story also travels into the past, touching upon several issues like social injustice, practice of sati, plight of lower castes, etc. Sahgal presents the two protagonists, Rose and Sonali, as victims of Emergency. "The Emergency had given all kinds of new twists and looking like nothing so much as are of the two-bit dictatorship we had loftily looked down upon" (26). A vivid account of the harassment, cruelty and injustice is portrayed in the novel. It also deals with the effect of politics on the personal lives of people and the impact of Emergency on various characters. In an interview Sahgal offers the following explanation for the change in her writing. She says, The

Emergency was a turning point for me personally and therefore fictionally *Rich Like Us* was set against a background of the Emergency, that event released me from the 'chronology'. I was engaged in writing novels with the contemporary political scene as a setting because dictatorship was the end of that particular road, a dead end, in a sense. (Sahgal, 1988)

Sonali, thirty-five year old joint secretary in the Ministry of Industry, becomes a victim of the authoritarian regime of Emergency. Sonali's character reflects Sahgal and her struggle during her civil service. The novel shifts to the past and again to the present alternatively. She finds her bright career as a civil servant but due to rejecting the proposal of Happyola project, which is a fizzy drink factory, her promotion has been demoted. She refuses to give sanction because "It was a preposterous proposal requiring the import of more or less an entire factory" (129). Sonali is unaware of the secret deal between the minister and a foreign businessman and his Indian collaboration. Since Sonali refuses to interpret the laws, according to those who are in power, she is "transferred, without warning...had been demolished, punished and humiliated" (32). She is transferred to Uttar Pradesh, where she has to work in a junior post. She had fallen in love with her childhood friend Ravi Kachru, when they were studying at Oxford. But due to differences in opinion and beliefs, they decide to go their separate ways. Both go on to become civil servants, but Sonali finds Ravi moving up the ladder by supporting the kind of autocracy, he so

despised. It predicts the power in hands of the politicians to control the officers. It is clear that those who did not support the government policy will be punished and humiliated. In an interview Sahgal offers the following explanation for the change in her writing. She says,

The Emergency was turning point for me personally fictionally *Rich Like Us* was set against a background of the Emergency, that event released me from the 'chronology'. I was engaged in writing novels with the contemporary political scene as a setting-because dictatorship was the end of that particular road, a dead end, in a sense. (Sahgal, 1998)

Rose, an English middle class woman, finds herself in an affair with an Indian businessman Ramsurya, later finds that he has a wife Mona and an infant son Devikins. Rose enters into this foolish marriage against Mona. Rose struggles to follow the new culture as she is new to the country. She also adjusts with Ram to lead her life. As Dev attains his age to take care of the family he is not interested in promoting his father's business, and engages himself in finding favours from the Prime Minister's son. It reveals the fact that rich families with political support have the favour to succeed. Through him, Sahgal explains the corruption and that was portrays the political situation, Patriarchal society, injustice to the people during Emergency. O.P. Mathur opines that "*Rich Like Us* is perhaps the only novel which subsumes the horrors of the Emergency in the consciousness of human beings affected by them". (Mathur, 38)

When Ram dies of ill health, Devikin's certainly does not plan to give Rose her fair share since he has been forging his father's signature so dishonest behaviour of Dev and his proceed with the money. The strength of Sahgal's novel is in her honest upholding of human values. Jasbir Jain states that *Rich Like Us* "...reflects not only her personal values but also the changing values of a country exposed for the first time to both freedom and power". (Jain, 9)

Bank nationalization is another problem as loans were announced at scrappy interest rates for taxi drivers. "Papa remark it was as old as independences when the Imperial Bank was nationalized to serve the goals of socialism, and there was nothing much to be gained by today's fireworks display except fireworks" (190). It displays the bond between power and communal aristocratic identities. Only wealthy communities favour the political influences of the government which shows the dominant rule of political parties.

Dev's wife Nishi's father is another piece of evidence that who is punished by the government. For Centuries, untouchables have been cleaning toilets and other people's dirty laundry as it fits their polluted caste. He is not an activist until the moment he is arrested and mistreated in Jail, without any formal accusation. The emergency was supposed to put Crooks into Jail. When Nishi Manages to get Kishori Lal's release from jail through her government contacts, Kishori Lal suddenly breaks the logic of these repressive politics. It depicts loyalty of a human in the corrupted society.

Rose had been murdered by her step son Dev. Rose's untimely death leaves Sonali bereaved and lonely. Sonali and Rose share certain ideas and thoughts based on to their problems. Rose lends meaning to other people's lives even after her death. The beggar's words repeated first to Rose, who retrieves from the English Woman's head during a discussion of movie Censorship. Sahgal evidences the oppression and violence during Emergency. The beggar tells Sonali that his arms and legs were broken by the land lord whom he was trying to oppose. This shows the suppression of the Indian masses by the brutal force of the ruling classes. The beggar sees Rose's murder but he is helpless. It portrays the ill treatment of poor and the masses.

Sonali hears about how criminals were being blinded by the police with needles dipped in acid as punishment for all types of crimes. It clearly reveals the power of the government over poor people and the commoners. Emergency is a fertile soil for breeding crime and Dev is prepared to do anything to gratify his ambition for more money and power. Sahgal connects the political issues and about corruption which is the major problem in the country. The author is conscious about the society that creates readers to have an idea to deal with the suppressive ruling classes. Basically, Sahgal's novels have the theme of society and consciousness and this novel evidences it both socially and politically. Nowadays political consciousness is essential for the youngsters which is more more provided in the novel *Rich Like Us* by Sahgal.

## Conclusion

The novel *Rich Like Us* is admired for its creative innovation and optimistic vision of life. Rose symbolizes personal courage, compassion and genuine human warmth. This novel is remarkable for its non-emotional treatment of matters. *Rich Like Us* comments on the

political situation which has colonial overtones, it analysis the flow in the native tradition and it justifies the moral struggle so important and significant for survival of the human being. The masses, likewise, witness the atrocities, oppressions and injustices that surround them but are powerless to resist.

Even in the bureaucracy there are sensitive souls like Sonali who refuses to be a part of all the corruption. *Rich Like Us* presents the politicians whose craving for money later leads them to bribery and fraudulence which is the major issue in the current state of the country. Sonali struggles hard to preserve her principles amidst the crumbling values. There are some youngsters who want to be like Sonali. It is like a disease which infects the whole world. The only medicine to cure is to inculcate in the youngsters the awareness and also loyalty.

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## TRADITIONAL MARGINALITY OF WOMEN IN RAMA METHA'S "INSIDE THE HAVELI"

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### Abstract

*This paper focuses on the traditional social evils and strict practices in contemporary Indian society, in Rama Metha's "Inside the Haveli". In this novel Metha focuses on the stereotypical ideology meted out on women. In short 'Inside the Haveli' acts as a mild protest against the traditional evils in the society and a quest to understand the tradition and to modify it to suit to the present generation. Metha stress the fact that it is possible to be traditional while being modern. According to her traditional practices which crush women are to be eradicated and those that bring harmony are to be nurtured. Metha's main idea is to put an end to those traditions which were meted out on the Haveli women.*

**Keywords:** Tradition, Modernity, social evils, Marginalization, Harmony.

### Introduction

"Inside the Haveli", a novel by Rama Metha was published in 1977. The novel won Sahitya Academy Award in 1979. Rama Metha was a socialist, lecturer and a novelist. Her other works are *The western Educated Women* (1970), *The Hindu Divorced Women* (1975), Rama Metha's main objective is to safeguard the dignity of women who were marginalized by the traditional customs and socio-cultural setups. The author explicitly portrays the traditional evils faced by Indian women, their unexpressed sufferings, their craving for the lost identity, through the characters Geeta, Bhabha Sa, Pari, and Lakshmi. The protagonist Geeta emerges like a ray of light to break the social evils meted upon the women in Haveli.

Haveli is an ancient huge dwelling place, a traditional mansion in India. Havelin stands for age long generation where their ancestors lived. As the title suggest the 'Inside the Haveli' all the events happening in the novel are within Haveli, Jeevan Nivas. It also stands as a symbol of traditional practices those that are practiced from their ancestor's period with an unchanged belief. The novel tries to contemplate the traditional conventions and patriarchal distortions towards women in Haveli. Geeta the protagonist fluctuates between her own self and the age-old traditions.

The novel tries to reveal the real sufferings of women in Haveli through the character of Geeta. Geetha is an educated young woman of 19, with modern thoughts from Bombay. She married Ajay a science professor, son of Bhagwat Singh Ji, living in Haveli at Udaipur. The members of Haveli deeply follow old conventions and customs. Geeta the protagonist represent modernity, in contrast, her husband Ajai represent old tradition. At the beginning when the novel starts, she was forced to cover

her head with her sari, the very first day she steps into Udaipur after her marriage.

She feels alienated, struggles hard to move with the new customs and methods. It was like a meaningless taboo for her, to follow the old traditions. Haveli womens were forced to cover their faces with purdah all the time and move like a doll. Geeta starts to question the traditional methods of, why a woman should wear 'purdah'. She strongly believes that wearing purdah is a symbol of suppressing women in the eye of the world. It also shows racial discrimination were the Purdah were worn only by upper caste women rather than lower-caste women. Geeta feels suffocated and finds hard to inhale the fresh air. Even in religious and family functions, she has to sit face covered in a corner. Baba Sha the great-grandmother moves to veil her hand to cover her face when the doctor checks her health in her deathbed. All traditional practices were deeply ingrained within Haveli. Women were treated like objects where there is no way of expressing their thoughts. Rama Metha strongly opposes these outdated customs which are of sinfulness to human beings.

Only after her marriage, she comes across such people who believe and subjugate themselves to a patriarchal society. The people of Udaipur give priority to men and deny the rights and freedom of women. The tragic part about tradition is that it follows the practices that are formulated by the patriarchy. In the modern society, traditions are like a superficial artifact which has to be altered to the present situation. A tradition must nurture the ethics that was formulated for the future well begins. Those traditions that hurt or wounds human beings must be rooted out. According to Geeta both men and women are equal with equal rights and opportunity. Inside Haveli men

and women live in separate quarters, in which women were prohibited to enter into the male portion. Women in Haveli were not allowed to play with her daughter or to talk with her husband in the presence of her in-law. All the age-old tradition show freedom for men and slavery for women

### Victims of the Haveli

Women are the basic victims of the age-long traditions in the society. They were curtailed from the basic rights of the society. The most pitiable evil towards child widow is that they were not allowed to wear color dress or bangle nor allowed to remarry. They were not allowed to participate in religious functions. They were not given a chance to pour their deep down feelings. They were treated like the unlucky women because of whom their husband died at a young age. The only escape for the widow is to die with their dead husband funeral pyre.

Property partition was not laid equally for women. All through their life, they have to work for their family but cannot claim any property rights. Child marriage was also the part of their evil custom, in which children get married at the tender age.

The theme of exploitation and inequality runs all through the novel. Geeta though an educated was unable to transform all the unjust practices which were deeply rooted in the tradition of Udaipur. The perspective of Geetha is to set free the women from all evil confinement. She thought to reform the women in her society to progress for a better living. So she starts teaching the women and children in the Haveli to read and write. Along with that she also taught them sewing and embroidery to all classes of women and children in the society, soon many maids join to learn from Geeta. Soon this becomes the talk of the Haveli. This change was accepted by Bhagwat Sin Ji and all others in Haveli. They accept the words of Geeta and sent their children to school. Geeta's efforts, intelligent brought a revolutionary change in Haveli.

After the death of Bhagwat Singji, Geeta emerges as the new mistress of Haveli.

### Conclusion

The story 'Inside the Haveli' is not about a single household, but of all and of all time. The novel ends with a promising note that Geeta the new mistress will lead Haveli women to a better future. Rama Metha a sociologist tries to protect women from the social evils by the patriarchal social-cultural setup. She succeeds in exposing the suffering of women and suggests ways to free them from the society's injustice. From ancient to the present modern time women suffer from unspeakable tortures in the hands of the patriarchal society. Tradition should not be followed blindly. And it is not to be rejected. But it has to be modified according to the modern generation. The novel clearly portrays the contemporary Indian women's sufferings, with the old practices which are to be discarded in the modern era.

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## SLAVE NARRATIVE IN TONY MORRISON'S *A MERCY*

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### Abstract

*The slave narrative is a type of literary work, which is the written book of enslaved Africans in Great Britain and its colonies including the later United States, Canada, and Caribbean nations. A Mercy is Toni Morrison's ninth novel. In this novel A Mercy, the slaves are two categories: slaves and indentured servants. The central character of the novel A Mercy is Florens, a slave from Africa; the conflicts of the novel are not merely between white and black, free and slave. Each and every character has his or her unique prejudice based on their social status. Thus the novel focuses on how slaves are often treated as savages and in many cases, worse than animals. It is an unbearable world of evil.*

### Introduction

Toni Morrison's first novel *The Bluest Eye* was published in 1970. In the year 1971 and 1972 she teaches in state university of New York at Purchase, during that period she wrote her second novel, *Sula*, and it was published in 1973. While writing on the next novel, *Song of Solomon*, Toni Morrison taught at Yale in 1976 and 1977 and it was published in 1977. This makes Morrison very popular among the readers, and also she receives number of awards, and then gets an appointment to the National Council on the Arts. In 1981 Toni Morrison was a member of American Academy of Arts and Letters, the same year *Tar Baby* was published.

In Toni Morrison's *A Mercy* was narrated by the point of view of a different character, but only Florens's view repeating. It is in her shoes too that Florens hides Rebecca's letter attesting that Florens is a mission for her mistress and that she is not to be over-involved there from. *A Mercy* reveals the sufferings of the both white and black slave, and the African American experience of slavery and freedom. Vaark is presented Florens and her mother, but her mother pleases Vaark to take only Florens because her mother is nursing a baby boy. "Please Senhor. Not me. Take her take my daughter"(24). Florens was eight years old when she was taken from her mother. She feels shock, pain, and bitterness at this abandonment by her mother, Minha Mae, in Portuguese. Vaark accepted young Florens in order to overcome Rebekka's loneliness.

All these characters are feeling sad and lonely because they lost their roots and struggling to survive in a new and alien environment filled with danger and disease. When smallpox threatens Rebekka's life in 1692 she sends sixteen years old Florens adolescence to find black

freedman who has some knowledge of herbal medicines. Her expedition is unsafe, eventually proving to be the turning point in her life. Morrison ends this novel, with the significance of the title, *A Mercy*.

Vaark was affected by smallpox and dies, after which Rebekka, Vaark's wife has two small sores in her mouth. Florens has gone to the blacksmith for help and, in her journey, for a moment, all of her nation's possibilities seem to lie how long it will take to reach him, will he be there or not, or will she get lost or may be someone assault her, she will be return or not, he and she is already too late. Florens settles for the night in a tree, the only place she finds to be safe from human and animal predators.

I think it is better to climb a tree. The old pines are very big. Any one is good cover even though it tears and fights me. It's branches sway but do not break under me. I know sleep will not claim me because I have too much fear. The branches creak and bend. My plan for this night is not good. I need Lina to say how to shelter in wilderness. (40)

Lina is a Native American slave, Lina sees the tragedy currently that Jacob's dying, Rebekka's sick and they had no children, as a sign of nature taking its revenge against their vain feeling of the trees to build their house. "We never shape the world she says. The world shapes us."(69) As a Native American slave Lina feels for cutting the tree and building the houses.

Florens seeks comfort in the land as she travels finding it safe to sleep in a tree or in the hollow of a log than to stay with other people. Florens walks through the night without her boots she thinks about the incident with the blacksmith and talks to him as life he is with her.

What I read or cipher is useless now. Heads of dogs, garden snakes, all that is pointless. But my way is clear after losing you who I am thinking always as my life and my security from harm, from any who look closely at me only to throw me away. From all those who believe they have claim and rule over me. I am nothing to you. (155)

Florens reveals what happened at the blacksmith's cottage. She had picked up the hammer but when she tried to strike him, her strength vanished. A fight ensues. They wrestle. She hits her lover with the tongs and he bleeds. She says after refused by blacksmith she was walking the night alone without sir's boot. She has no shoes. She has no kicking heart no home no tomorrow. She walks the day and night. Florens says her work that she and other slaves and servants clean the chamber but they never used it. She says where they used to sleep and says about her mister.

She prays much. She makes us all, Lina, Sorrow, Sorrow's daughter and me, no matter the weather, sleep either in the cowshed or the store room where bricks rope tools all manner of building waste are. Outside sleeping is for savages she says, so no more hammocks under trees for Lina and me fine weather. (157)

Florens only compensation for the loss of her mother and her lover is that she comes to write her own story, carving the letters by using a nail into the walls of her dead master's unfinished and abandoned house. The slaves once thought they were a kind of family because together they had carved companionship out of isolation.

This explanation establishes the codification of slavery as the nation was coming together. Its violence, as Minha Mae explains,

In the dust where my heart will remain each night and every day until you understand what I know and long to tell you: to be given dominion over another is a hard thing; to wrest dominion over another is a wrong thing; to give dominion of yourself to another is a wicked thing. (165)

At the end of the novel Florens mother Minha Mae, who explains her actions and how above all she wanted her daughter to receive Mercy. "To be female in this place is to be an open wound that cannot heal"(161). She mourns for Vaark's death because, in beginning she believes that he was a good hearted man can take care of

her daughter. "There we see men we believe are ill or dead. We soon learn they are neither. Their skin was confusing. The men guarding we and selling we are black"(162). Florens's mother tells her why she has given her to Vaark means in order to escape from cruel situation.

The slave narrative occupies a special place in American literature because it represents the continuation of an autobiographical form of writing always prominent in American culture. The slave holders overseers and slave traders often whipped the slaves mercilessly to gain complete submission from them. Lack of any legal protection for the slaves resulted in unprovoked violence against them, sometimes even lead to death. They invented novel ways of torture like loading the slaves with iron balls and chains, thumb acres, muzzles, crushing them between the teeth of cotton gins or putting them in painful contraptions. The slaves' desire is to get freedom and escape. This novel *A Mercy's* main narrator, Florens, is a slave born in American of an African mother, originally owned by Portuguese plantation owners.

## Conclusion

Slavery and racism still exist in many places. The ill treatment of the human being should be eradicated completely from the society. Everyone should have the equal respect in the society. Colour makes nothing even the black can do more than white. In this novel *A Mercy* reveals the theme of the slavery and freedom. As a young girl Florens who has a courage to find blacksmith. Her travel seems to be a turning point of her life. Though the slaves work from dawn to dusk, they are treated as an animal. The landlord should not treat the slave as an animal but they should treat them as a human being. The slaves are belonging to the lowest, poorest ranks of society. It is the responsibility of every human being to treat equal so in coming future we may not find such slavery in the society.

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## REFERENCE TO THE SELF IN THE NARRATIVE OF TRAUMATIC EVENTS IN KATE MORETTI'S *THE VANISHING YEAR*

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### Abstract

*The research work deal with Trauma narrative is a psychological technique. It helps in making sense of their experience and it acts as a form of exposure in painful memory. Without the treatment, the memories of the trauma are like a jumbled mess. In trauma narrative, the story of trauma the experience is told repeatedly through verbal, written or artistic meaning. Sharing and expanding their trauma allows an individual to organize their memories. Trauma stories share true conversation through conversation.*

**Keywords:** Trauma, memory, verbal, painful experience.

**Post-traumatic Stress disorder (PTSD) is a trauma and stress related disorder that may develop after exposure to an event or ordeal in which death, severe physical harm or violence occurred or was threatened.** Traumatic events that may trigger PTSD include violent personal assaults, natural or unnatural disorders, accidents or military combat.

Trauma narrative is a psychological technique. It helps in making sense of their experience and it acts as a form of exposure in painful memory. Without the treatment, the memories of the trauma are like a jumbled mess. In trauma narrative, the story of trauma the experience is told repeatedly through verbal, written or artistic meaning. Sharing and expanding their trauma allows an individual to organize their memories. Trauma stories share true conversation through conversation.

The goal of this trauma narrative is to expose the client to thoughts and memories of their abusive experience until they can tolerate those memories without significant emotional distress and no longer need to avoid them. It comes from anxiety framework. Its of unpairing harmless stimuli with learned anxiety response. It includes:

- Before the trauma
- Components of trauma
- The worst part
- What is learned

Trauma is used to describe experiences or that are emotionally painful and distressing, and that overwhelm people's ability to cope, leaving them powerless. It has sometimes being defined in reference to circumstances

that are outside the realm of normal human experience. For some group of people the period of life before their trauma might me a happy one.

My dreams lately are filled with the mother I've never met I imagine her at sixteen years, leaving me in the care of the neonatal nurses. Did she kiss my forehead? Study her baby's small wrinkled fingers? Or did she just scurry out , as fast as she could, hugging the wall, ducking the shadows to avoid detection until she burst through the doors....(1)

Zoe lived an untroubled content of life before her trauma. She is unaware that her biological mother is going to introduce trauma into her life, as a daughter she longs to meet her mother who left her deserted as a baby. Her life was full of expectations and pleasure before meeting her biological mother and hence the period the life before her trauma was untroubled and pleasant.

Psychological trauma is a kind of damage to the mind that occurs as a result of a severely distressing event and it is an emotional or psychological injury. Thus, a traumatic event or situation creates psychological trauma when it overwhelms the individual's ability to cope, and leaves that person fearing death, annihilation, mutilation, or psychosis. The individual may feel emotionally, cognitively, and physically overwhelmed.

My heart is starting to pound. Bad things are going to happen, I can feel it. The panic crawls up my spine and wraps around my neck and I can feel the back of my head starting to swear, big fat drops dripping down my neck. My life, raveling at my feet, and I'm left stumbling and tripping over the threads. (258-259)

Zoe is capable of detecting the arrival of sufferings in her life. She feels the pain in her mind and it also passes through her spine, neck and head. Her untroubled life is going to get troubled because of her biological mother, Zoe feels the severity of pain within her even before the trauma. She is revealing out the incoming of trauma through her narration.

Physical trauma refers to a physical damage where a person suffers a serious and life threatening physical injury potentially resulting in secondary complications. The physical changes in the survivor's body are permanent reminders of the fear, sadness and pain they have endured. There are a number of concerns with physical trauma. Immediate problems can include blood loss and severe pain.

The whole time I talk, I rub the thin, pink scar on my wrist, from where the cable ties tore into my skin. I had seven stitches there to hold the flesh back together. It's barely visible. Lately, I find myself running the pad of my finger along the edge, a reminder of where I've ended up and maybe what I don't deserve. ....he brought his boot down on my forehead, quick and shockingly forceful. (99)

When Zoe confessed her crime to the policemen, she was kidnapped by the drug dealers. They abused her physically. Their physical violence has created a scar on her wrist and some areas of her skinned body were tore with cables. This physical injury has affected her mentally. She had to endure the pain and fear in order to survive, but she fails to overcome it.

Henry is ripping the sheets from underneath me and I tumble against my cuffed wrist, shearing the skin until the blood runs down my arm which enrages him even more. He is angry, yelling words I can't understand....*Twelve days. I've been here twelve days....*I scream for as long as I can. I scream until my voice gives out and I am weak, hoarse. (267)

Henry is a cruel and abusive husband of Zoe. He does this because his mind brood over the fear of losing her and thus his possessiveness results in violence. Zoe is the victim of her husband's physical torment. She suffers from both physical and psychological torture. A person cannot withstand the element of internal and external suffering throughout their life.

#### **The methods of traumatic narrative are:**

Effective trauma narratives can occur spontaneously in conversation. These spontaneous events can provide relief, but may, on occasion, occur in an inappropriate

setting or at an inappropriate time. Formally structured narratives, created in therapy sessions with the support of a professional who is trained in trauma, are typically more effective and less disruptive to ordinary life. Narratives created in therapy may also occur spontaneously, but trauma therapists will usually give guidance and prompting to facilitate the process. Some survivors will use structured exercises assigned by their therapists to complete 'homework' assignments between therapy sessions.

Trauma narratives can include verbal storytelling, participating in interviews conducted by trained trauma specialists, or the use of written descriptions. An assortment of creative techniques can also be used to develop narratives such as drawing, painting, collage making, creative writing or scrapbooking. The benefits are:

Creating a trauma narrative will usually take place over an extended period of time, but the process of creating it is in itself beneficial. Gaining mastery is a gradual and progressive process. Every stage of telling the story will increase a sense of control over overwhelmingly out of control events. Expressive experiences also diminish distress by venting strong emotion and, over time, desensitizing survivors to the details of their own stories. Re-experiencing feelings and sensations of the original trauma as the story unfolds will eventually help survivors gain mastery over them.

There are many other ways that survivors can benefit from telling their stories. Their trauma reactions are better understood and consequently, better symptom management becomes possible. Isolation and withdrawal is lessened and hope for recovery is mobilized. Additionally, listeners provide much needed interaction and support with their willingness to receive the narrative.

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## CHILDREN'S LITERATURE

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### Abstract

*Children's literature is a dynamic entity in its own right that offers its readers many avenues for pleasure, reflection, and emotional engagement. As this article argues, its place in education was established centuries ago, but this association continues today in ways that are both similar and different from its beginnings. The irony of children's literature is that, while it is ostensibly for children, it relies on adults for its existence. This reciprocal relationship between adult and child is, however, at the heart of education. Drawing on a range of scholars and children's texts from Australia, Austria, Canada, China, Germany, Sweden, Switzerland, the United Kingdom, and the United States, this discussion canvasses some of the many ways in which children's literature, and the research that it inspires, can be a productive and valuable asset to education, in that its imaginative storytelling is the means by which it brings the world into the classroom and takes the classroom out into the world.*

**Keywords:** Children's Literature, education, values, censorship, reader response, information literacy, digital technologies, cognitive poetics.

### Introduction

Children's literature has long been a part of children's formal education; it also plays an integral part in children's broader education. As a field of research, children's literature criticism is increasingly becoming interdisciplinary in its approach, drawing upon such fields as gender studies, cultural studies, postcolonial studies, and literary studies, to name a few. These approaches not only provide researchers with fertile ways of reading and writing about children's texts but also demonstrate how political, social influences, ideologies, and practices inform this area of cultural production.

### Children's Literature in Education

Children's literature is a social practice, which encompasses reading texts written and produced for children and young people in various modalities (print, visual, film, multimodal). Reading children's literature can serve different purposes to relax, to enjoy, to learn and can lead to unexpected consequences tears, joy, anger, laughter, a sense of wonderment, a discovery. Reading children's literature can tell us something about our world, how people live, interact with each other, their cruelty and kindness; about families and communities and their different configurations and circumstances; the experiences of people from diverse cultures; how individuals deal with adversity.

### What Is Children's Literature?

Children's literature comprises texts (novels, short stories, picture books, fairy tales, myths, poems) produced in various formats (print, digital, film, games) for children and young people (0–18 years, approximately). A problem with simple definitions, however, is that, invariably, they are proven to be inadequate. The popularity of the Harry Potter and Hunger Games series of books and films with adults shows that, while some books may have been intended for child readers (or young adult readers), adults too are also readers not just as co-readers with children, but as voluntary readers in their own right who choose to read a children's book.

In defining children's literature, David Rudd (2010) suggests that, rather than focus on the age of the reader, we should instead consider the qualities or characteristics of the texts themselves. However, this also proves to be a difficult undertaking as children's literature is a varied and evolving textual field. While books intended for very young children often use illustration in conjunction with a small number of words, length or illustration is not a necessary criterion for a children's book. There are numerous examples of children's books that have a considerable number of pages (e.g., *Harry Potter and the Order of the Phoenix* has over 800 pages; *The Invention of Hugo Cabret*, an illustrated "novel" at 533 pages, won the prestigious Caldecott Medal for the most distinguished American "picture book" in 2008 from the American Library Association).

The relatively recent emergence of tablet technologies, e-books, apps, and other interactive media complements the substantial children's book publishing output.<sup>1</sup> Interactive children's texts, however, can be traced back to the late 18<sup>th</sup>-early 19<sup>th</sup> century, a time when so called "movable books" were produced.

In the format of a mechanical device such as a wheel, tab, slat, or flap" (p. 212). As paper engineering has become more sophisticated, the popularity of movable children's books continues today.

"Literature does not so much reflect the world as it constructs possible worlds: it gives us models of possibility" (p. xi). These models of possibility are often not so far from the lived realities that children experience. A significant purpose of children's literature is to model for children "socially sanctioned ways of understanding their world"

In writing for children, adult writers either attempt to perpetuate certain socio-cultural values that a society deems desirable, or they present alternative viewpoints to dominant values and ideologies.

The picture book *Odd Bird Out* (Bansch, 2008) offers young readers a more implicit ideology about marginalization based on difference. In this story, a raven called Robert likes to dress up, wear bright colors, dance, tell jokes, and sing, all of which sets him apart from the other black-clad, somber ravens in his community. The story values inclusion, acceptance, tolerance, family, and community. These positive socio-cultural values and ethical conduct are also promoted through a society's educational system.

### Purposes of Children's Literature

Children's literature can also be *about* education, which is often expressed through "the school story." Gruner notes the emergence of the school story in the 19<sup>th</sup> century, whereby the school setting provides the theme, structure, and plot. The school story in all its complexity of institutional practices, peer groups, student-teacher relationships, taboos, and educational values continues to be a recurring trope from picture books.

Children's stories about schools and schooling the micropolitics, social relations, and competing views of appropriate curriculum, complement other kinds of school stories that are based on empirical research. Together, the different interpretations mediate story and experience, thereby offering insights that can bridge the gap between the "real" and the "imagined" school its teachers, students, and curriculum.

"Children's books in our world must have *Purpose*. This is not just the artistic expression of the author, but something for the greater good of the child reader. That reader must be Educated!"

### Ways of Reading Children's Literature

Researchers who apply the principles of reception theory (also known as reader response theory) to their research into the educational applications of children's literature, may ask questions something like: "What do readers think this text is about?" or "how do readers read this text?" Research into children's reading of picture books provides further insights into the various negotiations and interactions that unfold as children engage with this medium.

In their study of emergent reading strategies of a six-year-old child ("Maya") as she reads a wordless picture book, Lysaker and Hopper (2015) found that as Maya attempts to make meaning, she uses similar strategies that are used in early print reading, namely, monitoring, searching and cross-checking, rereading, and self-correcting. The impetus for their research was not children's literature as a thing in its own right but how it could be used to gain insight (or evidence) of early reading practices.

### Knowledge through Children's Literature

As many teachers know from experience, children's literature can be an effective vehicle for knowledge and for offering insights about the world in all its complexity. In turn, children's literature also draws on readers' existing knowledge as part of its dialogic function.

Children may discover facts or information drawn from the background against which fiction is set, such as "real" settings or places, time periods, and historical events, or from the representation of human atrocities and crises. In her examination of Holocaust literature written for children, Kokkola (2003) examines how this act of genocide, often considered "unrepresentable," is represented in her selection of children's literature.

### Digital Technologies and Children's Literature

Over the past decade, the digital environment is more than a backdrop to a story as it often is a pivotal part of the plot. Young people's participation—savviness and naivety—in online communities through social media, the Internet, texting, and email are commonplace. Meaning making is increasingly multimodal, but knowing how to navigate the

shifting digital knowledge landscape is often presented in the literature as a challenge at the very least, or in some extreme cases, a matter of survival.

The sheer volume of knowledge that the characters in *Feed* have to deal with is analogous to today's burgeoning digital technologies. This phenomenon highlights that access to information is not so much the issue, but knowing how to access what we need to know among all the excess of what is available, and knowing whether what we find is reliable, are the more pressing concerns.

*Little Brother* urges readers to take action, employing at times direct second person address, but more often by working as an instructional text "supplying information through the first-person narrator on hacking, using illegal web-servers, spamming, cryptography and arphid cloning" (Mallan, 2013a, p. 105).

While these fictions speak to the restrictions on individuals' rights and freedoms and the actions of the protagonists and antagonists are extreme, they nevertheless resonate with educational agendas to help students develop the "ability to access, evaluate, use, and manage information"

Educators and professional teachers' organizations increasingly see the importance of these skills for the 21st century. A further dimension that is often integral to fictions about technology is the cognitive and emotional impact that decisions and actions have on self and others.

### Thinking and Feeling Through Children's Literature

Cognition and emotion have, until recently, been studied separately by researchers from education and psychological sciences. One of the enduring interests has been on the causal relationship between the two processes.

Research in the diverse field of psychology (including educational psychology) often relies on short linguistic stimulus, rather than extended narratives, to examine readers' thought processes and emotional responses to texts. Children's literature criticism is making a contribution in the area of cognition and emotion from an interdisciplinary approach.

Increasingly children's literature criticism has responded to what is known as the "cognitive turn" in literary criticism. Working in this area of cognitive narratology, or cognitive poetics, children's literature critics are examining how readers construct or bring to a text mental functions (systems, schemas, scripts, processes),

which make knowledge (symbolic, sensory, conscious, unconscious, true or false) possible. Such knowledge and mental functions are formed through the interrelated processes of the mind, the body, and the culture of the individual. Emotions are about feelings directed towards persons, objects, and situations, both real and imagined. How children respond to any text will depend on how the text connects their pre-existing knowledge about the world, their experiences with literature, and the affective resources they bring to the text to make sense of the storyworlds that are depicted.

Empathy and its relationship to children's literature is an emerging area of research into cognition and emotion. While educators would most likely agree that "reading children's literature is important for developing (among other things) children's ethical and empathic understandings of society and its people," there is no firm evidence to show that literature can, in fact, make readers "more empathic, tolerant, and better people" (Mallan, 2013b, p. 105). From a psychological perspective, the idea of "similarity bias" is seen as the "inability or unwillingness to empathise with others who are not like ourselves" (Mallan, 2013b, p. 105). However, by drawing on the cognitive functions of schema and script<sup>2</sup> for representing cultural difference in children's literature, there is the potential for transforming readers' knowledge and understanding of cultural difference, and thereby encouraging readerly empathy.

### Characteristics of Children's Literature

The characteristics of children's literature include, among others, the following:

- **It offers fantasy and magic:** children's literature is full of characters that are not real but are used to create mental pictures amongst children.
- **Use of animal characters:** children are fond of animal characters unlike adults, and books for children are often illustrated, sometimes lavishly, in a way that is rarely used for adult literature.
- **It teaches lessons:** these lessons could be mythological, philosophical, sociological, or psychological in nature.
- It has a lot of dialogue which makes children improve their spoken English.
- **It has simplicity and musical language:** most folktales are simple and are accompanied by songs and repetition. This makes the story interesting as the children read and sing along.

- It has happy and optimistic ending: children's literature has smooth and happy ending, giving hope and comic relief to the children.

### Importance of Children's Literature

The importance of children's literature in general, and as a medium of moral education if particular, cannot be over emphasized. Some of the values are listed below:

- It helps inculcate positive, personal, social and moral education. Some children do not have these values and literature helps to develop them in children. Through literature the importance of education can be inculcated in the children.
- It influences ideas, attitudes and beliefs of children. This is why children's literature has to be carefully selected for positive influence.
- It enriches the child's horizon by helping him to learn more about the world he lives in since he has limited knowledge of the world.
- It helps the children to develop the tendency to attach themselves with the characters they read about in the stories. This makes the characters become the imaginary friends of them.
- It develops an insight and understanding of children.

### Recommendations

Before concluding, we wish to recommend as follows:

- To be more effective, character education should extend even beyond the school walls.
- Children should be given the opportunity to practice their positive character traits by performing community services.
- For moral education to be effective, it should be rooted in simple but generally tenable principles.
- Children should be guided to appreciate the existence of others, care about their needs, understand their predicaments, sympathize with their plight, and respect their rights and values. With this the children will be able to gradually transcend their own self-interests and to give appropriate attention to matters of public interest.
- Children should be engaged in out-of-school programmes such as organized social and cultural activities (Boys Scout, Boys Brigade, Young Farmers Club, etc.). In ways that are less rigid but more informal than classroom instructions, these out-of-school activities can be equally effective in inculcating desirable values and attitudes in the children (Leslie, 2002).

### Conclusion

Education too has proven itself to be adaptable changing curriculum, pedagogy, and learning strategies to ensure that it is relevant for students now, while also preparing them for a future that can only be imagined. Children's literature offers imaginative accounts of these different temporalities, and, in so doing, provides readers with "possibilities," and to censor what it can say may be denying young people the capacity to think for themselves a vital skill for any age. Children's literature also offers warnings by imagining how the growing concerns of the actual world could escalate into the future if they are not given serious consideration in the present. In this way, children's literature attempts to prepare young people for the challenges that the future may hold by modeling ways in which young people can act with agency, intelligence, and compassion. The lessons of the past atrocities on an almost unimaginable human scale are remembered and re-imagined through children's literature in ways that are often intended to forewarn, but also to reassure young people that history does not need to repeat itself. In these various ways, children's literature is important in education, but equally so, education is important in children's literature. Children are important; literature is important. Therefore children's literature is important. Teaching moral education to children is necessary and cannot be over emphasized as children are the leaders and conscience of our future. Effective character education goes beyond simply processing and storing information. Merely having children read about exemplary characters making good choices will do little to change their thinking or behaviour. Educators, therefore, must use a range of activities to prompt and nurture children to go beyond this. To be more effective, character education should extend even beyond the school walls. Children should be given the opportunity to practice their positive character trait by performing community services. This type of service learning reinforces beliefs and values and encourages moral development. Recommendations are made at the end of the paper which, if fully followed, will be all for the better for teaching moral education in our primary and secondary schools.

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## WOMEN EMANCIPATION IN SHASHI DESHPANDE'S *THE BINDING VINE & THAT LONG SILENCE*

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### Abstract

The main aim of writing this article is to highlight the women's emancipation where Shashi Deshpande's female characters come across injustice, inequality, frustration, agony undergone by women. Shashi presents plausible story of authentic character relevant to the realistic representation of the Indian women of the middle class family. The character of Urmila, Mira, Kalpana and Jaya portray the new confidence, self-identity, young rape victim, social stigma and anxiety. The thematic concern is woman's struggle and loneliness in her life where their aspirations getting rid-off leading to the acceptance of life in the male dominated society. It articulates the woman's feelings and emotions which emancipate the social struggle of life. These two novels counterpart the realistic life emerging to their emancipation as far as woman's concern.

**Keywords:** Affection, Bondage, Devotion, Society, Tradition, Suppression.

### Introduction

The life style of women in India had a great change over the past decades. In recent times, women's rights include equality, dignity, freedom, liberty and in progressive manner. But during 1950's range, the status of women especially in India seemed to be suppressed and dominated in the patriarchal society. In the novel, *The Binded Vine*, Urmila is the protagonist who is a lecturer plays a role of daughter, wife and mother who comes to know the secret of life through the subplot of Mira and Kalpana. Urmila in her childhood comes to know rendering her mother a helpless victim suffering the pain of separation in the male dominated society. Mira is a poet, whose problem is obsessive love for her husband but he loves her for sake and she dies without even living her life as he wished. Kalpana being raped by her own relative makes all her aspirations to end. In the novel *That Long Silence*, Jaya is the protagonist of the novel who needs a support of man to help all the time. She becomes emancipated and confidently showing a new confidence in her life. She gets inspiration from the crow which is leading the individual life.

### The Women in the *Binding Vine*

*The Binding Vine* (1993) is a stream of consciousness novel which does not follow any of the sequence of events. Shashi reveals the deep insight of the dreadful Indian women life in tradition predicament by the male dominated society. This novel merges three stories relating to a single evident of women's experience about life. The protagonist of the novel is Urmila, called Urmi. Her husband Kishore is

in the Merchant Navy but he is absent in the novel. She grieves over the death of her one year old daughter, Anu. She is a lecturer living with her only son and mother in Bombay. When she starts conversation with her sister-in-law, Vanaa about their childhood in order to divert the sad mood of Urmi by narrating the incident of when she had fallen from her bicycle. But Urmi says,

*"This pain is all that's left to me of Anu.*

*Without it, there will be nothing left to me of her;*

*I will lose her identity"* (The Binding vine,9)

Urmi is reminded of her grandmother, Baijiji and grandfather, Aju as it was a memorable days with them. But she feels grudge against her mother, Inni as she had sent her away while her brother Amrut stayed with them. When Urmi was left alone with the male servant, her father seeing this got angry over his wife and so left her to Baijiji without even consulting with Inni. At this young age, she finds the sinister power of male dominance which rendered Inni as a helpless victim and realizes her pair of suffering only at the end of the novel. Urmi's mother-in-law, Akka brings the old trunk which contains old yellowing papers, diaries and notes. She says that these paper belong to Mira, who is the real mother of Kishore was just one day of birth, Mira dies and his father then married Akka only to have a mother to Kishore. Urmi feels sorry for her married life.

Urmi reads the letter of Mira and feels about her aspirations, failures, fears and desires. Her obsessive problem is the love for her husband. But he never thinks of her wish but in need of lustful love. Through Mira's dairies, overflowed with emotions ahead condemns her poem to

be confessional. When she is about to love her life she unfortunately dies in childbirth.

Urmi finds a rape victim, Kalpana in the hospital. She is a young vivacious girl who was brought up from lower class background who is fond of dressing up stylishly, to use lipstick and painting nails but it was not done in the society. Her sister Sulu was childless and so her husband, Prabhakar is enamoured of Kalpana and was keen to marry her. Everyone accepts this without even consulting with Kalpana and about her aspirations. She was raped when she neglected to marry and then she was admitted in the hospital but her mother, Shakulai don't want this to be a police-case, as she was afraid of her next daughter's marriage. None took over this case but Urmi gives out Kalpana's Story to a journalist friend and published which they got social attention. Urmi here breaks the silence and manages to get justice for the suffering. Through the investigation forced by Urmi, Sulu found that Prabhakar was culprit and she committed suicide.

The plot *The Binding Vine* is a novel that portrays the women's suffering where Urmi finds the secret of life travelling through affection, pain, sympathy, memories, flashbacks, pre-conscious and subconscious reflexes. The female perspectives leading their own dreams and desires to rid-off tempting to the same acquisition where, Kalpana raped by her relative and Mira by her husband. Sulu's suicide makes herself weak when she was unable to accept the reality. Urmi when she comes across two subplots found the same pattern of pain where their aspirations are not accepted or heard by the family and society. Such stories leading to the climax that made herself to the acceptance of life and her reconciliation give her strength as well.

### Woman's Emancipation in *that Long Silence*

In the novel *That Long Silence*, Shashi reveals the woman in deep sleep in her life through the character of Jaya who is disappointed in her married life heeling in suffering and isolation portraying the dilemma of women. She is well educated and leading a quiet life. Her silence is to tolerate the emotions and feelings which are misunderstood by men. *That long silence* is the epigraph of speech made by Elizabeth Robbins as:

*If I were a man, who cared to know the world I lived in I almost think it would make me a shade uneasy – the weight of that Long Silence of one of the world.*

Jaya plays two different roles, before marriage and after marriage. Before marriage she was pride and proud

of educated one but then after she maintained silence till seventeen years. Her marriage life deals with self-doubts, silent-anger, loss of identity, fear of husband. Her husband, Mohan paves her silence and he involves in corruption at his office and he moves to church to avoid unnecessary shame and publicity. She curiously watched him, but keeps silent and she was unwilling to ask a question regarding the corruption but thinks that "A husband is a sheltering tree".

Jaya finds herself as a unwilling wife, failed writer and torment mother. She is logically and sensitively longing for affection and love from her husband, Mohan. She has binary names as 'Jaya' given by her father denoting victory, success, dedicative and the other name as 'Suhasini' given by her husband denoting Placid, hidden feelings, soft smiling, lose of identity, motherly women. The novel extends to suppress of maintaining the long silence after marriage. Jaya willingly shaped her life to the desire of dominated husband and she fulfills his desires and expectations. Often she decides to break the silence to restore the peace and happiness in her life. But fate plays that she lacks in speech and confidence.

Jaya lose her life in the name of sacrifice and pathetic. Egotistic chauvinism plays the life of Jaya. She feels that her silence is the safest key for her husband and also Mohan explicit that her silence was his strength.

*"A women can never be angry.*

*She can only be neurotic hysterical, frustrated"* (That Long Silence, 147)

Shashi expresses the loss of identity in Indian middle class family where the marital comforts were failed in many women's life. Shashi specialty is showing her novels are deeply rooted in India. This novel indicating the educated women being treated insensitively exploited in marital life. It advocates the women's oppression and individuality that evaluates her to overcome from the frustration in her life. A women's problem can only be solved by her in the society where her individuality possibly shines with multi-faced role of wife, daughter, mother, daughter-in-law, sister-in-law and friend by overcoming g her inhibitions.

### Conclusion

Shashi Deshpande's novel appears the spirituality of women, dutiful wife to husband, following culture and tradition, hidden of female's liberation and emotions. The strength of both novels deals with self-realization of women characters at the end. The novel, *The Binding Vine* reveals the deep insight of the dreadful Indian women life

in tradition predicament by the male dominated society whereas *That Long Silence* depicts the highlighted feminism portraying as less anger and less stridency but at the end gets inspiration from crowd to lead the individual life.

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## THE COMPARATIVE STUDY OF SOCIAL ACTIVISM IN THE WORKS OF ARUNDHATI ROY AND MULK RAJ ANAND

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### Abstract

*Indian literature written during the independence and post-independence period is the representation of its periods, where more or less writers penned down issues in their writings. Writers of every genre are representation of their age. Some worth mentioning authors of the contemporary period to be mentioned are Arundhati Roy, Mulk Raj Anand and many more of the contemporary literature who represents the age through their specific works. Their writings deal with the major issues of the society of every age. The writings are mainly focused on untouchability, downtrodden, coolies and slums. Mulk Raj Anand mainly focused on the lives of the slums in north Indian (Mumbai) based and Roy's work mainly deals with south Indian coolies and downtrodden.*

### Introduction

Today our society faces tremendous problems under the influence of politics and power, which makes the innocent people's ladder to climb and to have the ripe fruit of development and this issue directly or indirectly peeped out in the writings of the contemporary writings. In this paper, an attempt to define the study the same in the writings of the Booker award winner, Arundhati Roy for her debut novel "The God of Small Things" and Padma Bhushan and Sahitya Akademi award winner Mulk Raj Anand's "Untouchable".

Arundhati Roy, who emerged as a figure head in the contemporary literature while reflecting the social issues in her writings and bagged the acclaimed, Booker award for her debut novel "The God of Small Things" (1997), had not only employed the description of how small things in life affect people's behavior and their lives but also uploaded the other conflicting issues of the society which still persisted in the mordant society, after that she forced towards the socio-political issues and wrote many essays, short stories etc., where she had employed the socio-political conflicts that our country is facing till today, for she was known more or less as an activist rather than a novelist.

Roy acclaimed to be one of the writers who reflected those issues without any hesitation and had to undergo to a troubled state.

Before we institute the author's activities, consider herself as a social activist, we should first in to the term "socio conflict" what does the term actually connect, for which people come up with the skills and stain their hands in the darkness of the society.

Roy always cry for the poor, the "dalit", women and the discriminated one within the society and we can make out that in her later writings, among them some such as "The Algebra of Infinite Justice", "War is Peace", "The End of Imagination", "The Greater Common Good" etc., which depicts the facade scenario of the modern society where on one side the people were endowed with fundamental rights of democracy and on the other; those rights were snatched away by the big leaders of the nations in the name of development.

Like Anand's realistic portrayal of the novel "Untouchable" (1935), who is concerned with the sufferings of the masses .. shudra –sweepers and his wish to bring about social happiness in their lives and to register his protest against the evils in the social systems of Hindus as well as Anand himself accepts.

"From that time onwards my protest about the human predicament, under the empire and in the atmosphere of our own decay, often resulting from blind acceptance of bad habits and the taboos of the sage Manu and the Hadith tradition of Islam, become self-conscious ... in this way, more privileged took out the weaker members of the flock"

"Untouchable" is Mulk Raj Anand's debut novel and it brought to him immense popularity and prestige. This novel shows the realistic picture of society. In this novella Anand has portrayed a picture of an untouchable who is a sweeper boy. This character is the representative of all down-trodden society in pre-independence of India. The protagonist of this novel is the figure of sufferings because of his caste. With Bakhe, the central character, there are other characters who also suffer because of their lower caste. They lived in mud-walled cottages huddled colony in which

people are scavengers, the leather workers, the grass-cutters and other outcastes. The lower caste people are sufferings because they are by birth outcaste but Anand had depicted the hypocrisy of the upper caste people that men like Pt. Kali Nath enjoy the touch of the Harijan girls. Mulk Raj Anand exposes all this hypocrisy and double standard or double dealing. In this novel Bakha is a universal figure to show the oppression, injustice, humiliation to the whole community of the outcastes in India. Bakha symbolizes the exploitation and oppression which has been the fate of untouchables like him. His anguish and humiliation are not of his alone, but the sufferings of whole outcasts and underdogs.

So, we are discussing the similarities of the writers like Arundhati Roy and Mulk Raj Anand in their novels.

### Conclusion

So, both of them discussed some social and political issues in their writings like communal based (or) caste based down-trodden's. The similarities are the same as I have discussed above. Both the writers are hard to think over the upliftment of the lower community.

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## SOCIAL EXCLUSION IN ARUNDHATI ROY'S THE GOD OF SMALL THINGS

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### Abstract

*The objective of the paper is to expose the inhuman treatment meted out to dalits by the caste supremacy at various levels. And it also enlightens the problems faced by the underprivileged who are being neglected, ignored, humiliated, exploited, and beaten up mercilessly by the Caste-Hindus and Christian in our Indian democracy. To highlight these issues, I have chosen Arundhati Roy's The God of Small Things for the analysis. In the novel, the writer has strongly articulated her voice for Dalits to ameliorate the problems caused by the Caste – Hindus and Christian in our society. She presents socio-political discrimination along with economic problems that the underprivileged are facing in our callous society.*

**Keywords:** Introduction, Exclusion on dalit, Conclusion.

Arundhati Roy's *The God of Small Things* (1997) tells a story of Velutha, the paravaan, who is considered in this novel as "The God of Small Things." For most of us he appears a small, insignificant creature, an untouchable who fights no heroic wars or undertakes any Herculean job. He is such a small paravaan whose deeds cannot be given heroic dimension but his importance lies in being "God of primitive instinct, the secret charmer, Adam, Ammu's Paramour" (257 - 58). *The God of Small Things* basically deals with the love affair between an untouchable man Velutha and an upper caste divorcee Ammu the mother of two children. Ammu and Velutha associate themselves totally devoid of their hopes and their future. Roy writes:

Without admitting to each other or themselves, they linked their fates, their futures (their love, their madness, their hope, their infinite joy) to his. They checked on him every night (with growing panic as time went by) to see if he had survived the day. His seemingly self – destructive pride. They grew to love his eclectic taste. His shambling dignity... (339)

In absence of big plans or big future, both of them had to stick to smallness. Each night as they parted, they repeated one commitment – "tomorrow? tomorrow" (339). Their activities were radical. Their defenses were fragile that anything could happen any time. Velutha and Ammu are afraid of familial, social, administrative, and political causes.

Being small and vulnerable, Ammu and Velutha meet at a tragic end but the fact remains that the two had taken up a humble fight against all – powerful multiple forces of

caste, class, patriarchy, and politics. Their victory lies in their heroic preparedness to face the consequences of their actions. They face challenging situation created by the multiple forces. They could say in all humility: "A man can be destroyed but not defeated." (39) Velutha in *The God of Small Things* is an educated untouchable. After passing his High school examination from a school meant for untouchables, he put his skill to a good use by making intricate toys. It was in 1967 that the untouchables in Kerala were demanding that they no longer be addressed by their caste names – "parayan", "paravaan" or "pulayan", but by their first names. In the novel, Velutha is seen in a procession with a flag in hand. Rahel's excited exclamations and Velutha's flag indicate the bettering fortunes of untouchables. If Velutha had not been a "paravaan", he might have become an engineer. While doing a carpenter's work, he designed the sliding - door which became very popular in Ayemenem. In view of his capability, Mammachi made him incharge of general maintenance of her factory which caused resentment among the other touchable factory workers who protested that an untouchable was promoted to the caste of carpenter.

He is drawn so much to the high – caste Syrian Christian mother of Estha and Rahel that he forgets his caste and his social status. Arundhati Roy describes this relationship in a poetic language:

The man standing in the shade of the rubber trees with coins of sunshine dancing on his body, holding her daughter in his arms, glanced up and caught Ammu's gaze. Centuries telescoped into one evanescent moment.

History was wrong footed, caught off guard. Sloughed off like an old snake skin. It marks, its scars, its wounds from old wars and the walking backwards days all fell away. In its absence it left an aura, a palpable shimmering that was as plain to see as the water in a river or the sun in the sky. As plain to feel as the heat on a hot day or the tug of a fish on a taut line. So obvious that no one noticed. (176)

Velutha gives her utmost pleasure and Ammu reciprocates. He plays with her children during day and makes love to her in the night. It is his humility, self – sacrifice, and pride in loving a high caste lady. Ammu, therefore, considers him “The God of Small Things.” The novelist’s aim is to show that social taboos and traditional codes of behaviour can be challenged by transforming humble men and women to heroic personalities and to end up bravely. The first memorable meeting in the night gave Velutha and Ammu the greatest pleasure of their life time. They continued to meet for the next thirteen nights. They knew well that one day it would be known to the family and to the society. They know the future result. In spite of all those dangers, they remained quiet and continued their secret love affair. They made no plans for the future, no search for escape routes all they could do was to stick to small things:

Even later, on the thirteen nights that followed this one, instinctively they stuck to the Small Things. The Big things ever lurked inside. They knew that there was nowhere for them to go. They have nothing. No future. So they stuck to the small things. (338)

Velutha lived the life of a lover. The important part of their love story was that he ventured to enter into a prohibited area which was always considered to be the privilege of the rich and high class people. Risking his life, Velutha reaches the heroic heights.

Arundhati Roy comments how Velutha did what he was not socially supposed to do-to love Ammu an upper caste lady and describe the situation in the following words:

Ammu saw that he saw. She looked away. He did too. History’s fiends returned to claim them. To rewrap them in its old, scarred pelt and drag them back to where they really lived. Where the love laws lay down who should be loved and how much. (177)

Velutha disobeys these love laws and suffers silently and tragically to die at it’s after. Velutha’s father, Vellaiya Paapen, cries out when he comes to know what his son has done. Vellaiya appears torn between his love for his son and his gratitude to his masters. He cannot narrate his

son’s amorous adventures to Mammachi. They feel that they (Ammu and Velutha) had made “the unthinkable thinkable and the impossible really happen” (256). Mammachi’s anger cannot be estimated. In her time Paravans crawled backwards with a broom sweeping away their footprints on the ground so that Brahmins or Syrian Christians would not step into Paravans’ footprint’s. They were also:

Not allowed to walk on public roads, nor allowed to cover their upper bodies, nor allowed to carry umbrellas. They had to put their hands over their mouths when they spoke, to divert their polluted breath away from those whom they addressed. (74)

Mammachi could not bear the ideas in her imagination and she spat into Velutha’s face which splattered across his skin, his mouth and eyes. The rain had washed Mammachi’s spit off Velutha’s face but he felt that someone had vomited into his body: “Lumpy vomit dribbling down his insides, over his heart, his lungs. The slow thick drip into the pit of his stomach. All his organs awash in vomit. There was nothing that rain could do about that” (288).

Baby Kochamma reported to the police that a Paravan was dismissed because he had tried to force himself on her niece Ammu a divorcee of two children. Inspector Thomas Mathew expressed his unhappiness over this occurrence saying: “You people, first you soil these people, carry them about on your head like trophies, then when they misbehave you come running to us for help” (261). The police men did what, they thought, had to be done. They beat Velutha, broke his skull, his nose, his cheekbones his mouth, six of his teeth, four of his ribs, his right armand both his knee caps. They ruptured his intestine, his lungs and his spine. He died in the night – He whom then novelist calls: “The God of Loss, The God of Small Things. He left no foot-prints in sand, no ripples in water, no image in mirrors” (265).

Velutha lived a rebel’s life and died as a rebel. It was a time when the untouchable were not allowed to touch the belongings of upper class society. Velutha did something unique in the ordinary circum. He never gave up his courage. He never got a panicky. Moreover he felt that his life was in danger. Like a true hero, he accepted death at the hands of Kottayam Police.

Roy’s use of the grotesque crescendos in the final three chapters as Velutha is beaten by the police and left to suffer a somewhat slow and agonizing death. Although Velutha is The God of Sml Things,” he is not invincible; he

dies like something small, crushed and beaten like an insect. Yet his death is also somehow romantic and beautiful like the ceiling-painter's; he dies as a result of taking a risk for his passion (for Ammu as opposed to painting ceilings). Despite his body's crumpled, oozing condition when he dies, Velutha's nails are still painted red (the twins' handiwork). Even in a most decrepit state and near death, the best, most human part of Velutha still exists. Arundhati Roy has succeeded well in recording the traumatic conflagrations of untouchable in her award winning maiden venture *The God of Small Things*. No doubt, Roy has raised her voice against the cruelties, injustices, and inhuman treatment meted out to the downtrodden in India.

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## A STUDY OF CULTURAL CRISIS IN BHARATI MUKHERJEE NOVELS

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### Abstract

The works of Mukherjee reveal a movement from expatriation to immigration. Bharati Mukherjee has shown a dual cultural shock in *Jasmine*, *Desirable Daughters* and *The Tiger's Daughter* with the clear picture of the suffering and the helpless state of immigrant women in an alien society. She presents the fascinating study of the problem of a displaced person in America as well as India. She portrays the women who suffer under men and women through tortures, physically, mentally, psychologically and sexually. A close experience of both the worlds—the Western and the Indian gives Bharati Mukherjee an authentic and objective perspective with a delicious combination of malice, charm, irony and sympathy. She pushes both her heroines to the edges of their worlds, and liberates them for a new world order.

This paper aims at an analyzing study of how Mukherjee presents physical, mental and emotional agony of immigrants and also displacement of female psyche, cross-cultural crisis, problem of identity crisis and dilemma faced by Indian expatriates, in her novels *Jasmine*, and *The Tiger's Daughter*.

**Keywords:** Immigrant, Cultural crisis, Sympathy, Irony, Alienation.

### Introduction

Cultural alienation is a world phenomenon today. The tremendous difference between two ways of life, leads a person to a feeling of depression and frustration. This could be called culture shock. When a person leaves his own culture and enters another, his old values come into conflict with the new ones he finds. Bharati Mukherjee has claimed: "We immigrants have fascinating tales to relate. . . . My aim is to expose Americans to the energetic voices of new settlers in this country." She describes the American experience as one of "fusion" and immigration a "two-way process" in which both the whites and the immigrants grow by the interchange and experience.

### Cultural Crisis

In her novels *Jasmine* and *The Tiger's Daughter*, Bharati Mukherjee has shown a dual cultural shock. Jasmine and Tara leave their respective countries in search of their dreams. This migration or 'cultural transplant' leads to a crisis of identity and a final reconciliation to the choice. Bharati Mukherjee has deliberately avoided the immigrant writer's temptation to fall in the trap of glorifying his native country and to belittle and degrade the adopted country. She has presented a fascinating study of the problem of a displaced person in America as well as India. Jasmine leaves India in search of the American Dream while Tara nostalgically plans a trip to India in search of the Indian dream. The object of this paper is to present these two objective stances taken by

Bharati Mukherjee and final disillusionment in store for her protagonists.

Jasmine's fate had been; predicted by an astrologer very early in her life. He had foretold widowhood and; exile with the forewarning that nobody could escape from his or her fate. Her journey, through life led Jasmine through many transformations—Jyoti, Jasmine, Jase and Jane through large geographical locales like Punjab, Florida; New York. Iowa and finally towards California. At every stage of her life; Jasmine revolted against her fate and the path drawn for her,

The narrative shifts between the past and present, between India of her earlier life and America of the present. The past is Jyoti's childhood in the small village of Hasanpur, Punjab, her marriage to Prakash, the young ambitious city man, who always thrashed traditions. Pygmalion like he had given her a new identity and new name Jasmine for she was small, sweet and heady and would quicken the whole world with her perfume.

The present was her life as Jane in Iowa, where she was a live-in-companion to Bud Ripplemeyer, a small-town banker. Bud was fascinated by her foreignness, but he never asked her about India. It scared him. He courted her because she was alien. She was darkness, mystery, inscrutability. "The pasbplugs me into instant vitality and wisdom. I rejuvenate him simply by being who I am." (200)

The American experience shocked Jane and disgusted her many a time:

This country has so many ways of humiliating, of disappointing... There are no harmless, compassionate

ways to remake oneself. We murder who we were so we can rebirth ourselves in the images of dreams.

In the process of her transformation, Jane was seized by a longing to belong. She closely identifies herself with Bud's adopted son "Du" a Vietnamese because he was an immigrant like herself. Both had seen death closely. "They had both hurtled through time tunnels, seen the worst, and survived/Like creatures in fairy tales we've shrunk, we've swollen and we've swallowed the cosmos whole." (240)

Both Du and Jasmine were in a hurry to become American. They tried to forget the nightmares of their early lives. Assimilation in America was easy/ They had just to start letting go. "Let go just one thing like not wearing our normal clothes, or a turban or not wearing the tikka on the forehead—the rest goes on its own down a sinkhole."

America, the land of dreams had many disillusionments in store for her. Lillian Gordon, a kind Quaker lady in Florida, offered her a home, and also to several illegal immigrants. "The world's misery was a challenge to her ingenuity." This good Samaritan was tried in the American Court for harbouring undocumented. In New York, Jasmine was shocked by the sight of beggars, one of whom cursed her as a "foreign bitch" when she refused him alms. The taxi driver in New York was a migrant doctor from Kabul, who lived like dogs, because they had taken everything from them. On the streets of New York Jasmine saw more greed and more people like herself, "New York was an archipelago of ghettos seething with aliens." (140)

The experience with the Professor's family was even more frustrating: "I was spiralling into depression being the fortress of Punjabianness in their house. ... In Flushing I felt immured. An imaginary brick wall popped with barbed wire cut me off from the past and kept me from breaking into the future. I was a prisoner doing unreal time."

The biggest shock to Jasmine was the truth of the Professorji's means of earning a livelihood. He was not a Professor but an importer and sorter of human hair. America had not robbed him of his self-respect. "He needed to work here, but he didn't have to like it. He had sealed his heart when he'd left home. He was a ghost hanging on." (153)

The next identity of Jase was thrust on her by the Hayse's family, where she worked as a "care-giver." The twist given to the narrative where Jase falls in love with Taylor is a weak link in the chain of events. The transformation of Jyoti had come half-circle: "Jyoti was now a sati-goddess. Jasmine lived for the future, for Vijh and wife and Jase lived for today. For every Jasmine the

reliable caregiver there is a Jase, the prowling adventurer," (176)

Bharati Mukherjee supplements Jasmine's immigrant experiences with similar experience of Letita from Trinidad, and Jamaica from Barbados. Letita grumbled: "Slavery making a big comeback?" (179) While Jamaica cried her heart out every night because she was too proud to return back to her native country, Jane was shocked by the switching of relationships in America,

In America nothing really lasts. I can say that now, and it doesn't shock me. But I think it was the hardest lesson of all for me to learn. We arrive so eager, to learn, to adjust, to participate, only to find the monuments are plastic, agreements are annulled. Nothing is forever, nothing is so terrible or so wonderful, that it won't disintegrate. (81)

The final crisis of the book comes when Jane is confronted with the souring of the American dream, through the suicide of Darrel. Du's departure from home in search for his family, destabilizes her. She is caught between her duty towards the cripple Bud and her love for Taylor. She makes the filial choice. She doesn't feel guilty, but relieved. She has stopped thinking of herself as Jane. She feels potent enough once again to reposition her stars. Time would draw its own conclusions about her true identity. "Adventure, risk transformation—the frontier is pushing indoors. She cries through all the lives she has lived and for all her dead.... I am out of the door'... greedy with wants and reckless with hope"

*Asia Jasmine, The Tiger's Daughter* also reflects the confrontation between illusion and reality. But *The Tiger's Daughter* had adopted the technique of documentation to bring out the contrast between two worlds and two attitudes. An immigrant away from home idealizes his home country and cherishes nostalgic memories of it. Tara, was packed off by her father at early age of fifteen for America, because he was prompted by suspicion and pain about his country. Tara is homesick in Poughkeepsie. Little things pained her. She sensed discrimination if her roommate did not share her mango chutney. She defended her family and her country vehemently. She prayed to Kali for strength, so that she would not break down, before the Americans. New York was extraordinary and it had driven her to despair: "On days when she had thought she could not possibly survive, she had shaken out all her silk scarves, ironed them and hung them to make the apartment more Indian." (34)

It was fate that she fell in love with an American. Both the novels begin with a reference to fate and astrology. It seems a device adopted by the writer around which she can weave her plots. Tara's husband David was painfully Western, she was dutifully devious in her marriage. She could not communicate the finer nuances of her family background and life in Calcutta. Her husband asked naive questions about Indian customs and traditions. She felt completely insecure in an alien atmosphere. "Madison Square was unbearable and her husband was after all a foreigner."

After a gap of seven years Tara planned a trip to India for years she had dreamed of this return. She believed that all hesitations, all shadowy fears of the time abroad would be erased quite magically if she could return home to Calcutta. With the precision of a newspaper reporter, Bharati Mukherjee leads her heroine through a series of adventures and misadventures to a final self-realization and reconciliation. Tara's homesick eyes noticed many changes in the city of Calcutta. She was outraged, and could not respond to these changes. She longed for the Bengal of Satyajit Ray, children running through cool green spaces, aristocrats despairing in music rooms of empty palaces. What confronted her was a restive city which forced weak men to fanatical defiance or dishonesty. Calcutta was losing its memories in a bonfire of effigies, buses and trams. An appetite for the grotesque had taken over the city: "Tragedy was not uncommon in Calcutta. The newspapers were full of epidemics, collusions, fetal quarrels and starvation, stretching before her was the vision of modern India." (117)

The writer interlinks the events—like Tara's visit to a funeral pyre at the river bank, her meeting a small beggar girl afflicted with leprosy, the vision of beggar children eating off the street, the superficialities in the lives of her friends, the riots and demonstrations and her claustrophobic rape by the politician Tuntunwaia—to bring out the trauma of Tara's visit to India. Tara's visit to Darjeeling is also marred by ugly and violent incidents.

Many of Tara's doubts and conflicts are resolved by the strength, determination and quiet dignity of her parents. Antonia Whitehead an American lends Tara a fresher and clearer perspective about her own country. Antonia Whitehead had decided to make India her home, for she believed that India needed help. Tara realized that her earlier responses to Calcutta had also been similarly impatient, menacing and equally innocent. The visit to the ashram of Mata Kananbala Devi makes her share her love for her mother as well as the worshippers. The Indian dream is shattered but the writer leads the heroine to a

final reconciliation: "Camac street had felt the first stirrings of death. With new dreams like Nayapur, Tara's Calcutta was disappearing. New dreams occurred with each new bull-dozer incision in the green romantic hills. Slow learners like Tara were only victims." (199)

At the end of the novel, Tara is involved in a violent demonstration, in which Joyob Roy Chowdhury, a symbol of the old world order is brutally beaten to death. Pronob the youth tries to save him, but is himself injured in the process. This was a course of history which could not be stopped. "She felt she had made peace with the city, nothing more was demanded." (202)

## Conclusion

A close experience of both the worlds—the Western and the Indian—gives Bharati Mukherjee an authentic and objective perspective with a delicious combination of malice, charm, irony and sympathy. She pushes both her heroines to the edges of their worlds, and liberates them for a new world order. One can question whether being an immigrant has been a deterrent to Mukherjee's own creativity as she remains devoid of the stability afforded by one's roots. But it cannot be denied that hers is a voice which demands our attention and respect.

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## THE SOCIAL DIFFICULTIES OF WOMEN IN THE FOLDED EARTH

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### Abstract

*These articles deals with India cultivation the people of the West, particularly Britain, love to read. It is set in a refreshingly recognisable – Tolkien-like map embedded – but not overtly familiar part of India. It has hill stations and mountain people. Once loved by Kipling and beautiful echoes of Raj and leftover prince lings; it has pickle factories fascination only to complementary classes in India and England.*

**Keywords:** Social and political reality, pickle factory, citizens, business, campus elections, longings.

Anuradha novels deal with women's struggles for identity. She reveals her characters of the sufferings and she support for them. She against and she gives morals, norms and codes. The character Maya runs fickle factory with successful way. She had many can contacts with local citizens and she develops her business in every work and corners. The Hindu woman disinherited by her pickle industrialist. Her husband dies on one of his mountaineering. Jim is an unexpected loss to the character Maya.

But it is an index of Anuradha Roy's undoubted talent that *The Folded Earth* manages to rise from nostalgia to nuance. Roy manages to make a fresh and appetising dish from the usual ingredients.

*The Folded Earth* is narrated by Maya, a young Hindu woman disinherited by her pickle-industrialist father for marrying a Christian. When her husband dies on one of his mountaineering expeditions, Maya abandons the Deccan to move to Ranikhet, a hill station in the Himalayas. At first teaching ineptly in a Christian school and then running their pickle factory with success, Maya gets to know a number of local citizens. Of these, the eccentric old gin-sipping aristocrat, Diwan Sahib, and Charu, a semi-literate cowherd girl, are the main characters.

Charu meets a young cook, and the two fall in love. When the man goes back to Delhi with his employers, Maya is the person Charu comes to in order to get his illicit letters read. Maya becomes involved in these young people's blossoming love. When Diwan Sahib's ambitious and fascinating nephew, Veer, sets up his trekking company on the estate, Maya has to cope, once again, with her own loss and longings. But elections are around the corner. A Hindu nationalist candidate is about to muddy the waters – or, more precisely, singe the clean mountain air – of Ranikhet. Maya's Christian school and two of her half-Indian ex-pupils are obvious scapegoats.

Roy's talent lies in her ability to infuse hard bits of social and political reality into a narrative that would otherwise have assumed the soft tinctures of light reading.

It also lies in her ability to create memorable characters – ranging from major ones, like Maya or the Diwan Sahab, to minor ones, like Charu's simple uncle and local bureaucrats. She employs telling incidents to further the main narrative, such as the cars of party-workers forcibly parked in the school campus during elections.

This is a worthy successor to Anuradha Roy's first novel, *An Atlas of Impossible Longing*. Her narrative is poised and her language precise and poetic, without being flamboyant. Despite my distaste for novels imbued with Raj nostalgia, I was captivated by *The Folded Earth* and swept into its narrative. The novel does not take risks with style, structure or theme, but then very few novels do. However, it is extremely good at what it sets out to do: tell a story about love and hate, continuity and change, loss and grief in a convincing and memorable setting.

Tabish Khair's novel 'The Thing About Thugs' has been shortlisted for the Man Asian Literary Prize

### Works Cited

1. *An Atlas of Impossible Longing*, Anuradha Roy's exquisite storytelling instantly won readers' hearts around the world, and the novel was named one of the best books of the year by *The Washington Post* and *The Seattle Times*.
2. *The Folded Earth* brims with the same genius and love of language that made *An Atlas of Impossible Longing* an international success and confirms Anuradha Roy as a major new literary talent.

### Websites

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2. <https://www.independent.co.uk/arts-entertainment/books/reviews/the-folded-earth-by-anuradha-roy-2218075.html>
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