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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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A STUDY OF SEXISM AND RACISM IN ALICE WALKER'S MERIDIAN

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Abstract

Meridian is a historical novel in the import that her concern is historical, not autobiographical. Walker counterbalances the conflict between a custom of southern ideals and African American outlooks for a better future. Walker's characters are the participants in the Civil Rights movement. Walker's hunt for meaning demand and analysis of the history of the South and of the African Americans who were constitutional to it, for no detachment exists between the two. The novel is an account of fictional characters, events, outcomes, and circumstance which synchronous the real lives and issues surrounding the Civil Rights movement. She wrote in the "The Civil Rights Movement: What God Was It?" that "if it gave us nothing else, it gave us each other forever." (Alice Walker, *A Critical Companion*, 86). In this article, I combine the collaborative study of sexism and racism issue faced by the female characters in the novel *Meridian*.

Keywords: Civil rights movement, conflicts, racial discrimination, sexism, struggle, oppression, culture, and politics.

Introduction

Walker's novel *Meridian* assimilates the basic ideas of the Civil Rights movement, socialism, women's strife, and children, past, social change, furiousness, relationships, alteration, and wholeness. As Walker explains in the essay "In Search of Our Mother's Gardens," reconnection with the mother is essential to women's survival. She develops the connections between generations of women in the novel. Walker elevates women to sainthood and builds a theme around the radicalization of saints." (Alice Walker: a Critical companion, 82). It is a womanish novel which points out the temerity and braveness of African American women in the movement and their willingness to sacrifice and battle for the emancipation and integrity of people. Walker focuses on race and class issues, as well as integrated feminist issues of gender. The central theme of the novel is African American women's struggle to manage in life, and my article discusses the same issues. In speaking about the current situation of Black women writers, Barbara says in her essay "Toward a Black Feminist Criticism:

"There is no political movement to give power or support to those who want to examine Black women's experience through studying out history, literature, and culture. There is no political presence that demands a minimal level of consciousness and respect from those who write or talk about our lives. Finally, there is not a developed body of a Black feminist political theory whose assumptions could be used in the study of Black women's

art. When Black women's books are dealt with at all, it is usually in the context of Black literature, which largely ignores the implications of sexual politics." (*The New Feminist Criticism*, 170)

Walker begins the novel with a quote from Black Elk in Jon G. Neihardt's *Black Elk Speaks*:

"I did not know then how much was ended. When I look back now..... I can still see the butchered women and children lying heaped and scattered all along the crooked gulch as plain as when I saw them with eyes still young. And I can see that something else died there in the bloody mud and was buried in the blizzard. A people's dream died there. It was a beautiful dream... the nation's hoop is broken and scattered. There is no center any longer, and the sacred tree is dead." (*Meridian*)

As a holy man, Black Elk inherited the name of his father, grandfather, and great-grandfather. Similarly, Walker uses three generations of matrilineal inheritance for *Meridian*. Walker writes in "Choosing to Stay at Home: Ten Years after the March on Washington" that "this is heartbreaking. Not just for black women who have struggled to *equally* against the forces of oppression, but for all those who believe subservience of any kind is death to the spirit." (Alice Walker: *A Critical Companion*, 86).

Meridian Hill, the protagonist of the novel *Meridian*, an African American, grows up in a poor black family in a Southern community. She is a rural Georgia resident, a Saxon student, and a rebel without a cause, for the Civil Rights movement, is dead. In her early life, she doesn't

have exposure to the greater issues of the world around her, but she is guilt-ridden for her inability. Meridian tormented physical beatings and sufferings while protesting on behalf of the Civil Rights movement. She refers to the ill health that causes her to flop and lapse her into unconsciousness. She says in the first chapter "The last Return": "They have a saying for people who fall as I do: If a person is hit hard enough, even if she stands, she falls. Don't you think that's perceptive?" (13)

As a child, Meridian was always conscious of feeling guilt, yet she did not know of what might be her guilty. When she tries to express something to her mother, she would ask: "Have you stolen anything?" (43). The question stops her literally in her tracks. It seems that Meridian had "stolen" her mother's future. Meridian enjoyed the time she spent with his father though they talked rarely. She grieved with her father about the loss of the farm. She could understand the great-grandmother's ecstasy and her father's compassion for people.

Meridian Hill is cornered into an early marriage she gets pregnant when she was in high school. She doesn't know how to dress her up. Her mother only cautioned her to "be sweet." she did not realize this was a euphemism for "Keep your panties up and your dress down" (55) She didn't have any knowledge or idea about either men or sex but got into the situation, unfortunately. "For she could make male friends only when she was sexually involved with a lover who was always near- if only in the way the new male friends thought of her as "So-and-so's Girl." (57) She is infantile to play the traditional roles of daughter, wife, and mother. She is unsatisfied and apathetic being deserted by her young husband Eddie where she chooses college over motherhood and gives away their child. Meridian's hunt is strongly aggravated by the search for her child in the face of the young children she is meeting in the novel. She gives up the part of the mother in her college days with abortive attempts. Meridian's reaction with the "The Wild Child," a young of thirteen years managed to live without parents, relatives, and friends.

The day Meridian saw *The Wild Child* she withdrew to her room in the honours house for a long time. When the other students looked into her room they were surprised to see her lying like a corpse on the floor beside her bed, eyes closed and hands limp at her sides. While lying there, she did not respond to anything; not the call to lunch, not the phone, nothing. (24)

Through her struggle with society's idea of motherhood, Walker looks into the effects that this perspective has on the relationship between black men and women. No sincere attention is given to the improvement of their minds or imaginations, whereas black girls will grow up to be mothers.

As her school lover, Eddie was good-looking and high school hero. He did not drop out of school, but he was sorry that she was expelled from school because of the pregnancy. "They lived simply. She became drawn into the life of his family. Became "another daughter" to his mother. Listened politely to his father's stories of his exploits during the days when black people were sure enough chicken-shit." (58).

Her first sexual experience with Eddie takes place within the border of secrecy and squalidness. Meridian Hill realizes that sex is the physical madness and had no intention to give up. This pleasure associated in her mind with giving in rather than sharing.

Walker clearly describes Meridian's idea on sex: "She endured the sex because it gave her these things. She would have been just as happy, happier, without it. But he did not understand this and would sometimes seem hurt and complain." (61). But he behaved well to her. He did not cheat or beat her. "But had she lost interest in sex completely." (61).

At school, Meridian read *Sepia*, *True Confessions*, *Real Romances* and *Jet*. According to these Magazines, "Woman was a mindless body, a sex creature, something to hand false hair and nails on." (68) When she sat watching at TV, she could realize the blacks are shown in the screen as abrasive, vexatious and ruffle: "Black people were never shown in the news- unless of course they had shot their mothers or raped their bosses' grandparent- and a black person or persons giving a news conference was unheard of." (69)

During battle fatigue, her condition was so miserable. It was Truman Held, a lover of Meridian, an activist, and artist in the Civil Rights Movement. Their sufferings were demonstrated under the hands of whites as:

As soon as this line was out of sight, the troopers turned on them, beating and swinging with their bludgeons. One blow knocked Meridian to the ground, where she was trampled by people running back and forth over her. But there was nowhere to run. Only the jail door was open and unobstructed. Within minutes they had been beaten inside where the sheriff and his deputies waited to finish them. And she realized why Truman was limping. When the

sheriff grabbed her by the hair and someone else began punching her and kicking her in the back, she did not even scream, except very intensely in her mind and the scream of Truman's name. (81)

Though Truman is primarily interested in sleeping with Meridian, he struggles with her for social change. Meridian becomes aware of the Civil Rights Movement only after her mother leaves her. Thus she understands the condition of her mother and her sacrifice. "Her mother was long-suffering, typically, about the marriage, what had she ever done? And so forth. Then dedicated to the well-being of the beginning small family." (57) She begins to realize a sudden change around her. She needs a place to proceed philosophically with peaceful ideal where she struggles with her sense of sacrifice and dedication to the cause. Barbara Christian in her *Novels for Everyday Use* describes: "Meridian is caught between her tradition, her desire to become a mother, and the fact that motherhood seems to cut her off from the possibilities of life and love." (Alice Walker: *Critical Perspectives past and present*, 88). Even she is willing to die for the cause of freedom for her people. Meridian loses consciousness and becomes paralyzed at the end; she readily agrees the death zone, as she is willing to go. But she remains connected to her people throughout life. She questions her own inability to kill on behalf of the movement. She prioritizes over the revolution in which she must protect the cultural history of the people and become one among them.

She remains patience when the bullet hits her, and thus Walker describes her courage as: "Or the way she would sometimes be sure she'd heard a shot and feel the impact of the bullet against her back; then she stood still, waiting to feel herself fall." (82)

The majority of black people in the town were sympathetic to the movement from the beginning. Meridian was teaching them how to read and write and demonstrated against separated artifact and keeping the Movement house open when the other workers returned to school.

"Meridian felt as if her body, growing frailer every day under the stress of her daily life, stood in the way of reconciliation between her mother and that part of her soul her smother could, perhaps, love. She valued her body less, attended to it less because she hated its obstruction." (97) It was her mother who noticed that "Meridian's thick, shoulder-length hair was beginning to thin." (97) And hair was a dead matter that continued to shine if oiled properly.

Of course Meridian appropriated all the good qualities of black women to herself, now that she was awake enough to be aware of them. In her life with Eddie when knew she had lacked courage, lacked initiative or a mind of her own. And yet, from somewhere, had come the will that had got her to Saxon College. At times she thought of herself as an adventure. It thrilled her to think she belonged to the people who produced Harriet Tubman, the only American woman who'd let troops in battle. (112)

Her struggle through the novel is to harmonize the hypocrisy, racism, and violence of Black Nationalism with the spiritualism, compassionateness and furious loyalty of the bequest of Martin Luther King. For every act of courageousness for the black community she pays an immediate price in her body. John F. Vallahan on the *Aura of Voice* remarks that: "Her Struggle toward a qualified, continually vulnerable wholeness involves benevolence toward the existence of others, a willingness to see them through their eyes as well as hers. Benevolence now seems Meridian's test for those she is intimate with in her work and her life." (*Blooms Major Novelists*, 39) She knew that she was as weary as anyone during battle fatigue. "At first she had burst into tears whenever something went wrong, or someone spoke unkindly or even sometimes if they spoke, period. But now she was always in a state of constant tears so that she could do whatever she was doing - canvassing, talking at rallies, tying her sneakers, laughing - while tears rolled slowly and ceaselessly down her cheeks." (82) Meridian's hunger for wholeness and her connection in the Civil Rights Movement is initiated by her feelings of inadequateness in living up to the regulation of black motherhood. Meridian gives up her son because she thinks that she will poison his growth with the feel of guilty and she tied her tubes after an agonizing miscarriage. Her abortion motherhood yields to her a view on life that of "expanding her mind with action."

Barbara Christian on the *Myth of Black Motherhood* remarks that:

As many radical feminists blamed motherhood for the waste in women's lives and saw it as a dead end for a woman, Walker itself a restrictive. It is so because of the little value society places on mothers, on life itself. In the novel, Walker acknowledged that a mother in this society is often "buried alive, walled away from her own life, brick by brick." (*Bloom's Major Novelists*, 33)

Meridian, the former wife, and mother, felt herself guilt of false colours as an "innocent" Saxon student. Her heart turned to her mother still she was energetic in her life.

Meridian lives for the cause and irons out the importance of life, not for romantic satisfaction.

Ten years have passed since she has been in New York. Truman surprised watching Meridian, leading a group of school children, faces down an old army tank so that the children may view a freak show open to blacks only on Thursdays. Truman is dumbfounded that the civil rights movement had not altered all this. Truman's physical appearance is described in the chapter *The Conquering Prince* as: "Everyone thought him handsome because his nose was so keen and his skin was tan and not black;..... and his teeth were far from good." (99)

The town of Chicokema did indeed own a tank. It had been bought during the sixties when the townspeople who were white felt under attack from "outside agitators"- those members of the black community who thought equal rights for all should extend to blacks. They had painted it white, decked it with ribbons and parked it in the public square. (2)

Truman loved all the foreign cultures of the world, but he is good at French. He had spent a year in Avignon and Paris which made him speak French better, and he also believed that people who spoke French were better people. Meridian felt comfortable when he said "Bon!" "She loved being with Truman. She felt protected when she was with him. To her, he was courageous and "new." He was, in any case, unlike any other black man she had known. He was a man who fought against obstacles, a man who could become anything, a man whose very words were unintelligible without considerable thought." (100)

He is as intellectual as a man; he expects his partner to be a virgin. "True Women, defined by Barbara Welter, were expected to maintain the four cardinal virtues of piety, purity, submissiveness, and domesticity. The condition and legacy of slavery, however, made these virtues impossible for female slaves and their descendants to observe." (*Women in Chains*, 20). He also expects his wife should be knowledgeable as well as satisfy his desire. Meridian meets with such requirements expected by Truman. Although he shares the political struggle with Meridian, he wishes a woman who can see him as a hero. Truman's participation in the novel is concerned with sexism and racism. Although Truman is not comfortable with his relationship with Lynne, he knows that his feeling for Lynne has been undergoing some changes within him.

Though Truman proposes Meridian and decides to have black babies together, Truman dates white exchange students because of their interesting skin colour. Truman's

attempt to leave Meridian is merciless. It proves that he is also like ordinary men need physical comfort for a period. After Eddie, Truman also suppressed Meridian for traditional reasons. He is unable to love Meridian because she exemplifies the many facets of his tradition: the misery, the lack of liberty, the impotence, the indiscriminateness, the provincialism, and the boundaries. As a black man, he must untangle his knots. He knows that she lost her virgin which makes him go behind another woman. "Blacks sometimes comment that they are tired of feeling that they have to educate whites to enlighten them about race relations to make being around such whites tolerable." (*The White image in the Black Mind, What Is a White Person?* 134) Truman with all his black imagery chooses white woman Lynne. On seeing her first time, Truman felt she is the prettiest. He expresses his likeness: "Lynne is thin and dark, with bright black eyes that sort of stab at you. They've been here a week, and I've already been out canvassing voters with Lynne. I like her." (101)

By leaving Meridian alone, Truman and Lynne had spent their bilateral life at Time in the South. Meridian is the victim of his imperfection and uncertainty. Truman and Lynne rode a motorcycle and enjoyed their days." Truman had had enough of the Movement and the South. But not Lynne. Mississippi - after the disappearance of the three Civil Rights workers in 1964 - began to beckon her." (136).

Truman's inner conflict is expressed in his fixation on the women in his life. Meridian and Lynne represent two extremes, and Truman is unable to commit to either. He has never felt that he exceedingly hurt Meridian. His interest in the movement and he struggles his relationship with Black Culture. "They are all black," he said after a while, looking back at the sweeper. "Besides, they're too small to work in a plant." (5). Truman's inner conflicts kill him. His mind is wavering between past and the present. He fails to satisfy neither Meridian nor Lynne.

Lynne Rabinowitz, the Jewish woman, comes to the South during the Civil Rights movement and participates in the movement to register black voters. Meridian sees Lynne primarily as a white woman, not as a person. Though Lynne, a black woman growing up in the South, she has received specific information from her community about the nature of a white woman. Unlike the black woman who did "contemptible things," in general, the white woman did nothing but produce babies. "White woman were like clear dead water," "White woman is helpless frivolous creatures." (Barbara Christian: *Novels for everyday use*, 95). She marries Truman Held and their

daughter, Camara, is beaten and killed, at the age of six. Her nobility and personal agenda initially hinder her effectualness as a Civil Rights Worker. Lynne married Truman had spent a good time at the South. Walker describes their intimacy: "She is sitting on the porch steps of a battered wooden house and black children are all around her. They look, from a distance, like a gigantic flower with revolving human petals. Nearer to them Truman notices the children are taking turns combing her hair. Her hair - to them lovely because it is easy to comb." (135).

Lynne views the South and Southern African Americans in the same way that an explorer views undiscovered tract, personal romanticized labor. She fails to see their humanity; rather she sees their community strength, rural existence, and interdependence as the ideal. She has given up the Jewish world for her husband and her daughter. Venetria K. Patton depicts mother: "The depiction of female slaves as mere breeders, and not mothers, was just one manner of attempting to strip female slaves of their gender. Thus the mother figure becomes the means of asserting and critiquing gender." (*Women in Chains*, Pg-Xi). The truth is that she believes she is worthless because of she white. She does not want to be a white woman; rather she wants to be the part of racism. In "What Is a White Person?" Killens says that: "The Civil Rights movement taught whites that blacks would not continue to accept racial inequality." (135) She discovers that the reality begins to experience is racism, not only affects black people but also affects her. She allies herself with black people, realize them as supreme ideal. As a woman, her morality lies not in her intelligence or her political act but her sexual choices.

Tragically, Lynne becomes a rape victim from African American civil rights worker Tommy Odds. Later her idealism turns to regret, defeat, and dissatisfaction with her life. Lynne's racial guilt is unanswerable, and she sinks into a frowsy, stagnant state. She feels she must be the sacrifice that reconciles for years of racial injustice, and she does not stand firm or fight Tommy Odds when his combative sexual advances turn to rape. Killens says: "Tension between black women and white women sometimes results from the white women's combining racism and sexism to assert white superiority." (*The White Image in the Black Mind, What is White Person*, 145). Contrarily, she feels that by permitting him to have his way, she will be atoning for her guilt.

For of course it was Tommy Odds who raped her. As he said, it wasn't rape. She had not screamed once, or even struggled very much. To her, it was worse than rape because she felt circumstances had not permitted her to screams. As Tommy Odds said, he was just a lonely one-arm nigger down on his luck that nobody had time for anymore. But she would have time - wouldn't she? Because she was not like those rough black women who refused to be sympathetic and sleep with him - was she? (171)

The next day Tommy Odds appeared with Raymond, Altuna, and Hedge. "Lynne," he said, pushing the three boys in front of him into the room, "I'm going to show you what you are." (173). She thought it was "gang rape." "Her anal muscles tightened, her throat closed with an audible choking sound." (173) Oh, God, she thought, what a racist cliché. After Tommy rapes her, Lynne pictures herself:

Lynne closed her eyes. She could not imagine they would say no. The whole scene flashed before her. She was in the center of the racist Esquire painting; her white body offered up as a sacrifice to black despair. She thought of the force, the humiliation, the black power. These boys were no longer her friends; the sight of her naked would turn them into savages. (175)

Ultimately, Lynne becomes every African American man's sexual desire; she convinced herself that the men love her and prefer her to African American women because of her whiteness. According to Stamp, "In Africa, the Negroes had been accustomed to strictly regulated family life and a rigidly enforced moral code. But in America, the disintegration of their social organization removed the traditional sanctions which had encouraged them to respect their old customs." (*Women in Chains*, 22). Lynne feels she must go to a greater degree to demonstrate herself within the black community as well as in the movement. Lynne thinks of her younger years when she leaves her family for her new life with Truman and the movement. "Lynne remembered it was spring, and she had left her parents' house, she hoped, for good. And if this hope was not to become a reality she did not intend to struggle over it or care." (166)

Conclusion

The women in *Meridian* experienced pain, illness, and injury during their younger age. Meridian and Lynne sustain their energy till the end and hope for the foremost. Meridian felt unhappy because of being separated from Truman.

Walker tries to understand the worldwide circle of fate that intersected with the South, placing African Americans in that time of experience. Walker rationalizes the individuality of southern African Americans and the strength that enabled them to stick out extreme struggle, for they were the mainstay of the movement. She battles with her material to make sense of the philosophical, political, and cultural issues of the movement.

The bond among the three characters seems to pursue the traditional mould of a romantic love triangle. Their bondage is on their respective finding of self rather than one person's possession of another. Every one of them is enlightened by the others and helps to bring the others nearer to self-knowledge. The relationship between Truman and Lynne is presented from Lynne's perspective as well as Truman's and Lynne imitates on her life with Truman in the existence of Meridian. Truman, Lynne, and Meridian grouped only to mourn the death of their child, Camara.

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NATIONAL IDENTITY IN AMITAV GHOSH'S *THE SHADOW LINES*

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Abstract

Amitav Ghosh occupies an important place in the contemporary English language writers from the Indian subcontinent. He writes about his homeland and his surrounding countries. His writings display an excellent narration of the risks and troubles endured by thousands of Indians who left their motherland in search for identity. National identity is one's identity or sense of belonging to one state or one nation. It is the sense of a nation as a cohesive whole, as represented by distinctive traditions, culture, language, and politics. Amitav Ghosh's *The Shadow Lines* (1988) is a memory novel. It sketches few historical events like the freedom movement in Bengal, the Second World War and the Partition of India in 1947. In this novel, nationalism is his search for identity. The fervent nationalism upheld by grandmother is put to question and re-analysis. Ghosh explores the unreality and invalidity of traditional identity constructions such as nation and nationalism.

Keywords: Diaspora, nostalgia, national identity, homeland.

Amitav Ghosh was born in Calcutta in July 1956. He occupies an important place in the contemporary English language writers from the Indian subcontinent. He writes about his homeland and his surrounding countries. His writings display an excellent narration of the risks and troubles endured by thousands of Indians who left their motherland in search for identity. His works show a biographical tone with the reminiscences of his childhood. In his writings, he portrays his diasporic feelings, loss of homeland, which is comprehensible while going through his works.

National identity is one's identity or sense of belonging to one state or one nation. It is the sense of a nation as a cohesive whole, as represented by distinctive traditions, culture, language, and politics. The expression of one's national identity seen in a positive light is patriotism which is characterized by national pride and positive emotion of love for one's country. Amitav Ghosh's *The Shadow Lines* (1988) is a memory novel. It sketches few historical events like the freedom movement in Bengal, the Second World War and the Partition of India in 1947. In this novel, nationalism is his search for identity. The fervent nationalism upheld by grandmother is put to question and re-analysis. Ghosh explores the unreality and invalidity of traditional identity constructions such as nation and nationalism.

The novel *The Shadow Lines* explores issues of religion and nationality, of belonging and displacement,

and of the necessity of suppressing memories that threaten to disrupt the tidy narrative of history and national identity. Ghosh highlights the "minor riots" within India that are crucial in forming the psyche of the subcontinent. In *The Shadow Lines*, the unnamed narrator adored leafing through the Yearbooks of the International School of whatever city his cousin Ila happened to be living in at that time. Many years later, the narrator reminds Ila of the yearbooks, and she laughs and replies:

Of course, those schools mattered to me; schools are all that matter to any child, it's only natural. It's you who were peculiar, sitting in that poky little flat in Calcutta, dreaming about faraway places. I probably did you no end of good; at least you learned that those cities you saw on maps were real places, not like those fairylands Tridib made up for you. (TSL 26)

The novel moves among continuously shifting temporal and spatial planes. The narrative time coincides with the consciousness of the narrator, whether he will be listening to someone else's stories or recalling his memories. The narrator's grandmother is wholly committed to the nationalist ideal of Independent India. She would have killed for her country's freedom which is equivalent to her freedom. The progressivist and nationalist narrative of events leading up to and following Independence are the frames through which she looks at them, and for nearly all her life she acts according to these principles.

The grandmother cannot understand Ila's desire. That is, Ila wants to live in a country to which she does not belong; it must be because of the material comforts. The narrator tries to explain to her that it is because Ila wants to be free of the cultural constraints her country imposes on women, a problem highlighted by the scene with Robi at the nightclub in Calcutta. Ila and the grandmother are at the opposite ends of the chain that ties together the nationalist linear narrative to the postcolonial fragmented one. Ila and the narrator are the problematic results of Indian independence. Freedom has not been obtained by independence, especially for women. But Ila will never be free of her past, and of the people who live in India and are tied to her.

Certainly, the opposition between Ila and the grandmother is not so simple. The older woman is jealous of the character Ila. She calls her a whore and feels she has corrupted her grandson, and this antagonism explodes in posthumous hate against the narrator. She firmly believes in the use of violence to establish nationhood. The opposition reveals that living in independent India is a process which is inherently gendered. The contradictions in the modern middle-class woman's nationalist narrative come to the surface when she is confronted with a girl like Ila. She is living in the difficult postcolonial condition, and she prefers the harness of London life to the over-protectiveness of Calcutta.

The narrator goes to London for the first time at the age of 25, but it is not at all a new place for him. Many people like his cousin Tridib, his cousin Ila have told him so many stories about the place that the city is caught in a web of memory and imagination that the narrator has woven around it over the years. Ila is probably the character who feels the most need to adhere to a received narrative, a reassuring master-myth with a built-in teleology that guarantees "freedom" at the end of the road. She does not understand the narrator's intricate, novelistic web of relations which connect his landmarks. She can only attribute his feeling of being "unfree" in London to his sense of belonging to a history essentially defined about colonialism.

According to Ila's dogmatically Marxist thinking, the narrator can only feel unfree in London because he still feels the smarts of being an imperial subject. The narrator experiences London through the eyes of the eight-year-old Ila, of the nine-year-old Tridib and Alan Tresawsen and his activist friends. They are all lived in the same house together during the war and used to work in Victor

Gollancz's Left Book Club. Ila is convinced they must have been wonderfully happy since she thinks it very similar to her life with her Trotskyist friends. She views history as a teleological progression in which the present is always comprehensive of the past, and always superior to it. She adopts this teleological scheme at the synchronic level as well, in her perception of global power relationships.

Though nationalism and Marxism can be seen as powerful challenges to colonialism, "both of these operated with master-narratives that put Europe as its center" (Prakash 8). Indian historiography and the Indian novel can be seen as two genres which reproduced the colonial relationship between margin and center in their representation of the Indian nation as the site of incomplete or fractured modernity. An attempt to reconstruct history by eschewing the received, official interpretation of events is accomplished throughout *The Shadow Lines* by the narrator. After retiring, the grandmother discovers her great-uncle is still alive and living in Dhaka. In the old family house that is represented as an allegory for Partition. It is divided fiercely between two brothers up to the last door-post. Now her one ambition in life is to bring him back "home," to rescue him from his "enemies." An inconsistency has appeared in the grandmother's rigorously nationalist discourse: though earlier, she said to her grandson that once members of a nation have drawn their borders in the blood.

The grandmother unconsciously identifies religion with nationality, in the peculiar conflation that characterizes the nationalist spirit in India after Partition. The extent to which she assigns objectivity to her imagined community becomes clear when she asks her son whether she will be able to see the border between India and East Pakistan from the plane. Her son points out that the barriers will become clear enough once she has to go through customs, and she will be required to state her nationality and her place of birth. She suddenly becomes confused about her identity: her place of birth does not correspond to her citizenship.

The dividing lines between the two nations become ever more confused as the grandmother goes to Dhaka and does not recognize the city anyone. When she arrives at her old house, she pauses in the courtyard, falling prey to nostalgia and then pulls herself up. Because she feels she must take her uncle away from his past and thrust him in the future. On their way back, the whole group is attacked by rioters, and Tridib gets killed. Dhaka is an imagined place in the grandmother's memory and a

senseless place. She acts according to a misleading picture of Dhaka, which does not take into account syncretism and communalism as two, sometimes converging, sometimes collision forces which have changed the city beyond all recognition.

The silence was so thick that it takes the narrator fifteen years to discover that there was a connection between the riot in Dhaka and a curiously specular riot that the narrator experienced as a schoolboy in Calcutta. Only after laborious reconstruction and deconstruction of events does the narrator arrive at the truth about Tridib's murder. The official histories are unable to supply an answer, only silence, and absence of meaning. The narrator's father did not prevent Tridib, May and his grandmother from going to Dhaka in that period. He did not know about the riots in Khulna that were to trigger off the events in Dhaka. Ghosh's narrative of the nation is determined aporetic and at the same time, the limits of historical knowledge.

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WHAT MODERN LITERATURE HOLDS IN THE CONCEPT OF MARRIAGE

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Abstract

Marriage is a famous and amazing concept that has been showcased through English Literature for ages and ages. Novels and works of literature are considered as the mirrors of the reality. Novels and literature give us a wide perception to know about the marriage at various eras and ages of life. Modern writers are exploring the aspects and different stages of marriage. Love, lust, money, pride, and commitment plays in the live to make a couple. Most of the modern marriages are not sharing souls. They are mistaking soulmates for roommates. Marriages must bring out the best and the worst, tears and joy. Life is not about wanting happiness and avoiding the hardships. A strong marriage stands apart storms and rain. Colleen Hoover's *It Ends with Us* talks about a marriage relationship where the expectations are opposite and when two of them are not ready to heal each other. This novel is an emotional rollercoaster with fabulous characters with layers and layers of deep emotions. Compatibility was missing in the marriage, and one always wanted the rainbow without the rain. A successful marriage isn't always made by searching for the right mate; it's also about being that right mate for the spouse. *It Ends with Us* is that one novel where the audiences are wide irrespective of gender. It's a must read to people who are aware of domestic violence and rough marriages.

Keywords: Marriage, Modern English Literature, American Novel, Colleen Hoover, *It Ends With Us*, Domestic Violence.

Introduction

Modern English Literature showcases much of deep reality than sugar coating reality. It has both advantages and disadvantages of its own. Marriage is one of the most talked concepts which is not hitting the bookshelves nowadays. Many renowned authors have created amazing books to read, on this concept. A marriage nightmare *Gone Girl* by Gillian Flynn took the bookshelves by storm with its release. Followed by many authors inspired by *Gone Girl* started making their way of unhappy marriages. B.A. Paris and Lauren Groff's works also talk about the negative dark side of marriages, have given some books that can leave the audience with chills. Scary husband, evil wife, broken promises and screaming lives, husbands and wives struggle through a medium without love and trust yet sticking together with feeble wires connecting them. Marriage has become a nightmare of lives. Many new works on English literature focuses on marriage and problems related to marriage. The main focus always stays on the husband and a wife struggling through the marriage or the daily problems they face as a couple. Marriage is not any simple thing that gets over with a white gown and bouquet. Getting rings down your fingers and walk with a flashing smile down the walkway doesn't either make any couple a happy, successful couple. It

takes trust, love, understanding, faith and many things to make a marriage work. Expectations, fulfillment, encouragement, enthusiasm, and romance takes marriage to a successful path. This being the basic concept of marriage and the key to a happy marriage modern English Literature focuses on the concepts of marriage and family which are recurrent themes that are often used as devices to convey social fears and conventions. Not a happy marriage, fears of marriage, incompatible spouse, scary stories are served on the plates of marriage nowadays. They also provide insight into the inner-most workings of human interaction at its most intimate. Intimacy has just become a page filler factor other than that the scary minds are freaking out the audience growing an unknown fear about marriage. Novels and works always reflect the reality. In short, the world ran out of meaning to an actual marriage. Money, lust, and greed are left to take over the pure meaning of marriage.

Colleen Hoover

Colleen Hoover is New York bestselling author with the credits of many quality books under the genre of New Adult and Young Adult. Her works on romance are fabulous, and few of her works are also taken to screen adaptation. *Ugly Love*, *Hopeless* series, *Slammed* series,

It Ends with Us, and *Without Merit* are her outstanding works. Colleen is extremely talented in taking the romance slow and building. It gives the readers a real atmosphere with fictional characters. Her elements of emotion, romance, and characters are on the point which makes her works stand out in the limelight. Colleen Hoover is one such talented author whose works never misses to hit the bookshelves. *It Ends with Us* is that novel which took so much courage and willpower to write, finish and publish. It was a piece of her life which she shared with so much bravery. The last pages of the book will leave the audience teary eyes reading what Colleen Hoover has shared at the back of the book. Even though the book shook her emotionally and mentally, that was never in a place shown in her book. The novel was page turning and interesting at its phase. Romance, marriage, and love are what told with the essence of past and present in *It End with Us*. The book is one kind of book to take anyone through an emotional roller-coaster.

Colleen Hoover's *It Ends with Us*

Colleen Hoover's *It Ends with Us* is one of the most powerful books of 2016 which is reviewed to be most raw and honest regarding life lessons. At the same time, the book is reviewed to be most inspiring and intimidating story. It was beautifully built to bring out deep feelings as well as some tears at the corners of one's eye. The audiences were not narrowed down, but every men and woman are suggested to read this book. *It Ends with Us* would have been difficult at the same time a brave decision of Colleen Hoover. It is an amazing story talking about marriage and daily problems behind the doors of a married couple. How much a couple looks happy and content about their marriage they also face some difficulties when they are left to face each other within the four walls. Life is all about ups and downs. Nothing stays for a long time, either happiness or grief. Two brave and matured people take to face all the daily problems in a marriage. Luckily works in English Literature showcases various problems in various ways leaving us to analyze and muse on the situation. *It Ends with Us* have three main characters fortunately not having any love triangle. Many quotes this book under the subject of domestic violence with romantic tenderness and overflowing emotional heft, but that was the complete review from Lily's point of view. As earlier said Colleen never makes a completely negative character. It all about how audiences see the character. To put that in better words '*Beauty lies in the eyes of the beholder.*'

Lily is not so perfect and also don't get what all she thrived for but that never stopped her fire from burning to work hard until she got what she wanted and dreamt for. In simple words, she believes in making a dream come true with her hard work and willpower. She's come a long way from the small town in Maine where she grew up she graduated from college. Moving to Boston strong Lily is seen working for her own business. The business and acquaintance bring her familiar with a man in her life. She feels a spark with the brother of her co-worker and also a gorgeous neurosurgeon named Ryle Kincaid. Starting with a fling, she started to see a husband in Ryle. Starting with the introduction of Ryle in her life, she felt like her life had a meaning after so long. Having a past, Lily wants her life to be perfect. Reality had something else packed for her.

Ryle Kincaid is successful, earning, stubborn and assertive. He's also sensitive, brilliant, and has a total soft spot for Lily. Lily found his anger as a danger zone for her because his anger had no boundaries yet they had a valid reason behind. Lily loved everything about him. She admires his uniform and his charm. She fell in love with him, his character and his personality. All the problem she had was with his uncontrollable anger. Lily can't get him out of her head. Ryle was never a dreamer to be a good husband or to have a family on his own. He hated relationships, and he is quite outspoken about it. Lily found her husband in Ryle. Lily is curious about his life and wants to find out the inner wound hurting him to say that he is not fit for a relationship. She admits being the wound to his scars from the past. A simple promise was not needed to heal Ryle in the first place. Lily never tried to be that medicine for his wounds but blamed him for cutting open her old wounds all through their relationship. Lily was not to be blamed as she had a dreadful past also.

Characters of this novel are realistic and have their justification at their places. Colleen Hoover never let down any character of this book. All of them are equally broken and beautiful in their places. It takes a deep mind to read through the characters and know what they speak with us. None of the characters was a filler in this novel. Ryle Kincaid being the male lead in the novel, there are many negative points of views on Ryle. Changing the point of view what if Ryle was put on the good light? What if his character was analyzed positively? Ryle was what Lily always had seen, an arrogant man who has no control over his anger. What of Ryle was a man longing for a medicine to heal his wounds? Not every man was Lily's father.

Ryle Kincaid as a doctor Vs. Husband

Ryle Kincaid is a normal man like everyone else who knows how to balance professional and personal life. Ryle Kincaid not any normal doctor but one of the most famous doctors in town. He had a great reputation and a huge credit for himself. His character is well-portrayed as a social character. He was that one protective brother, that one amazing brother-in-law and a successful man in his career. His life was all perfect for him. He had an amazing career he worked for, and a good sister well settled in her life. All he missed was a girl who would listen to all his talks for the whole day. And there was Lily as his that girl who he thought he would share his feelings with. Started with a fling, they both started falling for each other and one morning decided to get tied forever. The promise was for, forever which they couldn't make it till the end. Ryle is that kind of man who never wanted to get married or to have any kids. He had zero dreams for his future. Ryle from professional life was stern, a working machine and a famous surgeon who knows his work. But Ryle behind the doors was a scared kid who had to overcome fear, zero control over his anger and needs to be tamed. What else can a damaged soul pray for? Healing? A pain relief? A companion to go deep through the skin and heal all those deep and scary wounds? At the end of the say that is what all Ryle needed. A woman to understand him. A woman who would pick up his broken pieces and build him again. A woman who would make him forget his scary past and move on. Maybe that Lily was not his girl.

When both the past meet

Both the leading characters have equally damaged past on their level. Lily suffered a teenage life through an abusive father. She grew up seeing her mother getting beaten and raped multiple times. Lily's mother's screams, sobs, and tears became her daily feed. Lily was distracted by a homeless teenage boy who makes her believe in 'Best happens in Boston' He was not only her first love but also her medicine for her wounds. She has seen her mother holding for so long. Just another day, just another chance and it was never-ending. When her mother decided to walk away, it was already too late. Only she had to take with is a broken Lily who knew nothing other than her abusive father and her mother who never questions him for his beastly behaviors. It was more than hard for Lily to believe in men. Atlas was always an exception for Lily. Her first love and all she ever wanted.

Lily saw the early signs of domestic violence with Ryle. He loses his temper easily, and he is possessive as

hell. This is what Lily saw. All Lily knew was Ryle is her father. The exact man who never cared for his kids and wife. Lily saw her father in Ryle. While Ryle bared himself to her thinking she will listen to him; she will understand him and be patient with him. It's beyond hard for a little bot to kill his brother and to ask him to wake up and play while holding his broken head and pieces of brain in his hands. The dream of neurosurgeon started from there. He was shattered and devastated him all life thinking about how he killed his brother. It was all fun and play. Still, Ryle's innocent hands were holding his dead brother and his smashed body parts. Begging his brother to wake up and play. Crying that he could change the past. Those screams and that bloodshot scene was still clear in Ryle's memory. He had never forgotten anything yet. Ryle has broken himself, and the anger was his tool to build himself again. Lily was too busy searching for a perfect husband and let go of Ryle.

Lily's expectations Vs. Ryle's expectations

It's natural to expect the spouse. Both of their expectation was out of the box, and Lily's expectation was a bit too unreal when compared to that of normal. Lily needed someone who would respect her before loving her. Lily needed her spouse to be the opposite of her father but she was not ready to accept the truth that men do have limits, and they do get angry. Lily focused on the fact that Ryle got angry easily and was violent when angry, but she never thought about the reason behind it.

There are many examples to prove that Lily was the sole reason to bring out the beast in Ryle. His anger was her problem. She needed his love, she cherished his romance, she adored his beauty, his presence fascinated her, but she was not ready to accept him in his vulnerability. His weakness and his hard times. Bringing out an example, about to perform one of the most important surgery of his career he burnt his hands and Lily found it funny. On the first note, her husband burnt his hands, and she was laughing. She did not care to treat him, she was not feeling sorry, she did not feel the pain, but she found it funny. On the second note, her husband loved his profession, and she adored him in his uniform, and he was about to perform an important surgery, that might get complicated due to this hand burn still, she found it funny. As a husband Ryle expected a small concern, that was denied to him. And in turn, he slammed the cabinet door which hit her head causing a huge wound is domestic violence.

Next thing what Ryle expected from Lily was being loyal. Ryle also holds a history of making himself out of the situation when he gets angry. He just quits the place and comes back after he went cool. This was the therapeutic manners he grew for Lily. He didn't want to hurt Lily intentionally. Being possessive about their spouse is not a new thing. It's a fact that he is a possessive husband and he wants his wife all to himself. Jealousy and possessiveness should be a drive to bring love. Lily's acts of lying about the 'Best in Boston' magnet and Atlas grew a suspicion in Ryle's heart. This sensitive thing can also be backfired on Ryle that he did not believe Lily regarding her friends and who she meets with, but still, he has a reason to be insecure as Atlas is her first love and whom she had a deep connection with. Ryle's insecure feelings grew jealousy and possessiveness which is very well justified here. Lily was an independent woman who works and has her own time, but all Ryle wanted was a loyal time with him. With this nature, he saw Atlas's number at the back of Lily's case. Which added fire to the fuel because she could have had his number on the contact list. Lily made Ryle suspicions. Her lies, her different personality towards Atlas pricked Ryle. He felt defeated.

On the whole, putting the domestic violence topic off and analyze Ryle's character, he had less or no fault in him. He was impulsive, jealous, possessive and protective of his wife and there are not any out of the box characters men wear. His ego was hurt, his trust was broken and his love not felt. Lily's attitude towards treating Ryle is like she

just needed good things from her life and no bad things out of it. Or she never loved Ryle as much as she loved Atlas. As Lily saw the early stages of domestic violence in Ryle she decided to leave him and reunite with her first love Atlas. This analyzes talks about how the story would have been taken if Ryle was focused as the good character. He had his faults. He has his dark side, but after all, no one is perfect in this world. Even the moon which everyone loves has its faults. Relationships are not about pointing the wrongs in others. It's about knowing about the wrongs and helping them to overcome and live.

Conclusion

It's simply Colleen Hoover's magic that she adds life to every character that no one can be bashed for being negative. It's how Colleen takes her every story. Ryle is not a negative character but was a part of Lily's life which she missed. Lily's expectations in her life were far too much when compared to what Ryle offered to give her. He is a loving husband, a caring father and an amazing surgeon. This was not enough for Lily. She needed to be pampered and taken care of. Ryle needed a girl who could be the medicine in her life. An incompatible couple met at the wrong time in the wrong place. Yes, that was Lily and Ryle.

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SOCIAL AND CULTURAL DISPLACEMENT IN NGUGI WA THIONG'O'S NOVELS

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Abstract

Ngugi Wa Thiong'o focus has always been the impact of colonialism on Kenyan. They are revealing the intrusive experience of European settlement and colonial rule. He has portrayed the impact of colonialism on the relationship between individualism and community in post-colonial Africa. Ngugi explores a systematic and dynamic way to the post-colonial history of his people. Post colonial is conceived about three conditions: as independence after the going away of imperial colonies; as the political and social and cultural movement challenging the received histories; as a position that calls for a major rethinking of already given categories, histories, social, and traditions in their people. Ngugi's earlier novels center on individual estrangement from traditional communities and sociality people struggling to maintain them. They are face to developing tensions and fissures, disruptions unavoidably exacerbated by nationalism and to move towards independence. *The River Between* and *Weep Not, Child*, Ngugi portrays individuals alienated through contact with Western education and Christianity. They have education and religion was coterminous with the collective from still largely traditional communities and society. In *Devil, on the Cross* Ngugi contrast, the sufferings and the triumphs of individuals struggling against their debased environment are serious. To build an egalitarian society is not to cleans outmoded institutions of corruption and make them function more efficiently, but do destroy them altogether, make a fresh beginning, and create new systems. At the center of Ngugi's narratives, the fragmentation of traditional Gikuyu society thus finds destructive resonance in the personal lives of its members.

Keywords: Individualism, community, revolutionary, traditional, social and cultural.

Introduction

Ngugi's fiction represents colonialism in Kenya as a particularly corrosive force. Ngugi is always concerned to represent the post-colonial experience at the broad-based village level. In his first novel, he focuses on its impact on the individual. The early fiction position the protagonist close to the community and society. *The River Between* and *Weep Not, Child* Ngugi portrays individuals alienated through contact with Western education and Christianity. The manipulative ex-Christian, Kabony's in *The River Between* and the land-owning African. Jacobo, in *Weep Not, Child* are early examples of the Omnipresent. Janus faced opportunists inhabit Ngugi's fiction. Conservative character is such as Chege, "the embodiment of the true Gikuyu" (44) in *The River Between*. Ngotho tethered to the traditional post in *Weep Not, Child*, find it difficult to retain their authority within the household and wider community of the society. They represent the values no longer relevant to a younger generation. They have a formative experience take their origin beyond the village. *Weep Not, Child* portrays the negative effect of the disintegration of family and community and social and cultural as a result of conflict among African regarding their struggle against foreign domination and land loss.

Society and Culture

The corrupt system acts as a chain in the novel *Petal of Blood*. The government's lawyers declare that they have solved the murder cases. The people of Ilmorog realize that as long as the corrupt system stays in place and continues churning out corrupt individual. But there will be no change. Waweru had rebelled against his father to join the church, and in the following years of nationalist struggles spearheaded by the Kenyan Land and Freedom, Army Waweru had sided with the colonial administration. Nyakinyua's portrait is deliberately phenomenal, heroic, challenging and uncompromising for even after being dispossessed of her land by Ilmorog's African Economic Bank. She has struggled against these black oppressors alone. Abdulla had joined the underground revolutionary movement. He met Ndinguri betrayed of a police informant. He had sacrificed his limbs for Kenya's freedom. It is marginalized. Those had collaborated with the colonizers. So it has observed by Karega, Abdulla is the symbol of Kenya's truest courage. Karega is presented as a militant activist. The pupilage through the university social struggles as a teacher, factory hand, and arid organizer of workers enslaved by capital. This burning initiation his clarification pitches him on the side of the people:

You cannot serve the interests of capital and labour at the same time. You cannot serve two opposed masters. (288)

The River Between is a historical portrayal of the period. It was the controversy surrounding female circumcision in Kenya had erupted into a violent conflict between the Gikuyu. The Christian missionaries and the Gikuyu themselves had become most active in establishing schools. That is independent of the influential missions, offering Western-style education but protective of traditional practices. The two ridges, Kamenno and Makuyu, face each other across a valley. Through the valley flows the River Honia, ostensibly bringing harmony to the people of 'the ridges. Thus are "united by their common source of life" (1). Chege, Claiming descent from the ancient seer, Mugo was Kibiro. He echoed the profits warning concerning European invasion and now sees in his son, Waiyaki. He will lead the people in successful defense of their land.

Ngugi always sides with the poor, weak and oppressed, exposing the cruelties they suffer in an exploitative neocolonial world. In this novel *Devil on the Cross*, the narrative marks a radical shift in Ngugi's strategies in his perfect of the decolonization of the African mind. Keeping in mind his conscious decision to write for an alternative, non-English readership, Ngugi opts for the mode of allegorical, didactic oral tale, and incorporates a whole range of songs, proverbs, and mythology from Gikuyu folklore. Ngugi also develops Wariinga and Wangari, his women protagonists, as important resistance figures against multiple levels of exploitation- corruption, racial, class-based and patriarchal. The *Devil on the Cross* tells the tragic story of Jacinta Wariinga, a young woman. She emigrates from her small rural town Ilmorog to the capital city of Nairobi.

Wariinga's story is evident from the following verses:

I accept

I accept

Silence the cries of the heart.

Wipe away the tears of the heart.....(8)

Only to be exploited by her boss and later a corrupt businessman. She is a parable young lady after completing her education, arrival in the city Nairobi in search of a job or career. They are exploited by their unscrupulous bosses and other anti-social elements.

Ngugi explores the way in historically, particular aspects of Colonialism and Christian mission activity and education as well as their isolationism. He has contributed

to the social and cultural dysfunction of traditional Africans and their communities. Waiyaki, Joshua and Kabonyi, three central agents in a conflict deepen the rivalry between the neighboring Gikuyu communities. They are the representative of the first wave of Western-educated Kenyans. The conflict he experiences in choosing between cultural isolation or progress is articulated at several points in the novel in the form of soliloquies or reflections on community's expectations of him, culminating, towards the end of the novel. Waiyaki's insight into the tribe's needs arrived at too late to be of use bid to have his voice heard favorably. But Waiyaki's no longer has the ear of the Kiama on this issue because he has resigned from it. They are put himself out of touch with the attitude of the community and its executive voice. Ngugi shows the forces at work in Kenya at the time as not conducive to glossing over the deep rifts brought about by colonialism. Waiyaki's decision to stand by the circumcised Nyambura is, unacceptable to the people. The result is an escalation of the antagonism against contamination of tribal purity.

In the very being Wariinga corrupt by her uncle, a railway employee. He befriends rich people and starts cultivating them by going to their club in the evening; there he meets the "Rich Old Man from Ngorika." He is aided and assists to do something wrong in his evil planning by Wariinga's uncle. The Old Man seduces Wariinga, the impressionable poor girl, with rides in his Mercedes Benz car, pocket money, outings, and hotel visits. When she becomes pregnant, the Rich Old Man abandons her. The corrupt made by through his uncle to Englishman. But she does not want to abort throw away the child born to her. This has been depicted through the use of proverb,

"Young of goat steel like his mother" (101)

Wariinga wants to search for the job. Jobs are not easy to come by any one. Those are willing to become the "sugar girls" of their bosses' gets jobs. She faces the same predicament sex in exchange for job. To keep up the city girls, Wariinga used skin lightning creams to get prevent of her "blackness." The Proverb like "Aping another cost the frog its buttocks" (12) and "That which is born black will never be white" (11). She has given up looking like her natural self with disastrous results. She is neither fish nor fowl.

Wariinga is amazed that such things as a completion among Modern Thieves and Robbers can take place in post-independence Kenya. The Modern Thieves corrupt their Kenyan people. The venue of the competition for seven modern thieves and robbers is a plush place called

the cave at the Golden Heights in Ilmorog. The competitions are elite of the land. They have become wealthy in post-colonial Kenya. They are beyond their wildest dreams by oppressing and exploiting their people. They rule their people as a representation for imperialists. So they are the collaborators. Because they are their own colonial master during the British rule in Kenya.

"Every competitor must reveal the number of women he has – wives and mistresses." (97)

The competitors are all seated with their wives and mistresses in the audience. They are being served the choicest drinks and snacks by scantily dressed waitresses. The foreign delegates led by the delegate from America. There are to judge the competitors by their formal statement given by a court of law regarding. They are well cheated and deceptively exploited their people since *Uhuru*. A petty thief gets up to boast of his expert skill in cheating and robbing the people. The master of ceremonies lays down several rules for the participants. They must have cheated and swindled in millions. They must mention the number of wives, children, sugar girls, mistresses, and the cars they possess. The foreign delegate plans for increasing and multiplying theft and robbery in the country. Gitutu bribed a bank official to obtain a loan for buying some land from a European friend of his father's cheaply to capitalize on people's appetite for land. He prospered, bought more land cheap and sold it at an exorbitant profit. He formed several housing societies in the Rift Valley, and people begged him to become their chairman for his "honest and integrity."

Through Waiyaki Ngugi portrays a fine and complicated point about the conflicts inherent in taking up a position of leadership in a community-based society at the moment of transition. Waiyaki's willingness to sacrifice his private life in the interest of the community's desire for Western education demonstrates his preparedness to behave within the bounds of traditional leadership style. Education becomes an obsession:

"his god, education-guided him, showed him the light, made him overcome personal frustrations and hardships" (124)

Kihaahu opened several similar schools run by aged or even crippled European women as principals and buying white mannequins to stand in for real white children. He turned his attention to politics. In his contest for a Country Council seat, he bought over his competitors and outsmarted his loan opponent. He bribed his way to the housing committee membership and dabbled in the

public land as he believed in the adage: "Public property fattens the wily." Kihaahu and Gitutu are two is a bigger exploiter of the people in their hunger and thirst for land. It will be followed by a fashion parade where their wives and girlfriends and mistresses will get a chance to display their jewelers, diamonds and precious stones.

Wariinga's mother consoles her after her suicide attempts and on having delivered a baby outside marriage:

Wariinga, do you know how many women yearn for a child of their own without ever having one? A baby is a special gift to a man and woman-even an unmarried woman. To have a child is a curse, and you must never again think of taking your life because of it. (182)

At the tribal level, the drama struggle becomes focused on the issues of circumcision, the ritual liking of individual to land, to the community and shared tribal ancestors. Joshua's outspoken denunciation of female circumcision creates Muthoni's dilemma. Waiyaki is being circumcised and spilling his blood on the soil is both a social and religious ritual. He ties to the tribe and ancestral land: Mau Mau activists later invoked this same rite as a means of rallying the Gikuyu to unity. Waiyaki's recognition of this helps to crystallize. His has vague notions about the limits imposed by the collective on the individual freedom of a public figure.

Was life all a yearning and no satisfaction? Was one to live, a strange hollowness pursuing one like a malignant beast that would not lead rest? Waiyaki could not know. Perhaps nobody could ever make to serve the tribe, living day by day with no thoughts of self but always of other. He had now for many seasons been trying to drain himself dry for the people. This thing still pursued him (85).

Ngugi has shown his women character facing traumatic situations in male-dominated society. He focuses the modern Gikuyu community people corrupted by the thieves and robber of their people. The Devil in the form of British Colonialism had been crucified and laid to rest by the freedom fighters. The freedom fighters are the new rulers and enemies of the Kenyan people. In the post-colonial period, the foreign delegate misused the wealth. They are the representatives of the imperialists. They had been collaborators of their British colonial rule in Kenya. However, the novels stand primarily as a powerful call for Africans to reject the role of a people enthralled by either overt colonialism or any of its newer and more oblique guises. Ngugi encourages his African readers to strive for

real independence. The Western cultural codes and seeks to label black African culture as atypical or aberrant.

Conclusion

Ngugi's decision to write in a native language is by no means unique. African literature is produced in all of the tongues of the continent. He was returning to his native language. He is taking part in the widespread reconceptualized of language. The constitution of African literature studies that have characterized the post-colonial period. He explores the interrelations of language and social and cultural in the development of authorial and national identity in their works.

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A PROBE INTO THE SELF FASHIONING SYSTEM IN JESSIE REDMON FAUSET'S *PLUMBUN: A NOVEL WITHOUT A MORAL*

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Abstract

American society has always been patterned according to the racial equations across centuries. For millions of Americans, issues of racial and ethnic identification are frequently complicated. Biracial people are those who struggle in real terms to establish their identities as they are visibly characterized by the mixing up of various physical traits like their skin colour: dark or light; hair structure: curly or straight; eye colour etc., unlike the people belonging to a single race. Being biracial in America means to put one's identity under constant trial and to frame it according to the standards set by the society. Various models and theories of racial identity development that focus on the persons of colour and biracial and multiracial individuals have been formulated by the researchers over the time being. W. S. Carlos Poston's "Biracial Identity development Model" designed in 1990 has been a prominent one, describing five stages of linear identity development of biracial individuals. This paper tries to analyze the self-fashioning system of the biracial protagonist in the famous Harlem Renaissance author Jessie Redmon Fauset's novel, *Plumbun: A Novel Without a Moral* in the light of Poston's model.

Keywords: American culture, Biracial identity development, Identity development models, Poston, Factors, Self-identification.

American society has always been patterned according to the racial equations across centuries. For millions of Americans, issues of racial and ethnic identification are frequently complicated. In a melting pot culture, where an individual is always judged by the hackneyed racial standards set by the dominant lot, it has always been difficult for him/her to survive and gain reception. These racial formulae have gained more strength and visibility with the codes instilling segregation laws, anti-miscegenation laws, a one-drop ideology which tags an individual "black," if he/she has even "one drop" of African ancestry, etc., getting rigorous in the twentieth century.

Biracial people are those who struggle in real terms to establish their identities. They are the descendants of parents, who belong to two different racial categories and whose interracial relationship is termed miscegenation. Being biracial in America means to put one's identity under constant trial and to frame it according to the standards set by society. They are left with meagre choices about self-affirmation and are made to feel that they are destined to choose any one by completely denying the other. Theirs is a difficult task of identity construction as it is a process of self identification as well. Biracial as well as multiracial identity development is an ever- continuing process across one's lifespan. All the

more, it depends on numerous internal and external forces such as family structure, cultural knowledge, geographical locations, phenotype, peer culture, socio-historical context, etc.

Identity construction has ever been contested upon in the case of the biracial lot, who are visibly characterized by the mixing up of various physical traits like their skin colour: dark or light; hair structure: curly or straight; eye colour etc., unlike the people belonging to a single race. Neither biracial existence nor whiteness is an option for them in a society where even a single drop of black ancestry will make you seen as black. It looked at with amusement and aversion at times, they struggle to confine to and fashion a self as their ancestry is constantly challenged upon. They writhe in utter bewilderment and inferiority arising out of the compulsion to choose one from their duality of existence as they are caught up at the cross roads and left with only meagre choice or probably no choice at all for the societal acceptance.

D. W. Sue defines racial identity development as "pride in one's racial and cultural identity" (qtd. in Poston 152). Various models and theories of racial identity development that focus on the persons of colour and biracial and multiracial individuals have been formulated by the researchers over the time being. They include the "Marginal Person Model" by E. V. Stonequist in 1937, "Nigrescence Model" proposed by W. E. Cross in 1971,

G. Morten and D. R. Atkinson's "Minority Identity Development Model" of 1983 and Poston's "Biracial Identity Development Model" of 1990. Among these, Poston's has been a prominent one.

"The Biracial Identity Development Model: A Needed Addition," Poston's article published in 1990 aims to scrutinize the then previous models of racial identity development and their inadequacies for the biracial individuals. Poston's linear model has got five different stages of biracial and multiracial identity development. They include Stage-I, Personal Identity, Stage-II, Choice of Group Categorization, Stage-III, Enmeshment or Denial, Stage-IV, Appreciation and Stage-V, Integration. The first stage occurs during the early childhood when young children's sense of self and personal identity is not linked to a racial or ethnic group. The second stage in Poston's model may be seen as a time of crisis and isolation. At this point, biracial individuals are compelled and constrained to make an identity choice by various factors or else the fear of getting alienated haunts him throughout. The three factors that influence the individuals in making a choice as per Hall's observations as mentioned by Poston are the status factors, social support factors, and the personal factors. The third level is the one in which the people have guilt and confusion for choosing an identity that is not fully expressive of all their cultural influences. It is in the fourth stage that the individuals expand their reference group orientations and begin to realize and be pleased about their multicultural uniqueness. The fifth and final phase is the one in which an individual attains a sense of totality in which they will value all their ethnic backgrounds and cultures. Altogether, Poston's model aims at developing an integrated multiracial identity in which all racial components are valued.

Jessie Redmon Fauset is one of the African American authors who has worked on the issues of identity of biracial people in her works. She has been closely associated with the New Negro movement. She has four novels to her credit, and for which she is best remembered as well. They include *There is Confusion* (1921), *Plum Bun: A Novel Without a Moral* (1928), *The Chinaberry Tree* (1931), and *Comedy: American Style* (1933). These novels "originated in protest against the unfaithful portrayal of the educated Negro in T. S. Stribling's *Birthright*" (Brawley 222). She felt black writers should write about black people. Miss Fauset's novels are important because they were among the first written about the privileged class of black people by a black author.

Fauset in her celebrated work *Plum Bun: A Novel Without a Moral* published in 1928, unearths to a larger extent, the promising freedom that comes from the lucrative act of passing through one of the seminal characters Angela Murray. She undermines the same by focussing on the vivacious cultural milieu, which is an image typical to the Harlem Renaissance novels. While her sister Virginia Murray is content with her identity as a dark-skinned girl, Angela Murray yearns for uniqueness by adorning a white mask with each time getting stripped of everything that she keeps close, thereby causing the announcement of her ethnicity. The wholeness that her character desires for varies and the very tactics she decides for herself to gain the completeness prove to be the catalysts for all the happenings that align her life to follow.

Angela's sense of self-identification begins at a very young age itself. She realizes that all the niceties in life are distributed unevenly. She is someone who dreams of a big and a better life with all the socio-economic stability thereby getting away from her middle-class existence in Philadelphia. To her, "Certain fortuitous endowments, great physical beauty, unusual strength, a certain unswerving singleness of mind, — gifts bestowed quite blindly and disproportionately by the forces which control life, — these were the qualities which contributed toward a glowing and pleasant existence" (12). It also makes her realize the comforts and security her skin color can offer her in life.

Freedom, for Angela Murray, is associated with colour, and as per her, this is the basic dictum to achieve a successful life which she dreams of, right from her childhood: "Colour or rather the lack of it seemed to the child the one absolute prerequisite to the life of which she was always dreaming . . . The mere possession of a black or a white skin, that was one of those fortuitous endowments of the gods" (Fauset 13-14). The personal identity that Angela develops is in no way linked to her sense of her racial or ethnic lineage; rather it gets developed from the mere idea of her skin colour is white. Poston points out J. S. Phinney and J. J. Rotherham's observations that the children's Reference Group Orientation (RGO) attitudes not getting developed at the personal identity stage as a result of their idiosyncratic and conflicting early understandings regarding race and ethnicity which holds good as far as Angela is concerned.

As a light-skinned girl, Angela can pass, and when she does so, people perceive her as white, which she

identifies as the freedom and socio-economic stability brought by her colour. She seems to understand the importance of self-esteem, acceptance, and opportunities that one can gain in society with his or her mere physical characteristics. Thus the perception of skin colour as an ideology comes into play in this regard. The structure of American society governed by the dominant dictum of "white is right" unconsciously enters Angela's mind. Fauset's description of her passing along with her light-skinned mother on the shopping days and enjoying the benefits reserved for the dominant lot is positive and celebratory. She even thanks her fate for having bestowed on her the boon of her mother's fair complexion when she could have easily received her father's dark skin.

Angela's perception of freedom and joy in life is associated with whiteness gets developed from her mother. Phinney and Rotherham's observations as mentioned by Poston in the first stage that the Personal Identity factors such as the children's esteem and feelings of self-worth that they develop and learn in their families determine their identities becomes true in this case. Angela mistakes the pleasure Mattie has in perfecting her looks and appearance for exploring exclusive restaurants, shops, streets, etc., to be white. She made use of her colour, smile, and voice very much in gaining an advantage in the dominant white society. ". . . it amused her when by herself to take lunch at an exclusive restaurant whose patrons would have been panic-stricken if they had divined the presence of a 'coloured' woman no matter how little her appearance differed from theirs" (15). Even the fact that both the children find comfort in joining their like-colored parent — Angela, her mother, and Virginia, her father — for the Saturday outing shows the kind of self-perception both of them, especially Angela develop unconsciously.

With many of the instances that happen at her school and public places, Angela is led to a situation of crisis, isolation and the forceful choice of an identity later in her life. In the second stage of biracial identity development "Choice of Group Categorisation," Poston mentions about various factors leading to a definite identity choice. They include, Status factors which include the group status of parents' ethnic background, demographics of home neighbourhood and ethnicity and influence of peer group; social support factors that include the parental style and influence, acceptance and participation in cultures of various groups and, parental and familial acceptance; and personal factors consisting of physical appearance,

knowledge of languages other than English, cultural knowledge, age, political involvement, individual personality differences and also environmental factors such as perceived group status and social support.

Angela is once identified black when she has been in grade school which pains her immensely though her appearance and manners did not reveal her true identity in any sense. Her colored existence gets questioned, and an indifferent sort of amazement gets expressed by a white girl Miss Mary Hastings whose friendship means a lot to Angela. This unfortunate incident happens with the joined effort of her classmates which results in her total isolation created by the peer group. When Miss Hastings openly expresses discontent of Angela not revealing her black identity, Angela says, "Coloured! Of course, I never told you that I was colored. Why should I?" (43). Later Angela gets confused over the thought that whether Mary withdrew herself from Angela because of the latter's colored existence or for the fact that she didn't tell her regarding the same.

Angela finally gets fed up of the whole affair of the colour after her friend Matthew Henson is not allowed into a theatre because of his dark appearance while she is allowed. This leads her to take the decision of leaving her native place Philadelphia, her home, her friends, relations, culture, etc. for New York to pursue her dream life by taking up a white identity. Poston points out Hall's examination on the biracial persons' conviction in his article that they are forced to make a racial choice at this phase for them to take part or get included in any of their companion, family or social circles. Their inability to do so will result in alienation to the core. Here, it is Angela's inability to get accepted among her peer group that results in her identity choice.

Even when she leads a happy life in New York as a white person, the feeling of getting rejected and alienated haunts her. She tries her best not to reveal anybody anything about her ethnic background. On concealing her black identity, she finds herself in the midst of opportunities to lead a high profile socio-economic life which she dreams of. She firmly describes herself as "free, white, and 21" and, in this feeling, that she "own(s) the world" (88). While in the city, Angela becomes a witness to several instances of racism. During a particular lunch date, Roger sees three black people about to take a table close to where he and Angela are seated. Though she wishes the group to be served and to have a pleasant evening, she fails to recognize her people to herself. She inwardly remarks,

"Oh, here are some of them fighting it out again" (135). She deliberately refers the fellow blacks as "them," thereby dismissing her ties with the black community and having learned to align herself with the dominant white community. Roger speaks angrily to the head waiter concerning the small group, and after a while, the group leaves the cafe. This disturbs Angela a lot. But the realization regarding the revelation of her true identity and the following rejection and isolation from Roger stops her from reacting further.

Talent doesn't seem to offer any kind of higher status in the society and even the kind of recognition that a person deserves which is exactly what happens with one of the characters, Miss Powell. Though she remains consistent in her achievement, she receives negative treatment from the white authorities. The Nehemiah Sloan prize, an art scholarship to study abroad, is won by Miss Powell. But when it is discovered by the American Committee for the Fontainebleau School of Fine Arts that she is black, they withdraw both the travel money and award. The white community strongly believes that as Miss Powell is black, she may not possess any talent and can't contribute anything productive to society. This is the time when Angela feels nauseated and thinks upon as to what she has to do at that particular moment. She slowly starts feeling empathetic towards Miss Powell. As they are "more than 'sisters under the skin,'" (342) she even thinks of giving up the small publicity stir that got triggered with her reception of John T. Stewart Prize along with Miss Powell on knowing about Miss Powell's fate. On witnessing another instance of racial injustice with another fellow being of hers, Angela, who has been mute in all the previous instances reacts suddenly and openly thereby declaring herself to be colored before the award committee. She deliberately denies her chosen dominant identity because of the self-same anger and hatred which she initially felt while choosing the same. The third stage of the identity development or the absolute denial of the white identity happens when Angela realizes the kind of injustice being faced by her classmate Miss Powell in the name of the race.

Angela's Reference Group Orientations and the experiences that she has gathered by then from Philadelphia and New York provide her with a clear distinction between her two ethnic backgrounds. The widening horizons of her life and experiences revealing the true racial prejudices of the society make her reconsider her decision of identity choice once made. She starts appreciating her black identity, its culture, and practices more than ever. Also, she understands the value of the

home and the security offered by her "little redoubt of refuge against the world" (368) from where she badly wanted to run away in the past. Angela reaches the fourth stage of Appreciation as a continuation of the third stage and on immediately after the denial of her white identity.

Integration, the fifth stage of the model, could be seen in Angela's character towards the very end of the novel. Though she values her colored identity more than her white self, she decides to go for a multicultural existence in Paris, where she decides to pursue her passion to become a renowned artist. She says to Ralph, "I can't placard myself, and I suppose there will be lots of times when in spite of myself I'll be 'passing'" (375). Thus, the integration of identity gets completed in the case of Angela, and a sense of wholeness is achieved by the character.

Pre-conceived notions of self and the standards that codify the same exist in a dichotomous association with each other in the melting pot culture of America. Biracial people are the ones who come rightly in the middle of this oppositeness. Judged by the chromatic standards in common, and factors like class, gender, sex, etc. in discreteness, there arises to prove themselves and their essence, a constant call with every passing second. A dilemma brews strongly in their minds regarding their positioning and recognition. Angela, the protagonist, could be seen as facing this dilemma throughout the novel. Her self-fashioning attains a linear mode as per Poston's identity development model. The five levels in the model happen to exist with each passing stage of her life in a clear-cut manner.

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DIASPORA LITERATURE (FEMINIST LITERATURE) FEMINISM IN HENRIK IBSEN'S – "THE DOLL'S HOUSE"

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Abstract

The women's liberation movement opened doors for women in literature. Feminist literature supports the goals of establishing equal civil, political, economic and social rights for women. Henrik Johan Ibsen was a major 19th-century Norwegian playwright and often referred to as "the father of realism. A Doll's House is the most famous of Ibsen's play. It was published in 1879. A Doll's House is a typical intrigue play. Nora, the heroine is guilty of community forgery. For this act of indiscretion makes the villain Krogstad blackmail her. She has committed this deep to save the life of her husband, Torvald Helmer. But Helmer instead appreciating the sacrifice of his wife indicts her as a liar and criminal unfit to rear their children any longer. She is saved by the intervention of her old friend Ms. Christine Linole. Helmer is willing to forgive Nora for her rash act now that Krogstad frees Nora from exposure and shame. But Nora does not stay with her husband. But she leaves her home and children to learn the way of the world.

About Henrik Ibsen

Henrik Johan Ibsen is one of the most powerful and influential dramatist of the modern times. He has been described as a dramatist of ideas. His plays have been called 'social dramas.' The terms "problem play" or "Thesis play" have gained currency from his plays. His work is linked with the circumstance of his life. Ibsen's career as a dramatist covers fifty years in the second half of the 19th century. His first play, *Catilina* was published in 1850 and his last play, *When We Deed Awaken* in 1899. He wrote twenty-five plays which fall in various categories.

Special Introduction "A Doll's House"

The Norwegian title given to the play was *Et dukkehjem* meaning "A Doll's House." The word "Doll" refers to a woman without a will or mind of her own. The title is very appropriate. Ibsen calls this play "A Modern Tragedy." It is a tragedy in the sense that it has a sad ending, with Nora leaving her husband and her children to face an uncertain future. It records the disintegration of the domestic life of a couple. Ibsen observes the three classical unities of time, place and action. There is a sub-plot which is closely woven to the main plot, and it does not injure the unity of action. The whole action takes place in three days. It is not such a long period to affect the unity of time. The whole action takes place in Helmer's house. The play opens just before the catastrophe and the preceding events are revealed through the dialogue in retrospect.

A Doll's House appears to be a feminist play even though Ibsen denied it. He said that it was not written to support or advocate feminism. His sympathetic attitude towards women was a by-product of his passionate belief in human freedom. He felt that women in society were denied the rights and opportunities to grow like men-folk.

The most important theme of the play is the liberation of the individual from the restraints of custom and convention. It is the assertion of her rights by a wife. Nora asserts her rights and becomes an individual in her thought. Ibsen also employs symbolism to convey his ideas. Symbols such as the Christmas tree, the macaroons, and the dance bring in a special significance to the readers.

Character studies

Henrik Ibsen's *A Doll's House* is a masterpiece of dramatic structure. It has a minimum of characters. Of the play's five characters, Nora and Torvald Helmer are the two important characters. Dr. Rank, Christine Linde and Nils Krogstad are Ibsen's instruments by which he illuminates the falseness of the protagonist's lives. All the characters have been convincingly drawn. Each of them is realistic and has been made to live. These characters reveal themselves through the dialogue and their actions. Every important character changes. Krogstad becomes a good man; Nora changes from a 'doll' into a self-confident woman. Ibsen makes abundant use of parallelism and contrast. Doctor Rank has inherited his disease from his father and Nora has inherited her moral deficiency from

her father. If Krogstad is guilty of the criminal act of forgery, Nora is equally guilty. By way of contrast, Nora is hidden her secret from Helmer, Mrs. Linde is mature. While Nora has hidden her secret from Helmer, Mrs. Linde wants the truth to be made known at the earliest opportunity.

Ibsen 'A Doll's House' the important topics of the day woman's place in society. He was more influenced by his conviction than the growing movement for the emancipation of women. A Doll's House is a drama of social criticism. The story takes place in the 19th century Norway. It is a classic expression of the theme of Women's rights. The plot has two major social ideas of perennial interest.

- The freedom of women from domination
- The effect of money problems. A Doll's House deals with a variety of themes. "The liberation of the individual from the shackles and restraints of custom and convention."

Nora, a pretty wife of Helmer. She opens the door a porter is bringing a Christmas tree. She gives tips to porter. After instructing the servants, she takes her coat, hat and a couple of macaroons and she went to shopping Nora meets Torvald, a manager of a local saving bank. Torvald gives money to Nora. He treats her like a child and teases her being a spendthrift and says that she has inherited this recklessness with money from her dead father. She asks Torvald to invite their family friend, Dr. Rank for Dinner.

Mrs. Christine Linde enters the party. Nora is not able to recognize the visitor and then she can recall that Christine is a school girl-friend of her and greets her affectionately. Christine has married Mr. Linde much against her wishes because of her sick mother and two brothers. Her husband died, and she had no support from anyone. Christine came to see Nora to seek her to get a position in the bank headed by Torvald. Nora assures her that he will take to Torvald about her.

While talking to Christine, Nora talks her that she too had difficulties. A years ago Torvald a lawyer did not have much income, and his health suffered because of over work. She had to take him to Italy for health care. She needs 250 pounds for the trip. She got it from her father who died just after that during her talk to Christine; Nora reveals that it was she who saved her husband Torvald's life. Her father had not given them the money, but Nora had secured it somehow. She asks Christine not to mention it to Torvald. She has never told him her secret because it humiliates for him to know that he owned her

something. She is paying off the debt by installments out of money. She also earned money by copying letters during the Christmas seasons. Mr. Krogstad enters; Nora is very much upset by his arrival. He is a lawyer and an employee in Torvald's bank. Nora introduces Torvald to Christine and asks him to offer Christine a position in his bank. He says he will do so as Christine has come at the right time.

Krogstad returns and speaks to Nora. She is upset but listens to him. He has recognized Christine and asks whether she is to get his job at the bank. Krogstad is disagreeable and reveals that, when Nora borrowed the money from him, he had asked that her father sign the bond as surety. But Nora had forged her father's signature beside the date the bond three days after father's death. She admits her sign in the bond and defends herself. She is unaware of the legal implications of forgery.

Krogstad blackmails her that if he loses his position in the bank, he will expose her fraud to Torvald. So he wants Nora to influence her husband to see that he is restrained. He threatens her, and he leaves. Torvald decides to dismiss Krogstad and hire Mrs. Linde in his place. Krogstad discovers everything he calls on Nora and tells her that if he is dismissed, he will ruin her and her husband. Nora pleads her husband to reinstate Krogstad in the bank.

Krogstad receives a letter from Torvald an official notice of his dismissal, and he writes a letter in which he reveals the full details of Nora's forgery. He drops the letter in outside of the Helmer home. In the following evening, there is a tarantella dance program in the apartment of Stenborg's upstairs. Helmer is also partaking in the entertainment. In downstairs Christine is waiting for Krogstad to come and meet her in response to her note to him. Krogstad and Christine reveal the part Krogstad was jilted by Christine.

Christine is not of hurting Krogstad but cannot refuse the job at the bank because it would not go to him anyway. She tells Krogstad that he need not call back his letter as she wants that Nora and Torvald must know the truth and set right the relations built on lies.

Torvald opens the letter box. He finds the cards which Rank has prewarned as death announcement. Nora says good night and directs him to read his letters. She is intent on suicide. She thinks that Torvald will blame in an attempt to save her. Instead of appreciating her for what she has done for him. He has only abuse for her weakness. He tells Nora that she will remain in the house but not to be his wife. He will not entrust the education of his children in her hands.

She informs that she will not stay the night with him. Her father and Torvald both thought of her as a doll, a plaything and never understood her and joyed her the least. She has not been happy with him; Nora is Torvald's prized possession. He treats her as a child, therefore the title is befitting. She becomes tired of playing the role of a glamour doll of her husband; she walks out of him by slamming the door after him. Torvald sinks on a chair at the door, buries his face in his hands. He calls Nora! Nora! But the room is empty; Nora has gone.

Analysis

By the end of this first act, Nora is emerging from the protection of her married life to confront the conditions of the outside world. Although she has been content in being a protected and cared-for housewife during the past eight years and has once averted a crisis by finding a way to borrow money for the sake of Torvald's health, Nora has never learned to overtly challenge her environment.

Christine, on the other hand, has independently faced life's challenge, although she too sought protection by marrying for the sake of financial convenience. Her harsh experience as a widow who was forced to earn her livelihood stands in sharp contrast to the insulated and frivolous life which Nora leads. Having learned, through suffering, the value of truthful human relationships, Christine is the first person to recognize that Nora's marriage is based on deception.

The device Ibsen uses to describe the Torvalds' deceptive marital relationship is the problem of Nora's debt. To prevent Torvald from discovering her secret, he shows how Nora has developed the manner of an evasive, charming adolescent whose whims and caprices her grown-up husband must indulge. This bolsters Torvald's self-image as a protector of the weak, the head of a dependent household, and the instructor of the mentally inferior.

The audience is immediately aware of Torvald's shallowness as he utters his first condescending words to his wife. Nora herself provides further evidence: when she says that Torvald might take one day tire of her "reciting and dressing-up and dancing," she unknowingly describes the decadence of her marital relationship. Pedantic and

pompous, Torvald sometimes seems like a father who enjoys the innocence of a favorite daughter. Setting up rules of behavior (prohibiting Nora's macaroons, for instance), instructing his wife even in her very dress, Torvald shows that he regards her as a plaything or a pet rather than an independent person. These attitudes suggest the baldly sexual nature of Torvald's marriage; the theme is later expanded in following acts until Nora recognizes her position and finds her role repulsive as well as humiliating.

Krogstad shows Nora another deceptive quality about the nature of the world: an individual is responsible for his acts. Society punishes its lawbreaker; the innocent wife is acting to save the life of her loved one is equally as guilty as the unscrupulous opportunist who acts out of expediency. Once recognizing the parallel between the "morally diseased" Krogstad and herself, Nora begins to confront the realities of the world and with this new knowledge must draw the inevitable conclusions.

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REPRESENTATION OF HUMAN SUFFERINGS IN KAMALA MARKANDAYA'S SELECTED NOVELS - A STUDY

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Abstract

This exposition looks at the representation of Human Sufferings that are used by Kamala Markandaya with special reference to her select novels. The present picturized is a depiction of human sufferings like in Kamala Markandaya's A Handful of Rice and Nectar in a Sieve. These novels based on the social consciousness of the society not only this two works her most of the works represent human sufferings in society.

Keypoints: Society- sufferings- human- literature- relationship.

The Indian English novels are characterized by a variety of themes and techniques. It is continuously by changing and gradually moving towards the perfection of the Indian national movement the struggle for freedom, the conflict between tradition and modernity. The foremost refrains of Kamala Markandaya's novels are hunger, poverty, love and sex and east-west cultural encounter utter, the theme of loneliness and the theme of the exploration of the psyche of man, identity crisis, victimization by the socio-economic status.

The novels of Kamala Markandaya's give us sample proof not only of her endowment, and also of her crusading spirit for the welfare of humanity. In the East-West problem she does not believe that "The east is east and the west is west, and the two shall never meet"(25). Kamala Markandaya's *Nectar in a Sieve* portrays its positive woman characters as ideal sufferers and nurturers. Rukmani, the main character, and her daughter Ira display suffering throughout the novel. Rukmani works hard and is devoted to her gentle husband. She endures blow after blow from life, poverty, and famine, the divorce of her barren daughter, the deaths of her sons, her daughter's prostitution, and finally her husband's death. When she finds to the emotional center of her life, her relationship with her husband, threatened by the discovery that he fathered another woman's sons, she neither strikes out at him nor crumbles. "It is as you said a long time ago," I said wearily. "That she is evil and powerful I know myself. Let it rest." The sufferings experienced by the males in the house are well brought out through the words of Rukmani. She says that she has to live under the leaky roof. However, her children are delighted to see the lakhs and rivulets flooded with the rain water. Rukmani exclaims, "Nathan and I watched with heavy hearts while the

Water rose and rose and the tender green of the Paddy field sank under and was lost"(32)

Kamala Markandaya's *A Handful of Rice* is a good example of a human relationship. It deals with the theme of urban economics while her first novel *Nectar in a Sieve* represents the rural economics and its impact on human relations. In this novel, it pays the importance of inbounds and human relationship. The novel is a continuation of the novelist's first novel *Nectar in a Sieve*. *A Handful of Rice* also deals with the struggle for survival at the physical, moral, and psychological levels. The novelist wants to make it clear that the economic stress disrupts the social and filial bonds. Ravi is lured by the riches of the cities. But as soon as he discovers that like the village cities, too, have nothing to offer to the poor. In a bid to earn his livelihood, he becomes a part of the underworld of smugglers and bootleggers.

An identical situation is contrived in Kamala Markandaya's novel when Ravi breaks into Apu's household. He stays on to become an assistant to the tailor Apu and marries Apu's daughter, Nalini. Apu, falls ill and Ravi takes charge of the house and the business. After Apu's death, he takes up Apu's daily struggle to keep his home and hearth alive. But though the story harks back to Malamud, it must be said in fairness to Kamala Markandaya that she completely transforms the atmosphere. It is a purely Indian tale, realistically linked to the present Indian economic situations. *A Handful of Rice*, it describes the tale of Ravi in his struggle for existence in the city. The story is very convincing, and it makes very absorbing reading. But readers will be shocked to learn the forced sexual intercourse between Ravi and Jayamma, his mother-in-law. That may be treated as an aberration in this novel.

A Handful of Rice, it describes the tale of Ravi in his struggle for existence in the city. The story is very convincing, and it makes very absorbing reading. But readers will be shocked to learn the forced sexual intercourse between Ravi and Jayamma, his mother-in-law. That may be treated as an aberration in this novel. *A Handful of Rice* is the comment of the novelist on different characters and problems they face. When Ravi fails to get a job in the city, he reflects,

"The city was full of graduates – the colleges turned them out in their thousands each year looking for employment, so what chance had he, with his meager Elementary school learning ? His father had been proud

of this learning, had insisted on it as a key to the power

of earning which was the broad base of a man's pride, had

taken his whip to his whimpering sons to drive them To it But he had been wrong. The key opened no doors; it closed them, his education did not allow Ravi to compete against the gaunt, shabby genteel Young graduates who hung around the ability to work with his

It had taken from him the ability to work with his hands except in an amateur capacity"(35).

The novels deals with the life of poverty hunger and suffering lived by the poor tenant farmers in countless Indian villages. Kamala Markandaya had a first hand, intimate knowledge of the life of the rural poor, and hence her delineation of its remarkable for its realism and penetration. In this way, she has revealed the soul of India not only to the west but also to the educated elite of Indian living in the cities. The setting is provided by a South Indian Village situated in a neighborhood of a city. The name of the village and its exact locate have been given. The novelist has not given any name to the village, for it may be any of the myriad villages of India. The hard facts of village life, as presented in the novel, are true of all Indian villages, whether in the south or the north. In other words, the village is a symbolic village, symbolic of rural India and not any one village in particular. The refrain is thus universalized and hence the enduring entreaty and popularity of the novel.

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THEME OF CULTURAL AFFLICTIONS IN VIKRAM SETH'S *THE GOLDEN GATE*

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Abstract

Vikram Seth is an Indian poet, novelist, travel writer, author, children's writer, biographer and also the memoirist. He is an international writer, who breaks national boundaries by refusing to keep characters settled in one place. He has written books set in India, England, USA, and also a travel book about China. His novel *The Golden Gate: A novel in verse*, consist of 594 sonnets follows the fourteen-line stanza pattern of Eugene Onegin. *The Golden Gate* deals the life of American people, their way of living, their customs, marriage systems, the concept of romance and love in the American scenario. Americans believe romance and love as a means of getting rid of boredom, to have a company to share one's ideas and feelings and to be happy having a companion. Through this work, he portraits about American life style. This paper attempts to explore the problem of the affluent societies of the west, particularly in Americans. It deals with the problems of unhappy marriages, broken homes, single parenthood, divorce, and homosexuality.

Keywords: disorder, ailment, trouble, visitation, adversity, torment, tribulation.

Vikram Seth is an international writer. He has written the novel, poetry, travelogue, memoir, and libretto. In 1988, he won the Sahitya Akademi Award, an Indian literary honor, for his book 'The Golden Gate'. The novel was set in San Francisco of female rock musicians, gays, local radio stations, Berkeley, "Just Desserts," and Italian wine makers and it seemed to be the great California novel, noting the fashions and distinctions of West Coast society and culture. The novel has all the ingredients to be described as an 'American novel'. It deals with the lifestyle, culture, and love of present America. The novel consists of 13 chapters with 594 sonnets written in iambic tetrameter. It imitates Eugene Onegin which follows fourteen-line stanza pattern. Five main characters are in the novel namely; John Brown, a software engineer, Phil Weiss, John's old college roommate and friend, Janet Hawakaya, a sculptor and musician, Elizabeth Dorati (Liz), a lawyer, Ed Dorati, Elizabeth's brother.

The main character is John whose acquaintances fill out the multitude of San Francisco. The novel begins and ends with him. He is a blond haired, good-looking, healthy, employed, ambitious, sound, and solvent, self-made, self-possessed out a depressed person. John is a young man

of twenty-six and is described as aloof, prim and lonely. When he meets up Janet who was his girlfriend in the past, they discuss about his loneliness, and he seeks her help to find his beloved. Janet puts down a lonely heart's advertisement in a newspaper.

Solvent, sexy, thrilling, thrifty,
Seeks a bosomy brunette
Who likes to play the flageolet.
Let me make music with you, baby.
Box 69. (18)

Liz Dorati is a twenty-seven-year-old, high-powered ex-Stanford Law school attorney. She is beautiful, vivacious, blue-eyed, well –rounded blonde who is from a family of Italian immigrant wine-growers. John is impressed by her handwritten reply that Jane forwards to him, and invites her to meet him. They share a passionate whirlwind romance that lasts for a brief period. It was also known that when people are used to complimenting her elegance and prettiness, she silently accepts it without responding to them. Mrs. Dorati in the strongest terms advises her to get married. Liz manages her saying that after her studies get over and she obtains a law degree, she will enter into wedlock.

Her mother, anxious, loving, rigid
 Said, "Liz, a pretty girl like you
 Ought to be thinking of..... "IT to",
 Sighted Liz, "Mom Do you think I'm frigid?
 Just let me get my law degree
 Out of the way – and then, I'll see (39)

John and Liz share their views and opinions on movie-stars, the ills of their cars, the cats, the microchips, the flotation of corporation bonds, sunsets, inflation, and their childhoods, which cement their relationship and bond further and further. John addresses Liz as 'Honey' and see, him, as 'Funny bunny'. What surprises is that after they have led a life of enormous intimacy and love, shared and seen everything, they depart from each other unable to get along.

Liz, now addressed by John as "Honey."
 Responds to him with "funny bunny".
 Their diction has alas, become
 Incomprehensible and dumb
 Their brains appear to be dissolving
 To sugary sludge as they caress (51)

Their relationship ends up soon by their personal prejudice, political differences and a pet cat called Charlemagne. Phil, a friend of John, is lonely when his wife Claire leaves him for her family who didn't accept her marriage with "a good atheist Jew" (59). Phil and Ed become friends during the house-warming party of John. They were attracted to the homosexual relationship. Ed considers homosexual as a sin so, it wrecked by Ed's denial.. Her mother is in death bed. Her last wish is to see her daughter get married and have children. In the meanwhile, she meets Phil, a good kind man who is also disappointed with his earlier romantic love. The basic of their relationship is being friendship and understanding rather than passion. Phil shares his thoughts with Liz. So, Liz wishes to marry Phil.

John is hurt and angered by the marriage of Liz with his friend Phil. By recalling his friendship, he thinks of Janet who was mad at him at one time. Now she organizes a home party for all his friends. He thinks to go back to her. In the meantime, John hears the news that Janet dies in a car accident. "John who is completely shattered by this unexpected disaster becomes a nervous wreck". (Mohanty143)

John realizes his mistake that Janet is a very good companion but this minute of happiness is no longer to John because he hears the news that Janet was dead. All the relationship in his life makes him depressed. Liz and

Phil's marriage is very shocking to him by overcoming the other great shock of Janet's death. Those who were with him are not making him happy, the loneliness and hopelessness only following him in his entire life. The only happiness is Janet's voice which convinces him.

It is balanced friendship and affection which can prove to be longer lasting. John's later relations with Janet prove this. Their love is based on mutual respect, affection, and concern. However, death ends that relationship. (Jayabharathi 147)

He pictures modern life ranging the quest for a proper mate, relationship with pets, homosexuality, nuclear weapons, a beauty of Bay area, Yuppies life style, social gatherings, religious beliefs, and modern advertisement.

The romantic love as a weapon in the battle of against the loneliness and boredom of life. John feels boredom and lonely and his anguish and loneliness are universal, and it symbolizes the Californian life where he has to struggle for his happiness and existence, learn about follies. (Sharma 199)

The novel describes the contemporary life in San Francisco such as Friendship, Love, work, play, sexuality, the nuclear age, single parent child rearing, and death is in focus. It has been hailed as the great Californian novel, because the themes it treats of disillusionment from love, estrangement, discontentment at the work place, silicon valley, nuclear bombs, one nightstand, homosexuality, rock music- all these coalesce into a very detailed picture of life in the costal, cosmopolitan city of San Francisco, which represents the entire state of California in miniature.

Seth has made every effort to portray an intimate Californian lifestyle. He has said that it was not his detachment but rather his love for California that was the most valuable to him in writing the book. One must have lived years in that place and not just observed for years. There are a number of details that range from the seemingly inconsequential to more serious social issues open to debate such as contemporary sexual includehousewarming parties, winemaking picnics, weekend jaunts followed by sumptuous breakfasts and gestalt group parties.

The Golden Gate, in short, is Seth's San Francisco novel – with the portrayal of alternative lifestyles, gender breakdowns and anti-military protests. It uses a fresh, unusual and extremely interesting experiment to lookback to the ancient epic tradition, and bring it right up to date in modern California. It is a vibrant absorbing novel, notable for its vivid characterization as well as for its linguistic dexterity

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AN ERUDITE DISCOURSE ON THE HISTORY OF TRIBAL LITERATURE IN INDIA

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Abstract

Tribal literature is one genre which is budding on a snails' pace in the history of English literature when compared with the rest of the genres. Due to the unavailability of the sources to understand the complex traditions and cultures of tribal communities, their literature is overlooked by the critics and elite writers. Most of the details about them are preserved in oral tradition in the form of songs and tales which are not accessible for everyone unless they explore it personally. There is an immense need to understand that the tribes are bound together with common elements regarding their sufferings and problems, against the background of diversity in their cultures and traditions. The present research aims to construct the image of tribal in India which has been incessantly changing from colonial times to the present and further to know the changing tribal identity over the years. The research attempts to explore the non-existent harmonious relationship between tribes and mainstream society.

Keywords: Denotified, Adivasi, Museumization, Scattered, Isolated, Primitive

Introduction

The English word tribe is derived from the Latin word 'tribus' which signifies a particular type of common and political organization. According to Oxford Dictionary "A tribe is a group of people in a primitive or barbarous stage of development acknowledging the authority of a chief and usually regarding them as having a common ancestor." The term 'Scheduled Tribes' first appeared in the Constitution of India.

The literature which underscores the different socio-cultural dimensions and the problems of the tribal communities written either by a tribal or a non-tribal writer is regarded as tribal literature which has wide scope to explore. Tribals are called with different names such as adivasi, indigenous, primitive, vanavasi, aborigine, savage, barbarian, girijan, the fourth world people, tribes, scheduled tribe, etc. in different parts of the world. Most of them live in remote and inaccessible and isolated areas such as hills, forests, mountains far away from the mainstream society. Much is not known about them till writers like Gopinath Mohanty, Mahasweta Devi, Narayan, and others recorded their life in their works.

Material and Methods

G.N. Devy's book entitled *A Nomad Called Thief* discusses the silent exploitation of tribal communities. It gives a holistic view of the tradition, culture, literature and their thinking in the past and in modern time. G.N. Devy

discussed certain questions relating to the sufferings and problems of tribes.

Biswamoy Pati's *Adivasi in Colonial India* is a collection of scholarly articles which widely explore the impact of landlords, zamindars and bonded labour system on the lives of the tribes which robbed their innocent lives.

Indra Munshi's *The Adivasi Question* underscores the issues concerning the adivasis in a historical context and discusses the challenges they face today. The book describes how the tribes are separated from their possessions and disposed of by the government policies.

Sanjukta Das Gupta focuses on the colonial history of adivasis and discusses the issue of their identity in the book *Adivasi and the Raj*.

Maitreya Ghatak in his edited book *Dust on the Road* is a discourse about the creative activist writings of Mahasweta Devi which gives a holistic view of the plight of tribal lives from ages.

Historical and sociological methods are exclusively adopted to trace the history of tribal literature in an unbiased manner.

Findings and Results

There exist plenty of sources about the tribal life and culture in India preserved by them in the form of songs, stories, legends, etc., over the centuries, but the critical literature on them is inadequate and least neglected. The

portrayal of tribes has largely remained unexplored by the writers over the decades.

It is only towards the last few decades of the 20th century, tribals realized their problems and started voicing their issues. In this process, the tribal communities started struggling for their place in the map of India. Thus tribal literature emerged out of the suppressed condition of tribal communities in India. Tribes don't have written the language. They have almost 90 different languages which formed a part of oral literature.

The reliable source of information about tribal literature in India is available in an oral form where the tribes deliver literature sticking just to word of mouth and is preserved in different languages of tribes which don't have a written script.

G.N. Devy points out that it was during the colonial period when literature was institutionalized, the written traditions were privileged over the oral (80). Many Anthropologists and sociologists have made efforts in recording and reviving the literary, cultural and oral traditions of the tribals in India which is museumizing at a rapid rate.

Interpretation and Discussion

The first inhabitants of the land, tribal people, lost their significance, identity, and livelihood with the advent of Aryans into the country and lost their native regions. They kept on moving from place to place and hence they are also called as habitual travelers. The Aryans called the non-Aryans as 'Dasyus' and slowly scattered all over the country. The venture of the Aryans into the nation marked the beginning of the loss of glory of the tribal communities. They receded into the forest and isolated themselves from the mainstream society. It is aptly quoted in *The Adivasi Question* that "In India isolation of tribes was relative and never absolute as in other countries" (Munshi 2). It is an important condition of tribals which can't be ignored. They were pushed to the margins even more in the monarchical rule.

It is to be assumed that the monarchical rule started in India with Kuru Kingdom in 1200 B.C. when the King Sudas, an Indo-Aryan tribal king, defeated the Puru tribe and established his kingdom. This led to the beginning of the monarchical rule where kings started ruling India for hundreds of years. Later many kings of different dynasties ruled India for centuries starting from Kuru kingdom to Nizams of Hyderabad and Kingdom of Travancore in the 17th century till the invasion of the British. The Kings

identified the strength and skills of tribesmen who chiefly depended on hunting and eating meat which made them physically very strong and muscular. They were highly skilled Guerrilla warriors. Therefore tribes of various communities were recruited by the kings in their army. They fought bravely and won wars for the kings. Of all the tribes, a few communities were the strongest. British invaded India in 1858 to establish their colonies with which Kings lost their dominance and many tribal communities their livelihood. Kings laid a strong impact in the minds of the tribes in such a way that even in the present modern day, the monarchical rule still exists in Idukki district of Kerala where the Mannan tribes live under the rule of a Pandya king. During a ferocious war between Pandya and Chola kingdoms 700 years ago, Pandyas were defeated badly, and they flee from the battlefield to save their life. This put an end to the Pandyan rule in the first half of the 16th century. Cholas ruled the Pandyan kingdom and formed a new kingdom called Chola Pandyas. The Pandya king returned from his exile after many years and established his kingdom in the forest. This king rules the Mannan tribe with his ministry where the people still live by hunting, fishing and gathering the forest products even today.

Even during the monarchical rule, a few tribal communities were chased off into the forests and remote areas. The poor tribal folks without permanent houses and source of living were assumed to be thieves and dacoits. Therefore they started making a living by robbing and thieving. They are disguising themselves as soldiers and traders started looting the travelers and merchants. Several common people and travelers were found missing in most mysterious circumstances.

Therefore the British Governor William Benedict during the 1830's issued an order to William Henry Cillaman to probe the mysterious missing case of the civilians. During their investigation, with the help of a few kings and rulers, the British dug out thousands of dead bodies buried by the tribes and shocked to know the truth that nearly two million people were killed which was also filmed in Khakee movie. The colonial rulers did not understand the living style of such nomads and feared they might hamper their progress in India. Shocked by this knowledge, they considered such people as uncivilized, uncultured, and savage and barbarian who in the long run would become a potential threat to their rule in India.

British government listed these incidents and stated Indians are cannibals. Across India, they sorted out 230

castes as criminals and branded them as Hereditary Criminals. A particular group of people were identified as notorious and criminal tribes and passed the Criminal Tribes Act in 1871 which made the tribes of India to hide in remote areas to escape from the wrath of the colonizers. Sanjukta Das Gupta observes "Colonial attitude towards tribal communities tended to differ significantly both in space and over time ... the gradual penetration of British political authority in such regions and the resultant rebellions there drew the state's attention to the 'tribal question'" (Adivasi and the Raj 12). Tribal communities fought against the British for implementing such acts and also participated in the freedom struggle of India.

Thousands of innocent people were brutally killed mercilessly by the British officials, and thousands of them put in the prison and gave them strenuous sentences. The British burnt the jungles to wipe out the tribes completely who were hiding in the forests. Besides this, the colonial government defined that a community which does not have fixed settlement for a living are criminal and it could be notified without any inquiries. "Tribes have remained trapped in the debris of colonial history which first marked them out most rebellious and then labeled them as the most primitive communities," says G.N. Devy.

According to David Arnold, the Criminal Tribes Act was used against "wandering groups, nomadic petty traders and pastoralists, gypsy types, hill- and forest-dwelling tribals, in short, against a wide variety of marginals who did not conform to the colonial pattern of settled agricultural and wage labor" (85).

The British once branded Lodhas as 'criminal,' but though they were denotified in the 1950's, the rural people still think of them the same way. Whenever there is a theft or dacoity, police harass the Lodhas. Mahasweta Devi in her essay *Lodhas of West Bengal* states that "It is also known to the police and the administration that the upper-class village worthies are the brains behind these thefts, the Lodhas being only their tool" (Dust on the Road 160). There is no social justice done to Lodhas. They were targeted for every crime committed and were mercilessly killed.

G.N. Devy states that "Tribal communities kept fighting in the hills and forests, the rest of India was being educated, and 'civilised', and its self-cognition was mesmerized so totally, that, when Independence came, India started thinking of the adivasi people as the primitives who had been forever out of step with history" (11). As it is depicted in Khakee movie, Pandit Nehru's

government revoked all such rules and helped the families of the affected. Grateful people lead a calm and peaceful life making their living except for the few tribal communities like Poor this Keravas, Sansis, Sanjar Bhats, Bingolos, Hawarias, etc. Poor this had migrated from Maharashtra and live in many parts across India. Keravas migrated from Tiruvannamalai and settled in Chandrapur of Maharashtra. Bingolos enter through Bangladesh and commit crimes in outer Delhi. Hawarias are in UP and Noida. Hunting being their profession they use the hunting techniques to rob the houses and kill humans. In the 1980's the Government issued a ban on hunting. Tribes living in forests returned to the village for survival. There they got neither respect nor job, and their life become a tough one.

Many cultural similarities are found between them. Rituals and ceremonies are performed in a similar way as well as between the images of Gods and Goddesses. The Anthropological Survey of India under the guiding editorship of K. S. Singh launched a project to identify the gap in the existing record of the numerous tribes and classes in India. While in reality crime went largely unreported and unrecorded, the supposed criminality of these criminal tribes and castes were inextricably connected to their lineage and genealogy. In 1952, a newly Independent India abolished the Criminal Tribes Act and de-notified them, but they were again classified as "habitual offenders" in 1959.

Thus the Indian Constitution identified them as Scheduled Tribes and introduced different programs to uplift them and the phrase Scheduled Tribes fully emerged. Tribes deeply connected with their established territory bound by the common customs, habitats, etc. identified as primitive tribes and backward tribes. It should be noted that primitiveness and backwardness were the tests applied in preparing the list of Scheduled Tribes in 1950 and 1956. Since Independence, Government of India took a lot of interest for the development of tribal livelihoods. The development policy for the tribals has changed its strategy continuously in search of sustainability.

Shabars, Mundas, Santhals, Oraons, etc. of Bengal are tagged as de-notified tribes. Mundas, Santhals, and Oraons, etc. are the tribal groups with more than one million populations each concentrated in Madhya Pradesh, Rajasthan, Maharashtra, Orissa, Bihar, Gujarat, Tripura, Manipur, Assam, etc. Such tribal communities were tortured by the elite and upper-class people. There are many references which evidence the plight of the tribal

people. For instance, Mahasweta Devi refers to the tragic story of Chuni Kotal, a girl of 27, from the denotified Lodha tribe, the first graduate woman among the Lodha Shabar and Kheria Sharbar of West Bengal. She was ill-treated at the work place. She had to work for twenty-four hours without any leave and faced the brutal atrocity. She felt very hard to cope with the conditions, therefore, she applied for "transfer to her original job, and better working conditions. The department remained brutally indifferent" (Dust on the Road 193). Her situation became worse when she enrolled for Post Graduation in Vidyasagar University which eventually led to her death.

Chuni Kotal's death united the Lodha Shabar community in protest and becomes the focal point of a movement spearheaded by the Bangla Dalit Sahitya Sanstha questioning the liberal credentials of Bengali society. In another instance, Budhan, a denotified tribe of Kheria Shabar of West Bengal's Purulia district is brutally tortured in the police custody and beaten to death in 1998. His death certainly raised a movement for the protection of such tribal communities who are ill-treated at every juncture in their life.

Conclusion

There are many such incidents that happened throughout the country, and still, such atrocities on tribals are taking place even after decades of Independent India. It is very saddening to witness such atrocities in India's most educated state Kerala where a mentally unstable Madhu of Kurumba tribe was beaten to death by a group of persons allegedly for stealing food from the grocery "Post-mortem revealed injuries on the head, bruises all over the body, broken ribs and internal bleeding ... the mob that killed him took selfies even while it thrashed a hapless Madhu" (Express Web Desk). This incident outraged people across the country that tribal people are still being discriminated by the well-educated and so-called cultured civilians. Talking about the civilized people, G.N. Devy points out that "Adivasis do not rape their women, beat and abuse their children, exploit nature beyond satisfying minimum human needs, lend money at interest, burn widows, or segregate and stratify labour regarding caste" (A Nomad Called Thief 11). The so-called civilized people should be ashamed to call themselves cultured society because all above are found in them.

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EXPLORING THE FEMINIST CONCERNS OF MAN-WOMAN RELATIONSHIPS CONCERNING SHOBHA DE'S SOCIALITE EVENINGS

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Abstract

Many novelists like Kamala Markandeya, Shashi Deshpande, Anita Desai, Arundhati Roy have portrayed the female's subjugation, sufferings, anguish, identity crisis, etc. in their novels. But the most important trait that distinguishes Shobha De from other novelists is her frankness in language. Shobha De without any hesitation describes the erotic sensibility of her characters. In her debut novel, *Socialite Evening* she introspects over the unsatisfied lives of married women. The writer tries to portray these sufferings of her characters by presenting them in an urban social setting. The themes like love, sex, and extra-marital affairs, divorce, etc. are narrated with ease.

The paper entitled ***Exploring the Feminist concerns of Man-Woman Relationships with reference to Shobha De's Socialite Evenings*** proposes to study how does the writer try to demolish the moral-social concept regarding marriage. She has changed the traditional picture of enduring, submissive and self-sacrificing women with a new picture of bold and liberated urban women. In the novel, *Socialite Evenings* Karuna is the main protagonist. The novel is narrated in the form of Karuna's memories. As she grows in age there develops in her the emotional urge to identify with the outside world, the modern crowd, the bewitching and fascinating world of affluent girls. Through her walks of life, the writer tries to project the hollowness that women feel in their unsatisfied married life. In one instance Karuna's mother tells her, "Marriage is nothing to get excited or worried about. It's just something to get used to". The novel renders the picture of marginalization of Indian women at the hands of their husbands. But her females rebel against the institution called marriage. In *Socialite Evenings*, the three female characters namely Anjali, Karuna, and Ritu reign arbitrarily in the word of sexual freedom.

Exploring the Feminist concerns of Man-Woman Relationships concerning Shobha De's Socialite Evenings

Many novelists like Kamala Markandeya, Shashi Deshpande, Anita Desai, Arundhati Roy have portrayed the female's subjugation, sufferings, anguish, identity crisis, etc. in their novels. But the most important trait that

distinguishes Shobha De from other novelists is her frankness in language. Shobha De without any hesitation describes the erotic sensibility of her characters. In her debut novel, *Socialite Evening* she introspects over the unsatisfied lives of married women. The writer tries to portray these sufferings of her characters by presenting them in an urban social setting. The themes like love, sex, and extra-marital affairs, divorce, etc. are narrated with ease.

The paper entitled ***Exploring the Feminist concerns of Man-Woman Relationships with reference to Shobha De's Socialite Evenings*** proposes to study how does the writer try to demolish the moral-social concept regarding marriage. She has changed the traditional picture of enduring, submissive and self-sacrificing women with a new picture of bold and liberated urban women. Shobha De's stories are real stories, still happening in real life. Human relations based on gender distinctions, masculine domination, women's predicament relating to tradition and modernity are all important issues. And Shobha De, through ordinary stories, brings out the reality of our world around us.

In the novel, *Socialite Evenings* Karuna is the main protagonist. The novel is narrated in the form of Karuna's memories. *Socialite Evenings*, the first novel of Shobha De, is about the journey of a prominent Bombay socialite Karuna, from a gauche middle-class girl to a self-sufficient woman. 'Socialite Evenings' by Shobha De is set at the backdrop of Mumbai high society. The central character, Karuna is born in a dusty clinic in Satara, a remote village

in Maharashtra and does not remember much of her childhood except the strict vigilance of her father. Her mother, who was preoccupied with domestic chores, does not devote much time to "know" her daughter. Karuna's life starts only when they migrate to Bombay because of her father's official transfer. She meets Anjali, a prominent socialite and the wife of a wealthy playboy. Their marriage is often seen as loveless one. Their husbands are often seeing their wives as a matter of respectability rather than their life partners.

Karuna, the central character of this story is bored with her life with a husband, and now she wants to get rid of her boredom by writing a memoir. Her memoirs become successful, and she achieves a lot of fame and pride in her new venture. She becomes a socialite. As she grows in age there develops in her the emotional urge to identify with the outside world, the modern crowd, the bewitching and fascinating world of affluent girls. Through her walks of life, the writer tries to project the hollowness that women feel in their unsatisfied married life. In one instance Karuna's mother tells her, "Marriage is nothing to get excited or worried about. It's just something to get used to". The novel renders the picture of marginalization of Indian women at the hands of their husbands. But her females rebel against the institution called marriage. In *Socialite Evenings*, the three female characters namely Anjali, Karuna, and Ritu reign arbitrarily in the word of sexual freedom.

In most of the female writers' novels, the female characters are found to be subjugative to males. But De's female characters appear to be rebellious against the institution called marriage. She is of the view that the marriage system is a male-oriented system where women's feelings are crumbled in the hands of men. In most of her novels, Shobha De has focused on the marginalization of women in Indian society. She draws our attention to women's exploitation, discrimination, and commodification. The women are treated with a double standard. Subjugation and marginalization are vital factors in their lives. They are never regarded as autonomous beings. Her characters often seem to seek redemption from the boredom and sufferings that the marriage inflicts, through indulging in extra-marital affairs. They appear to be an entire setback from the traditional concept of wifehood. Shobha De constantly tries to shatter patriarchal hegemony and raises a voice against the male-dominance by presenting the concept of the 'New Woman' who is a new literary female model, assertive and self-willed,

searching to discover her true self. The new woman is, in fact, an urban middle – a class woman who still suffers but not in silence as she needs to be.

Throughout the novel, Karuna figures as a woman who asserts her feminine psyche through protest and defiance. She figures as a woman, not a victim. Shobha De deals with the sullenly skewed of art. We do not have here the stereotypes associated with male artistic representations of women. Karuna's initiation into the fashionable world of modern life begins at Anjali's fancy place in Malabar Hill.

The central character makes the idea that marriage is not a women's subjugation of two souls, but it's the name of subjugation to their partners. She tries to live like a free bird throughout the novel. The three female characters namely Anjali, Karuna, and Ritu live in the world of sexual and gender freedom. They represent the urban women. They seek all sorts of freedom from all types of patriarchal pressure. They act as rebels against the predatory male-centered society. Anjali says,

"My marriage went sour because I'd married the wrong man for the wrong reasons at the wrong time. My husband was not a villain. He was just an average Indian husband-unexciting, uninspiring, untutored. Why did he marry me, I shall never know. I asked him often enough and he always laughed it off." (94)

The woman is thus reduced to matter, a mere object. This reduction of woman to matter or a commodity is in the main a phallogocentric pattern. The central character Karuna is of the view that in the world of globalization the urban educated women do not consider man as a sort of security and peace. Karuna's husband treats her as matter, a mere object subjected to his own will. Karuna undermines male superiority. Karuna rejects the hierarchization of male values where the female factor is reduced to a negative, and almost nullified. Her statements express her desire for the affirmation of her feminine consciousness. It is, in fact, a search on her part for the genuine female self in a male-centered world. But hers is not a traditional one. It is an esoteric quest, something weird and grotesque on the part of an Indian woman. But Karuna never bothers about the social repercussions her esoteric quest might entail. She is isolated from the traditional Indian heritage and its social implications. As a feminist writer, Shobha De's novels raise a strong protest against the male-dominated Indian society where women are denied the freedom to act and live according to their will. In this fast-changing world, the role of women in society too has been changing fast, affecting

greatly the sexual mores and social norms prevalent in society. Shobha de reacts against the male culture and strongly detests the marginalization of women. She is the first to explore the world of urban women of higher social strata. In urban area male hegemony is no longer acceptable as women have started thinking for themselves. In the novel, Anjali tells that almost all the husbands of her friends were not evil, but what they did to their wives went beyond evil. Their wives were reduced to being marginal people. Everything that mattered to them was trivialized

De's novels reveal her protest against the image of woman as an auxiliary. She destroys this distorted image of a woman and therefore, the female characters in her novels appear more powerful than men. The journey of Karuna in *Socialite Evenings* is a journey from a middle-class girl to a self-sufficient woman. Her entry in the glamorous world of modeling and friendship with Bunty, are the acts of rebellion. As a staunch supporter and an ardent follower of feminism, there is a bold and frank depiction of fair sex and feminine attitude in her works. Her novels are the protest novels against the male-dominated Indian society where women are denied the freedom of expression and action. Everywhere they are curbed by many man-made norms and

factors victimizing and subjugating them in several ways. As a result of their oppression, exploitation, and marginalization, they turn rebellious. After marriage, she establishes an extra-marital relationship with Krish, revolts against her insensitive husband and finally divorce him. She also rejects the ideas of her second marriage. She does not want to conform to the traditional image of woman anymore. The women such as Karuna, Anjali, and Ritu attempt to destroy gender discrimination –the real source of women's oppression.

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SOCIAL CONSCIOUSNESS OF THE CHANGING ROLE OF WOMEN IN SOCIETY IN THE GUIDE

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Literature is a form of human expression. But not everything expressed in words even when organized and written down is counted as literature. Those writings that are primarily informative technical, scholarly, journalistic would be excluded from the rank of literature by most, though not all, critics. Certain forms of writing, however, are across the world regarded as belonging to literature as an art. Individual attempts within these forms are said to succeed if they possess something called artistic merit and to fail if they do not. The nature of artistic merit is less easy to define than to recognize.

The associations between literature and society are widespread. Literature is not only the effect of social causes; it is also the cause of the social effects. It is clear that till literature continues to keep it connects with society, social portrayal will be the main source of the novelist. The tendency to associate art and social values are natural, perhaps intrinsic to realism in fiction.

A writer's genius is sharpened by his intellectual and cultural, background and the socio-economic forces. These forces interact with him. Thus literature is a direct off-shoot of society and comes into existence through the medium of the creator's imagination. Indian English Novel blossomed in the 1930s, under the direct impact of Mahatma Gandhi and writers like Mulk Raj Anand, Bhabani Bhattacharya, Raja Rao, and R.K. Narayan used the English novel form as conscious keepers of the community. They reflected in their novels a refined but realistic conscious of social concerns and aspirations with which society was imbued.

There are many aspects of Indian life where the West has no enduring impact and the Indo-English novelists successfully project his aspects of the life of non-urban native and in-ward looking situations of the characters. R.K.Narayan in his article "English in India" which appeared in The Times of India, December 2, 1964, pointed out that Western society is based on different

conceptions of man-woman relationship from ours and the marital bliss is a more frequent subject in Indian novels than romantic love. R.K.Narayan further adds in this article that the theme of the eternal triangle, that frequent dowel of Western storytellers to hang their novels upon, is useless for an Indian writer because our social condition does not provide adequate facilities for such triangles.

Against this background of socially-committed art, R.K.Narayan just could not have written novels set in an ivory tower. Especially when he formed part of the group of novelists who started writing in the 1930s, a period steeped in nationalism and concern for the people at Large. Narayan has been a favorite subject of study in critical circles with critics exploring his quaint humor, his subtle irony, his conservatism, his creation of three dimensional, life - like characters, his painstaking portrayal in minute details of a fictional township, Malgudi.

All the novels of R.K. Narayan present charmingly convincing vignettes of Indian social life. This is not only in the novels but also in short stories too that various forms of social consciousness have been projected by Narayan. The conceptuality of his novels is social, economic and sometimes political also-much though the Critics want to appreciate his works as pure art.

The term "Social Consciousness" is a wide-ranging all-inclusive term that automatically refers to culture, ideology, religion, socio-politico-economic factors operation in a society that largely goes in the making of consciousness of an individual in life. When this individual happens to be a novelist he tries to create this "consciousness" imaginatively in his fiction through various devices. Consciousness is the state or faculty of being conscious, as a condition and affiliated of all thought, feeling and wish, the recognition by the thinking subject of its acts or affections.

It signifies the totality of impressions, thoughts, and feelings, which make up a person's conscious being. It is

often limited by a moral or religious consciousness. It is the activity or experience of increasing sensitivity or awareness. Various social-politico-cultural discourses which are operative in a social set up constitute what we term as "Consciousness." The concept of social consciousness involves a web of attitudes, tendencies, desires, ideologies, and culture that a writer like R.K. Narayan subtly and invisibly weaves into the very warp and woof of the fiction.

Thus consciousness implies ideas, thoughts, feelings, wishes, intentions, and recollections of an individual, in life as well as in fiction. R.K. Narayan projects social consciousness of the changing role of women in society in the Guide. Narayan here makes a point that the status of woman was not good and she was ill-treated by the male counterparts.

She was just required to look after the personal needs of the individuals as was in the case of Marco, while Rosie was trying to come out of the bonds of the social customs. Although she belongs to the family of Devdasis in whose family the education of woman was never desired, and they only liked the profession of dancing. Rosie did her Post graduation. Not only this, she gave an advertisement in the newspapers and got herself married to Marco. We also notice Rosie-Nalini polarity in Rosie. While she is at the house of her parents, she is Rosie And when she enters the field of arranging Dance Shows, she is Nalini. In Rosie we notice that there is a desire in her to come out of the encircled atmosphere of the family of Devdasis and she desires to get herself free from those bonds and resultantly she gets herself married after getting Post graduation Degree irrespective of the fact that there was no female who had attained such a degree and got married in a family above their status.

Thus we notice that the position of woman in the early years of the Twentieth Century has improved to a certain extent and Rosie is an advance stage of Savitri, who was representing the traditional womanhood in the Indian environment. She has the impact of modern society. She has acquired a good education. She deviates from the set traditions of the Hindu family system. She comes out of the traditional family of Devdasis, yet she has a feeling in her of upward mobility, and thus she married Marco for the sake of improvement in her status.

Through Raju's mother, the consciousness of a traditional Indian mother has been projected by R.K. Narayan. She has deep faith in the social conventions, and she is a religious type of lady. She has deep roots in Hindu

mythology. As per the traditional norms, she is required to look after the children and her husband. She is well aware of her responsibilities towards her son. Thus in the character of Raju's mother, we notice that every traditional mother is required to undergo such type of preparations. She prepares her son in a decent manner. But when Raju is a grown-up boy and involves himself in the illicit relationships with Rosie, she has a moral duty to warn him against such type of activities. Since this violates the social codes of conduct, Raju's mother does not approve the living together of Rosie and her son Raju;

"Oh, dancer! may be, but don't have anything to do with these

Dancing women. They are all a bad sort".

As we notice that Raju's mother did not like the snake charmer.

Since Rosie belonged to the family of dancers and he is illicitly living with her son, she does Not approve their relationship since Rosie is a married woman and while living with her son, she has violated the traditional conventions. Traditional morality comes in a violent clash with an existential project or high order. But Raju can not forsake Rosie because through her he looks at a prospective world of glamour and failure. He is conscious of the force of the traditional morality that still rambles in his veins, but the reason for his material lack in life also has its incisive force. He realizes the calm logic in his mother's warning;

"Have some sense, Raju. She is another man's wife. She must

go back to him".

The traditional morality and the stark existential being prove equally powerful. The mother can not bear the pollution of the ancestral home, and so she lives with her brother. Thus for the sake of traditional morality, she even decides to leave her husband's home. She cannot bear the illicit relationships of her son Raju and Rosie, a wife of another person. Thus we can say that in Raju's mother, R.K. Narayan has depicted the consciousness of a traditional Indian woman, who has deep roots in the Indian traditional beliefs and for adhering to such conventions, she even breaks up her relations with her only son and leaves her husband's house.

Rosie's mother believes in the old traditions, and she belongs to a class traditionally dedicated to the temples as dancers. The caste of dancers, to which they belonged, was not considered as good. Even Rosie says that they are not considered good in the eyes of the public; Rosie's

mother planned a life for Rosie in which, there are no caste restrictions, and hence Rosie was made to come out of the old traditions;

"A different life was planned for me by my mother. She put me to school early in life; I studied well".

In the character of Rosie's mother, we find the consciousness of a traditional mother who desires her children to study well and hence Rosie was put in a school early in her life so that she may come out of the old restrictions of the society like caste and creed system. From the character of the mother of Rosie, we find that position of the lower classes in a society like Devdasis was not good. In the social hierarchy, they have been placed in a lower rank of the social set up. As a result of this, these people feel frustrated being discarded by society. Rosie's mother plays a social role without challenging the norms set for them in their particular contexts. The characters like Rosie, who belong to the discarded position of Devdasis, they have been depicted by R.K. Narayan as making their efforts for upward mobility through high education and attainment of excellence in some specific field. Rosie has been depicted as a newly awakened woman. For achieving this goal, she acquires a good education; she studied well. She took her master degree in Economics. After attaining higher education, she wants to get herself married to a person, who could provide her high status. Thus having her post graduation in Economics, she wants to break away from the traditional way of life of the Devdasis, with a respectable high-class person. Even the women of Rosie's family were impressed at her marrying a person who does not belong to their caste and is the owner of a big house and has wealth;

In this, the novelist presents the consciousness of the women, who are bound in their caste and they are not allowed to marry in other castes and are not considered good in the eyes of the society. In presenting Rosie as lower strata, novelist projects the image of an average woman married with high-class society. She feels happy with her marriage. She struggles to come out of the social restrictions. In the case of the marriage of Rosie and Marco, we come across such a marriage, which was solemnized without having full details of both the sides and that too without the screening of all the pros and cons of the couple by their elders. Rosie knows that Marco has no family, and he lives alone and lives with his books and papers, yet she is fascinated by his wealth;

For the attainment of high social status, Rosie did not worry at the fact that Marco had no family and he was living alone and ignored this aspect. Although Rosie was aware of the imperfections in Marco yet, she refused to accept them uncomplainingly, which is an important contributory factor in this failure of the marriage. The lack of sexual fulfillment also made a contributing point in the failure of the marriage of Rosie. She is not satisfied with her husband who is not interested in her but gives most of his time in the caves and paintings. She says to Raju;

"He is interested in paintings and old art and things like that.

But not one who can move its limbs".

She is not feeling happy at the behavior of Marco, and she feels annoyed at his activities of ruin collecting and paintings. This factor made Rosie dissatisfied with Marco. Now Rosie is attracted by Raju, and they are an illicit relation between Rosie and Raju takes charge of Rosie. Here Rosie is attracted to Raju and involves herself in adulterous activities, which a married woman is not supposed to involve herself in as per the set traditions of society. The other aspect led to the failure of Rosie and Marco's marriage life. Here we notice that the views of Marco and Rosie differed at great length. Rosie liked the art of dancing whereas Marco liked the cave paintings and old monuments. On the other had, Raju appreciates her art and when Marco does not approve the proposal of Rosie to see a king cobra,

"He disliked this Man. He was taunting such a divine creature,

My sympathies were all for the girl; she was so lovely and elegant".

The support which she received from Raju for appreciating her art of dancing led the departure of Rosie from Marco, and this led to the violation of the sacred institution of Marriage. Had Marco been least considerate towards his wife, she might not have been departed from her husband. Marco is equally responsible for her departure. Marco has no room for Rosie's art, and he is deadily interested in the cave paintings and dead art whereas he does not like the living art of Rosie. Basically, Rosie is a good girl. When her husband throws her out, she had no place to go, and that was the reason that she met Raju, who is always appreciating her art. On the other hand, Raju wants to get the success in not only material gains but also sexual as well as the fame in the society. Raju commits forgery and Rosie comes to know the clear picture about Raju. On this Rosie feels that Raju is a fraud

and he has played havoc with her life and made her depart from her husband. After feeling all these aspects, Rosie comes back to reality;

"Rosie's traditional devotion returns to her when she finds a Mention of Marco's achievements in books and magazines. All sources of information on Marco are secretly and cunningly removed to a safer distance. The greed obsesses Raju so much that he does not hesitate to affix signatures on a legal document".

We notice that before this Rosie was quite ignorant of social bonds. She was not well aware of the social codes, which a Hindu female is desired to observe. She feels pride in Marco's attainments, and she becomes aware of Marco's magnanimity. When Rosie, being a career woman, needs no male proprietors for existence, is suggestive of Daisie in *The Painter of Signs*. We find no parody of a modern woman in Rosie, even if it is there in Daisie.

In Indian society, women are considered the soft sex. The traditional role of a wife or mother or daughter is to be one who is to be seen not heard. The women are generally believed to be superstitious, jealous; quarrelsome is a part of the general male bias through which they are viewed. But in to-day's society, education has played a vital role to bring awakening in the female sex. Due to this awakening, we find conflicts in the lives of Rosie in *The Guide*. In today's society, the women are joining the employment arena, and they are becoming more and more awakened towards their right, and their becoming of economically independent is the emancipation of woman.

Literature is a Third World country like India would be the closest instance of this attribute of literature. Writers in these developing or undeveloped countries consciously pattern their literature in such a manner that it comes to voice their aspirations, hopes, and fears to make the readers aware of what they are and where they stand. In India novelists Writing in English used the genre with such a design. R.K.Narayan beginning his writing career in the 1930's projected consciousness of the people at large of common issues in his novels. From one perspective Narayan seems but a passive chronicler of the common wisdom prevalent in society, in general, relating to the ordinary facets of life, Narayan seems to be injecting no novelty in his work. We have examined in detail the success attained by Narayan in reflecting social consciousness of the varied aspects of life in his novels. His projection of the sociological status of children, their role in the family, the special place of the male child, the interaction between the different generations in the family

and other related aspects have been graphic as well as highly credible.

Narayan's presentation of the social status of men vis-a-vis women is again superb. Without taking sides, he brings to the fore the dominating and domineering role of the males. But he is equally sensitive to the stirrings of aspirations in the women-folk and the slow but certain manner in which they are making their presence felt. Narayan's portrayal of the emergence of working women and how society, in general, feels threatened by the new phenomenon is more incisive than any account by a professional sociologist.

Narayan's singular success in articulating effortlessly the social consciousness of the people becomes all the more noteworthy when we find out that he has been successful in accomplishing all this without resorting to any inartistic strategy or device. Three dimensional characters rooted in their situation, characters given psychological motivation for public actions, well-knit stories converging on a point, use of meaningful myths and

symbols, choice of apt titles taking one to the heart of the matter, deployment of subtle irony as a counter balancing force, creative exploitation of narrative strategies – all point unmistakably to the blemish less record of Narayan in fusing social consciousness with his fictional stuff. Narayan's other novels have a perfect coalescing of social consciousness and imaginary settings. More importantly, Narayan chronicles not merely social consciousness as it is but also its evolution and progress as it changes with the changing times. *The Guide* as regards the perception of women is a ready instance of this. One cannot come across a more penetrating and artistic rendering of social consciousness in fiction.

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THE BINDING VINE: CRITICAL ANALYSIS OF A FEMINIST TEXT

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Abstract

Shashi Deshpande is one of the most prominent and accomplished women novelists of postmodern period. As her novels cannot conceal her class identity, they cannot help but betray her gender identity. Deshpande herself admits in one of her recent interviews as it is published in *The Times of India* under the title "Demythifying Womanhood: Novelist Shashi Deshpande talks to Veena Mathews" as, "As writing is born out of personal experience, the fact that I am a woman is bound to surface. Besides, only a woman could write my books- they are written from the inside, as it were" (8). She is modern in her fictional techniques. In her novels, Shashi Deshpande explores togetherness and separation, presence and absence, in fact everything that is related to the psychodynamics of relationships. Shashi Deshpande's protagonists are in search of an authentic and distinct life.

The Binding Vine deserves to be treated as a feminist novel for its focus on the struggling of the interior mind of the shackled Indian women characters. Urmi in *The Binding Vine* is morbidly pre-occupied with the problems of death and rape. And she is a typical feminine voice who struggles through her gloomy domestic atmosphere, not subduing but revolting, trying to sort out things for herself. Though the novel deals with the traditional things, *The Binding Vine* occupies a significant place in Indian feminist fiction. Shashi Deshpande seems to be reinserting a particular representation. This is highlighted by the use of verbal constructs that are typical of postcolonial literature – the center and the periphery, the dominant and the marginalized, the oppressor and the oppressed. But the novel provides room for the woman characters in the postmodern perspectives too.

The Binding Vine gives an insight into the psychological suffering of the women characters. The novel has its beginning in a personal loss. Urmi known as Urmi, a lecturer, the protagonist of the novel, is grieving over the death of her one-year-old baby daughter, Anu. Urmi's loss is different than that of the protagonists of Shashi Deshpande's earlier novels *Saru* or *Indu*. They had lost a mother or a mother surrogate from whom they had already been separated. But Urmi's case is different that she has lost her daughter, the one who is always with her and she appears to have better control over her life and her relationships than these earlier protagonists.

The Binding Vine: Critical Analysis of a Feminist Text

The Binding Vine gives an insight into the psychological suffering of the women characters. The novel has its beginning in a personal loss. Urmi known as Urmi, a lecturer, the protagonist of the novel, is grieving over the death of her one-year-old baby daughter, Anu. Urmi's loss is different than that of the protagonists of Shashi Deshpande's earlier novels *Saru* or *Indu*. They had lost a mother or a mother surrogate from whom they had already been separated. But Urmi's case is different that she has lost her daughter, the one who is always with her and she appears to have better control over her life and her relationships than these earlier protagonists. Shashi Deshpande's clarion call to modern women in this novel is loud and clear. The patriarchal, chauvinistic and indifferent Indian male role is challenged. The narrator is a woman, and it is mainly the woman's perspective that is presented in the novel. The keynote of the novel is struck right at the beginning where Urmi determines not to be plaster cast into a stereotyped image by people around her. An existential experience such as death plunges her into

morbidity and a masochistic mood which is devoid of all positive values. The gradual progress of the self through the darkness, revolt and reconciliation is what is traced through a narration of Urmi's experience.

In Deshpande's world, women who do not break their silence contribute to their oppression and to that of their sex. Mira is known for her submission and oppression whereas Urmi is known for her courageous nature to reveal the physical and mental suffering of Mira to the world by publishing her poems. Urmi can rightly be addressed as a new woman. Though she suffers and passes through the gloomy side of her life, she wants to do something as a remedy to others' sufferings when she comes across the problems of other women like Mira.

Through the life of Mira, Urmi transforms herself from abnormal to the normal stage by analyzing the happenings centered on the other women characters of the novel. She gets a sort of relief, and as an individual, her search for happiness begins. Though Urmi is accused of being a "traitor" to Mira, she is resolute to break the silence of women which come in different forms – sometimes in the

name of the social taboo and sometimes in the name of the family honour. By analyzing the life story of Mira and Urmi, one can find a critique of the patriarchal ideology which ignores women's aspirations for individuality beyond the confines of home and family and also these pathetic women's longing for true love which binds different human relations, keeps them intact and carries forward the life of human being. The novel, of course, signals towards the urgency required to change the established indoctrinations for the betterment of women also.

Shashi Deshpande studies the issues and problems of contemporary middle-class women. Her heroines are sensitive, intelligent and career oriented. Through her novels, she expresses the frustrations and disappointments of women who experience social and cultural oppression in the society. The novel *The Binding Vine* has three strands running parallel. These are the stories of three suffering women; they are different in age and time. They are Kalpana, who is unconscious; Mira, who is dead, and Urmi who discovers the meaning of life through the stories of Kalpana and Mira. The journey starts with Urmi and many characters join with her. The main plot is about Urmi and her grief at her daughter Anu's death. The stories of Kalpana and Mira are the sub-plots. They join with the main plot of loss and despair emerge strands of life an hope- a binding vine of love and connection that spreads across chasms of time, distance and even death. In a moving and exquisitely understated prose, Deshpande renders visible the extraordinary endurance and grace concealed in women's everyday lives.

In this novel, both Mira and Kalpana have their dreams, aspirations, and demands. But society does not honour these. Mira has secret dreams to be a poet. She aspires to write, and she writes. But she cannot make them public. Her poems are hidden in a trunk. Her voice is muted by the social norms. Her demands to get her individuality are not recognized. In the case of Kalpana, she aspires to her freedom to dress well, to earn and to marry a person of her choice. This freedom is crushed before it takes shape.

The novel has an open ending as far as the relationship between Kishore and Urmi is concerned. They may or may not let down their defenses about each other. But at the end of the novel, Urmi lays down her armour before her mother when her mother breaks her silence about the wrong that she has suffered at the hands of her father. Shashi Deshpande's attitude is always unique that though marriage often becomes a prison for her

protagonists, she does not reject it but tries to create more breathing space for herself as well as for other women within the structures of marriage and family. Urmi knows very well that each relationship is imperfect, does not opt out of the "other." Thus the novel unfolds into a psychological description of Urmi, a complex character's final acceptance of life on its own time.

First Deshpande warns her women characters by their mother not to go against the so-called "norms" and then prompts them to break the barriers. Otherwise, the position of women can never be changed. Our societal construct has always made the male an oppressor and the female a victim. Deshpande attempts to locate her women characters from the margin to the center. One of the very significant findings of Deshpande's women is always liberates her women characters from all sorts of problems through the means of writing. Jaya's entity as a creative writer helps to find a space of her own. Mira's diary writing liberates her from her conjugal tensions. It also gives the readers a scope to restore her identity.

Significantly enough Urmila's memory of the happiest moments of tender love is related mostly to people other than her husband, which is highly suggestive of the estrangement of man-woman relationship. Shashi Deshpande's female characters are sharply and vividly drawn, but her male characters are shadowy figures. Although Urmila, Mira, Vanna, and Shakuntai from discontent, they do not rebel against the system probably because they have a feeling that things are gradually improving although their pace is very slow. They do feel alienated from their husbands: Mira escapes into the world of poetry and writing diary, and Urmila develops a dislike for the money her husband sends her. When Vanna chides her for it, Urmila remarks: "She doesn't understand that I intend to live on the money I earn, that I will use Kishore's money only when I have to go"(94). Shakuntai's dislike of her husband is still stronger. One of her dreams was to have her mangalasutra made in gold. She considers her marriage to that man the greatest misfortune of her life. Although Shashi Deshpande has tried to articulate the hurts and agonies of a woman experienced in a male-dominated society, her vision of life is not pessimistic. This evident from the "spring of life" Urmila searches for in *The Binding Vine*.

By taking these characteristic features into account, we can consider this novel as a feminist novel. This mainly deals with the cruelty which women are forced to face in our society. Some women try to react against these

cruelties, but the majority doesn't. In this novel, Shashi Deshpande draws our attention to these type of women characters.

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CULTURE AND SOCIETY IN KAMALA MARKANDAYA NOVELS, NECTAR IN A SIEVE AND A SILENCE OF DESIRE

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Abstract

The **paper investigates** Culture and Society in Kamala Markandaya novels, *Nectar in Sieve* and *a Silence of Desire*, represent links with evolution in feminism (infidelity) and Charles Darwin concept 'Survival of the fittest' and can provide a clue to mechanisms and perspectives of the genre as such.

The research **aims** to compare and find resemblances and differences in the evaluation of moral categories. To achieve this aim:

- Shows the Culture and Society in Kamala Markandaya period;
- to clarify the similarities of characters;
- to prove the genre like feminism (infidelity) and Charles Darwin concept 'Survival of the fittest';

The **object-matter** of the research is feminism (infidelity) and Charles Darwin concept 'Survival of fittest' in the novels of Markandaya, *'Nectar in Sieve and a Silence of Desire'*. The subject-matter is studying the motifs of Culture and Society in Kamala Markandaya Novels. The research has been **applied valuable** results can be put to use in lectures and seminars in Modern Literature, when doing their research and may be of interest to literature.

Keywords: culture, society, feminism (infidelity), survival concept.

Introduction

The paper investigates Culture and Society in Kamala Markandaya novels, *'Nectar in Sieve and a Silence of Desire,'* represent links with evolution in feminism (infidelity) and Charles Darwin concept 'Survival of the fittest' and can provide a clue to mechanisms and perspectives of the genre as such.

India, it is the world's second populous democracy country, where we can see thousands of socially exclusive castes and religions. So, Indian Culture as we say it is a diverse culture. In India, more than 80 percent of the people, who follows Hinduism and the remaining 20 percent of people follow the Sikhism, Christianity, Parish and Other. Indian believes in the thought dharma and karma, i.e., Philosophy of Reincarnation, Sanitization of the humanity, Deliverance, Paradise, and Inferno. In this concept, Indian culture has a society, 65 percent people lives in a rural community and rest 35 percent lives urban or metropolises. The most of Indian's Social lives are setter into the mud-plastered house, traditional design ornaments, sandy tracks, and flocks of feeding livestock, and in sunset time, wildlife is returning to their nest by

singing songs. In this kind of world nature only, our author Kamala Markandaya was born at the time of East India Company were ruled our country.

A definition of Feminism is "A range of political movements and social movements that show to achieve the equality in political, social, economic and in sexes." Based on this definition, my topic will approximately relate the concept with foremost chronological communal deviations in women's rights. And also, it aims to show the concept of landscape in gender inequity, i.e., scrutinizing women's communal parts, then multicultural forms of feminism. According to the concept, feminism as mainly indulges with the theme "Infidelity."

Throughout this paper, I would like to enhance the one more concept, The Great Scientist Charles Darwin's, "Survival of The Fittest" means persistent survival of entities which are modified to their atmosphere, using annihilation of others, Darwin's Evolutionary theory.

Culture as well as Society in Markandaya Period

Kamala Markandaya is one of the prominent Indian women writers who has examined and developed Indian

reality throughout her novels. The important study in this is to show the aspects such as the feminine approach, rural life, the relationship between men & women as well as the concept of the east-west encounter. Still, the cultural aspects are remained unexplored and neglected one in Indian society. Here, the novels were examined critically and shown the new light on her subject. The various cultural aspects were analyzed and interpreted in her novels. In the literature field, the different literary scholar is creatively undergoing into the various challenges by unfolding the cultural terms in the literary angle. Kamala Markandaya has portrayed cultural life effectively by describing different shades of cultural life, which is relating to the day to day life of the people both in rural and urban settings. The vivid picture of cultural life in India and also the UK has been depicted by Kamala Markandaya in her novels. Culture is a complex phenomenon based on different aspects of material as well as spiritual values. According to Jawaharlal Nehru, culture is a supernatural power of customs, traditions, and behaviour as well as art crafts and habits of people. In the Indian context, there is a basic difference between civilization and culture. The civilization is constructed on material aspects and culture is constructed on ethical, spiritual values, which are more related than that of apparent exterior and fascinating world. Kamala Markandaya has touched both the aspects, but she is more conscious about the spiritual world than that of material aspects of life. Even, Kamala Markandaya is a keen observer of Indian society. She has reflected values, tradition and East-West encounter, developing a society in the field of science and technology.

Kamala Markandaya stands on the borderline of pre and post-independence period, and she has grasped social, economic, political, religious problems and also observed issues like poverty, beggary, unemployment, hunger, superstition, dowry system, industrialization and many more and same as reflected in her novels. The gender inequities are the most common occurrence instigating an apprehension trendy in the Indian culture. Our Indian society has faced the issues like a male dominating over women; resolution creating on the household, in addition, partisan equal remains practically solitary through manhood. And in societies for instance wedding gift system deteriorating the procedure of vanquishing womanhood into the social order

Similarities between the Characters

Characters are the most important elements in the work of fiction. In fiction, characterization holds such a vital

role that practically all the serious novels are novels of character. Kamala Markandaya novels always divulge remarkable variability of the characters. Her work of fiction contains equally the Anglo-Indian and English typescripts. Markandaya charismas remain accurate as well as conclusive. The art of developing the character is also a very remarkable one.

In the novels of Kamala Markandaya, the women characters are more important than the male one. She has created perfect sympathy with her women characters. And her novels illuminate the delineation of women characters as in keen and remarkable that many times the novelist conveys the message that for miseries of women, men are responsible.

Kamala Markandaya novels, *Nectar in a Sieve* and *A Silence of Desire* reflects the two things through her characters of a novel, Rukmani, and Sarojini that is,

- Both of the characters infidelity were suspected by their surroundings, and
- Both the characters are believed in their tradition and religion life of their own country, but they were not accepting the changes in the tradition and religion life, i.e., Industrialization and development into modern life.

In *Nectar in a Sieve*, Rukmani is the narrator and central character of the story. She is the most important character, whose husband, Nathan is dependent on her. All the important decisions were taken by her in this novel. She overpowers her husband intellectually. She is the one who defends the ideas of the industrialization and its impact on rural life. Rukmani, whose infidelity was suspected at one stage, i.e., she gave birth to one son at the time of when she approached a western doctor for her daughter Ira, who is a barren lady in her married life. Whereas in *A Silence of Desire* deals with the mental agony of Sarojini, wife of Dandekar. Dandekar develops suspicion regarding the character of his wife who often visits to Preacher (Swami) to get cure of her ulcer; from there her infidelity was suspect. Though the arguments of Dandekar are correct, the novelist draws the character of Sarojini in such a manner that we are more impressed by Sarojini than by Dandekar.

Markandaya has portrayed the different types of characters in her novels that represent the realistic picture of traditional and modern society. Even, the novelist has shown the hindrance the diverse philosophies as well as the grace of incarnate. Meanwhile, sarcasm is an identical expedient play towards the diverse glooms of humanoid-environment remains dwarfed through ambiguities. Markandaya has used different literary devices like irony,

hyperbole, and antithesis to bring out their hypocrisy and contradictions.

Prove the Concept "Feminism & Survival of the Fittest"

Markandaya is unique and utmost well-known Indian writers in Indo-Anglian of the postcolonial period, who is intercontinental renowned intended for magnum opus "Nectar in a Sieve," published in 1954 and the third novel "A Silence of Desire," published in 1960. She wrote ten novels in her lifetime. In this section, I am just taking the concept of feminism character in the particular novel 'Nectar in Sieve and A Silence of Desire'. From the two novels, I am going to expose the concept of Charles Darwin's "Survival of the Fittest," which means 'the sustained presence of entities which are preeminently amended towards their atmosphere, using the annihilation of others.'

- Feminism concept,
- Survival of the fittest concept

From the above two concepts, the paper will prove the concept through the characters and nature of the work, how they struggle a lot to prove their identity as feminine and also survive in this world, especially in the period of the Eastern company were ruling over India.

In Nectar in a Sieve, Rukmani and Ira are the special characters who struggle a lot to survive in the world of scepticism in the novel through the surrounding of the people. We know very well in India, one bad character nature is their, i.e., eavesdrops, we should not lead our lives with peace and calm, and also we always use to think and talk about the other family character's life and their struggle in the world. As the same, the surrounding characters near Rukmani house, where created one rumour that Rukmani and Ira are not the good characters. They were leading infidelity life, because of this nature only Ira husband has left out her in Rukmani house. Through this thought only, nearby people were started to a sceptic on Rukmani character, and they created a story upon them. Here, the profound intuitive perception is females' glitches as well as encounter to portrait the realistic nature of women. The novel also deals with industrialization and its impact on rural life. It focuses effectively on the theme of hunger, and social problems such as lack of family planning, zamindari system, poverty, beggary, demoralization, and unemployment. These problems only made Rukmani a sceptic woman and struggle to survive in this world. She faced a lot of problem through

industrialization, i.e., to lead no water for her land cultivation, and it may lead to the family has to be starvation. To stop starving for her family, her daughter Ira, who had gone in the line of prostitution? Even, they were shifted from the original identity to another place to survive in this world. Finally, the fate and situation are changed her life into critical condition. Likewise, it just proved that how Rukmani has struggled a lot to be as feminine and also to survive in this industrialization world without a penny.

In 'a Silence of Desire,' the female protagonist, Sarojini, who had the oriental faith that made her character as to be a sceptic because of unbelief in western culture. The novel unfolds a family drama through the study of the husband-wife relationship. In this novel, the writer depicts the protagonist as a spiritual conventional female, who profoundly believes in pious as well as traditional. In her traditional beliefs make her to unbelief the western world. The story traumas mostly interior encounters of the female protagonist, Sarojini, who remains silence for a long time with her husband, Dandekar. They both need relieving their temperaments through the philanthropic outlet to their emotional state. Throughout the story, Sarojini silence as made her character at one stage as to be a sceptic by her husband. In this novel, communication is also playing one of the roles, which can solve the problem of the silence into the characters. But the characters have the superior-inferior complex. This attitude prevents Dandekar from opening a conversation with his wife. Through, this kind of behaviour as divides themselves with their hearts and soul. And these create a sceptic between each other and stress each other.

The Concept of Feminism

From the two novels, Markandaya has played the role of feminism especially the idea, Infidelity into the characters, Rukmani and Sarojini, whose is honest to their family, but both of them moved silently one thought (i.e.) their inner feelings like depression, emotions and to overcome the problem, the two characters were upheld their emotions in front of their family members. These actions as made them as to be infidelity character into the novels. In this way, the female is the suffrage character, because she doesn't have that much rights to take own decision in favour of family welfare and even to make her identity. Still, the woman is to be under the male and live according to the social rules and limits for the women. Likewise, Markandaya as portrayed her feminism character in her novels.

The concept of Survival of the Fittest

In 'Nectar in Sieve and a Silence of Desire,' we can indulge the concept- Survival of the fittest, which is found by the Great Scientist Charles Darwin's. She depicts the characters, to show how they struggle to survive in the society like industrialization, zamindari system, traditionalism and modernism world.

The novels show the characters struggle to survive in the world of industrialization, traditionalism, and modernism. The Industries played a vital role in the 19th centuries, the poor and working class people are affected by the development of the steam engine and the iron and textile factories. Through this development, there are some improvements in the transportation, communication, banking, and medical facilities, etc., but this type of developments doesn't mark an identity to the life of poor and working-class people. They lead their lives under some rules and belief of a society. Even some character cannot predict an outcome from their belief in God and also believing that they know only the work of farming and agricultural. These kinds of mentality as created the strong belief in them and couldn't overcome this thought to lead their lives in the world of modernism.

So, the characters express the struggle to survive under the two thoughts (i.e.)

- To following the old tradition, and cultural values
- Avoiding the modernism world to survive or lead their life.

Into these two conflicts, the characters couldn't overcome from their problems. In my view, God has given one big gift to us that are to forget the old things and lead a life, according to world nature. Then, we can survive in modern life.

Conclusion

In conclusion, Markandaya is an Indo-Anglian and also women writer, but who is pure Indian in her heart to presenting ten great novels based on Indian culture and society. Such an eminent writer presents the most important controversial concept like Indian tradition, feminine characterization, cultural values and struggle to

survive in the modern world. Being a female novelist, she gave more importance to the female characters and traditional values in her novels and even to the patriotic character. And her characters are presented to express her inner emotions, feelings and patriotic sense upon her Nation. Markandaya draws her characters based on cultural aspects and depending on the male and every class of social values. In her novels, one idea is very sure that her female characters are more influential than her man characters.

In Nectar in a Sieve, all the characters are shown as work hard throughout their life with all hope, but as the return, they received only frustration and despair. And also the novel 'A Silence of Desire,' explores the characters as the hard worker, planning the savings and leading his life as happily, but at one stage, one day missing of her wife at home. His mind creates the hallucination that Sarojini had an affair with someone and that leads a big disaster into Dandekar live. Finally, the two novels depict the concept of feminism (infidelity) and survival of the fittest through the characters from Markandaya novel and how they lead their lives based on Indian tradition and cultural values. And also the characters are trying to overcome from their tradition idea to modernism world.

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THE CATASTROPHE OF WARFARE IN JOSEPH HELLER'S CATCH 22

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Abstract

The novel *Catch 22* is set during World War II from 1942 to 1944. The idea of the novel is Heller's personal experience in World War II. The leading character in the novel is Yossarian. Throughout the novel, he tries to find a way to live a life as a real human being. Heller's *Catch 22* is an anti-war novel. Yossarian, a hero continuously inventive in his schemes to save himself from the terrible war. His problem is Colonel Cathcart, who is always raising a lot of missions and his men must fly to complete their service. Yossarian and his bomb squadron friends suffer outrageously, absurd existence in where bureaucracy and moronic superior officers prevent them from ever leaving the dangers of war. Yossarian wishes to be evaluated as insane by the squad flight surgeon rendering him unfit to fly. If Yossarian tries to escape himself from the perilous mission, he will commit to fly by the bureaucratic rule. Yossarian is continually haunted by his memory of Snowden. Many readers have wondered whether Yossarian's desertion was a responsible action. In this novel, we can identify that Yossarian is not running away from his responsibilities but is moving towards them. The theme of *Catch 22* is the drama of craziness of war, especially Yossarian who knows the difference between his sanity and the insanity of the system.

Keywords: bureaucracy, sanity, war, terrible, mission

The catastrophe of Warfare in Joseph Heller's *Catch 22*

"I refuse to accept the view that mankind is so tragically bound to the starless midnight of racism and war that the bright day break of peace and brotherhood can never become a reality... I believe that unarmed truth and unconditional love will have the final word."

Martin Luther King, Jr.

The novel *Catch 22* is set during World War II from 1942 to 1944. The idea of the novel is Heller's personal experience in World War II. This paper is going to discuss that *Catch 22* is the post-war American Literature. The hero Captain Joseph Yossarian, member of U.S bomber. He is one of the few who tries to fight the power and cynicism. The intention of the novel is that war is the pinnacle of absurdity prevailing in the modern world. Heller is an optimist; he wants that world must be free from war. Throughout the novel, he tries to find a way to live as a peaceful, and real man.

The post-war crisis of demerit that swept across the world led to the rejection of liberal politics. Jean Dubuffet has expressed his opinion about the postmodern situation as "complete liquidation of all the ways of thinking, whose sum constituted what has been called humanism and has been fundamental for our culture since the Renaissance."

Post-war American novel described bloodthirstily and rigidity of life. It has the theme like aggressiveness, fragmentation. Most of the American Novel's major part of life is an acceptance of dislocation. Further, it delineates human situation in new ways. Post war American novel

has the displacement of traditional ideals. The novel has a message for the discontented reader and energizes him to face life positively. The surface action of *Catch 22* is integrated by characters and themes drawn from World War II.

Heller tries to invent a new reality based on retraction of values carried over from a modern view. But the problem of discontinuity involves for the sudden changes in the form. Davis writes "It is also related to those movements which have led much of contemporary thought away from a search for continuities in natural, psychological or cultural being and toward an acceptance of a discourse which acknowledges linguistic, intellectual and social discontinuities. (66)

Orville Prescott says "Mr. Heller who spent eight years writing in *Catch 22*". He is a former student at three universities. New York, Columbia and Oxford and a former teacher at Pennsylvania State College. Today he is a busy man engaged in *War Magazine*. From 1924 to 1925 he served as a combat bombardier in the Twelfth Airforce and was stationed on the island of Corsica.

The novel begins in the island of Pianosa near in the Mediterranean sea. The theme of personal integrity runs throughout *Catch 22*. Yossarian, a hero continuously inventive in his schemes to save him from the terrible war. His problem is Colonel Cathcart, who is always raising a lot of missions and the men must fly to complete their service. Yossarian who seems most sceptical about integrity does take stand in the end. We find the idea that the individual must always renounce himself from the

organization which swallows him up. In this world, individual has a choice to live his life. So that Yossarian, the protagonist decides that his life is substantial and he is taking the moral decision of human survival. Yossarian life has not considered as peaceful one. He thinks that his life is valuable and inestimable one. Catch 22 serves as an emblem to the new culture, and it is better known as a novel contrast to other novels of the fifties. Robert Brustein says "It seemed to me like the first genuine post-world war I." Heller animates Catch 22 with the behaviour of living human being with keen interest. Yossarian is the perfect example. He suffers from the paranoid fear that they are trying to kill me. The army pictured in the novel is a village of strike head of bureaucracies. It gives us the conclusion that the entire world is suffering pain and fear.

"Good God, how much reverence can you have for a supreme being who finds it necessary to include such phenomena as phlegm and tooth decay in His divine system of creation? Why in the world did He ever create pain?"

"Pain? LeutenantScheisskopf's wife pounced upon the world victoriously. Pain is a useful symptom. Pain is a warning to us of bodily dangers."

"And who created the dangers? Yossarian demanded. He laughed caustically. Oh, He was charitable to us when He gave us pain / Why couldn't He have used a door bell instead to notify us or one of his celestial choirs?"(Catch 184)

Here Heller does not want to get the answer that why God gave us pain for the sole reason, that painkiller would have discovered. The theme of Catch 22 is the craziness of war, especially Yossarin who knows the difference between his sanity and the insanity of the system. It deals the terrific of war and gives a warning about the dangers of the military industrial complex. Heller finds that war's greatest danger is its responsibility for the production of inhumanity. As Raymond Olderman tells "the organized institution which in the name of reason, patriotism and righteousness has seized control over man's life"(95). Although Heller narrates an army camp where order and discipline should reign supreme, the institution encourages nothing but invalid things.

Yossarian is reported to fly over Avignon to bomb the enemy base. This incident is the single most tragic incident in the novel, and it tells about Snowden's death. It is very significant because it narrates Snowden's death several times. Yossarian is upset and nerve after Snowden's death. "Yossarian lost his nerve on the mission to Avignon because Snowden lost his guts became the pilot that day was Huple who was only fifteen years old, and their co-pilot was Dobb... and it goes on, and Yossarian crept out through the crawl way and climbed over the bomb bay and down into the rear section of the plane. (Catch 258).

The most important incident in the novel is Snowden death. It has narrated seven times in the novel. On focussing the pain and agony of Snowden makes Yossarian the focalizer. After Snowden dies, Yossarian escapes the war and runs to the hospital. The novel begins with Yossarian in the hospital. Heller defines Catch 22 in the following lines:

There was only one Catch, and that was Catch 22 which specified that a concern for

One's safety in the face of dangers that were real and immediate was the process

Of a rational mind. Orr was crazy, and he could be grounded. All he had to do was

Ask; and as soon as he did, he would no longer be crazy and would have to fly more

Missions. (Catch 52)

The image of the dead man in Yossarian's tent; Snowden dying in the back of the bomber plane, the naked man sitting on a tree and the soldier in white are discussed vividly. The Chaplain does not identify Yossarian as the naked man in the tree, but he doubts that their first meeting was on some occasion for more memorable and occult than that in the hospital." It is related with the enigmatic vision of the naked man in the trees, and the Chaplain brings up with Yossarian the phenomenon of dejavu. Yossarian and the Chaplain are the two characters most aware of the suffering around them, and they are helpless. Sincerely a very helpful person who was never able to help anyone" (Catch 280).

What Yossarian refers to as the dead man in his tent is, in fact, the uniforms and belongings of Mudd who was killed in action. Two important aspects of death and responsibility are focussed in Catch 22. "The soldier in white was constructed entirely of gauze, plaster and a thermometer and the thermometer was merely an adornment left balanced in the empty dark hole in the bandages over his mouth early each morning and late each afternoon by Nurse Cramer and Nurse Cramer read the thermometer and discovered he was dead" (Catch 171)

The soldier in white is rather an exemplification of elegant and Yossarin wishes peaceful death in the hospital. Yossarin comes to the hospital for a liver condition. This is the only aspect that saves himself from flying more missions. The hospital turns out to be a shelter of refuge for him. Later that he realizes hospital inmates are creating a madhouse of the world. "For Yossarian, the hospital, which was a shelter of refuge at the beginning is no longer. "Yossarian froze in his tracks paralyzed as much by the eerie shrillness in Dunbar's voice as by the

familiar, white morbid sight of the soldier in white covered from head to be plaster and gauze." (Catch 373)

At first, Yossarian gets happiness from Nurse Duckett, Luciana or the other whores in Rome. Later the city of Rome is presented as a symbol of sanity, and good life is transformed into a cockeyed nightmare of violence and unreason. The center of the tragedy is Heller's awareness of an era that people and situation are different.

One night in Rome, Yossarian is dumbfounded to discover that Aarfy has raped an Italian girl and thrown her out of the window with impurity. Aarfy's reply is very poignant: "No siree, Not to good old Aarfy. She was only a servant girl. I hardly think they're going to make too much of a fuss over one poor Italian servant girl when so many thousands of lives are being lost every day. Do you?" (Catch 42)

Colonel Cathcart wants to increase the number of missions that his men have to fly. We know that Yossarian tells to exPFC Wintergreen that he has completed forty-eight missions. Wintergreen says "40 missions is all you have to fly as far as 27th Air Force Head quarters is concerned". (Catch 60) At last Yossarian refuses to fly any missions. He is hauled up before colonel Cathcart, and Korn told he would be court-martialled. If he does not ready to accept a deal, they are going to promote him and give him the other medal and send him home as a hero to do morale boosting, campaigns and sell war bonds. He will get what he has always wanted out. They begin by telling him that there's a catch. Catch 22 and go on explaining what a disgraceful deal it is.

Many readers have wondered whether Yossarian's desertion was a responsible action. But there can be little doubt that Heller intended it to be so. Yossarian is not running away from his responsibilities but is moving towards them. Although Yossarian has done nothing to cause Nately's death, he has done nothing to prevent it either. At the end, he strikes to prevent the death of all Nately's because if he had accepted Cathcart's deal to fly more missions, all the others too could have been compelled to do so.

The novel deals with a realistic event of war. Heller draws attention that the war wrecks on human kind. By refusing to engage in war, Yossarian gets transmogrified into a true hero. It is in moments of cowardice that Yossarian proves that he is the real brave man. Alberto Cacido proclaims "there is nothing negative about running away to save one's life, and Yossarian (the protagonist) desire to escape from the requirements of fighting a war,

not of his making is an impulse towards ethical, and responsible behavior.

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MAHADEV SHIVA AS A DESTROYER OF EVIL IN AMISH TRIPATHI'S *THE OATH OF THE VAYUPUTRAS*

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Abstract

Amish Tripathi (1974-) is an Indian author known for his novels The Immortals of Meluha (2010), The Secret of the Nagas (2011), The Oath of the Vayuputras (2013), Ram: Scion of Ikshvaku (2015), Sita: Warrior of Mithila (2017), Raavan: Orphan of Aryavarta (2018). Amish Tripathi launched his first non-fiction book, Immortal India in August 2017 and Indic Chronicles: Suheldev and The Battle of Bahraich in July 2018. Amish Tripathi's Shiva trilogy is a fantasy re-imaging of the Indian deity Lord Shiva's life and his adventures. This study aims at an analysis of Amish Tripathi's novel The Oath of the Vayuputras so as to bring out the efforts of Mahadev, Shiva to take evil somras out of an equation. The evil effect of somras results in harmonial imbalance for Nagas and it causes deadly disease plague for Brangas and ecological destruction.

Brahaspati says to Shiva that the great invention, Somras have both positive and negative effects. Lord Brahma is one of the greatest Indian scientist and profile inventor who invented the Somras. Taking the Somras at defined times not only postpones the death of humans lives considerably, but it also allows them to be entire live as if they are in the prime of their youth mentally and physically. After a lot of research, Lord Brahma invented the Somras which when consumed reacts with the oxidants, absorbs then and then expels them from the body as sweat and urine. When oxygen reacts with the food of humans to release energy, and it also releases free radicals called oxidants. These oxidants are toxic which results in human to grow old, become weaker and die. There are no oxidants left in the body because of consumption of Somras. Somras allow people of Meluha to live longer in healthy bodies and they keep contribute towards the welfare of society. This is the only one positive effect of Somras.

The negative effects of Somras are children born with deformities like extra arms or a very long nose. The people of Meluha consumes Somras continuously. The Somras randomly cause an impact on a few babies when in the womb if the parents consumes Somras for a long period. Kali expresses their suffering as Nagas that they bear extreme physical pain and torture when children born with outgrowth. Then over the years, Nagas have to bear soul crushing pain as their constant companion. The most of Nagas are from Meluha because Meluhans only use

Somras extensively. The second Negative effects are Meluhans use a massive amount of Saraswati water to manufacture the Samaras. Only water from the Saraswati river helps to stabilize the mixture during processing, and it also used to churn the crushed branches of the Sanjeevani tree. The Sarawati river gradually depletes when it is used for mass producing Somras for eight million people in Meluha. There is the giant manufacturing facility for preparation of Somras at mount Mandar in Meluha. The depletion of Saraswati river paves way for the future generations suffer due to scarcity of water. Somras causes the terrible side-effects and the ecological destruction.

The third insidious impact of the Somras is the plague of Branga. Branga people suffer due to deadly disease plague for many years which kills innumerable people, especially children. The primary relief from suffering of plague disease is a medicine provided by the Nagas or else exotic medicine is a blood of sacred peacock that is extracted after killing it. The Somras is not only difficult to manufacture but also it generates a large amount of toxic waste. It cannot be disposed of on land because it can poison entire district through ground water contamination. It cannot be discharged into the sea because it reacts with salt water to disintegrate in a dangerously rapid and explosive manner. Meluhans decide to setup giant waste treatment facility to clean out the Somras waste in the high Himalayas mountain ruler, Tsangpo in Tibet. These toxic waste with a huge amount of poison comes from Tsangpo river, and it finally merges into the course of Brahmaputra

river. This result in deadly disease, Plague for the people of Brangas. Brahaspati says to Shiva that the Somras manufacturing facility at Mount Mandar is the root cause of all problems.

Millions of lives are at risk due to unleash toxic waste of Somras right through the heart of India. Shiva says to kali: "Evil should never be fought with subterfuge kali, . . . It must be attacked openly" (22) This clearly shows Shiva wants to fight against evil somras openly.

Shiva needs to fight a big battle against evil, Somras. Shiva has to be completely sure about evil Somras because it is momentous occasion which change the course of the history of India. Shiva's decision will have repercussion for generations to come. The millions of people follow the Mahadev, Shiva but he has to carry the burden of his mission alone in destroying the evil Somras. Ganesh tells to Kartik: "Yes, like *baba*. He is the one who stands between Evil and India. If he fails, life in the subcontinent will be destroyed by Evil" (41). This clearly reveals that Shiva has to destroy evil Somras. Shiva is a fabled saviour of people by destroying evil Somras.

The Meluhan emperor, Daksha and the Ayodhyan emperor, Dilipa form an alliance against Shiva. Daksha and Dilipa are the elite and they are addicted to the benefits derive from evil Somras. Shiva's mission is to fight for the oppressed and to be the voice of the voiceless. It is obvious that elite Daksha and Dilipa want to stop Shiva in fighting against evil Somras. Shiva tries to findout a permanent solution to the Somras problem. He feels that destroying mount Mandar, where there is gaint Somras manufacturing factory is a temporary solution. It can be rebuilt only a matter of time with Meluhan efficiency.

Mahadev, Shiva's proclamation on banning the Somras:

To all of you who consider yourselves the children of Manu and follows of the Sanatan Dharma, this is a message from me, Shiva, your Neelkanth.

I have travelled across our great land, through all the kingdoms we are divided into, met with all the tribes that populate our fair realm. I have done this in search of the ultimate Evil, for that is my task. Father Manu had told us Evil is not a distant demon. It works, its destruction close to us, with us, within us. He was right. He told us Evil does not come from down below and devour us. Instead, we help Evil destroy our lives. He was right. He told us Good and Evil are two sides of the same coin. That one day, the greatest Good will transform into the greatest Evil. He was right. Our

greed in extracting more and more from Good turns it into Evil. This is the universes way of restoring balance. It is the Parmatma's way to control our excesses.

I have come to the conclusion that the Somras is now the greatest Evil of our age. All the Good that could be wrung out of the Somras has been wrung. It is time now to stop its use, before the power of its Evil destroys us all. It has already caused tremendous damage, from the killing of the Saraswati River to birth deformities to the diseases that plague some of our kingdoms. For the sake of our descendants, for the sake of our world, we cannot use the Somras anymore.

Therefore, by my order, the use of the Somras is banned forthwith.

To all those who believe in the legend of the Neelkanth: Follow me. Stop the Somras. To all those who refuse to stop using the Somras: Know this. You will become my enemy. And I will not stop till the use of the Somras is stopped. This is the word of your Neelkanth. (120)

This clearly reveals that Shiva exercise his authority as the Mahadev, a destroyer of evil. Shiva does thread bare analysis about Somras and finds out it is the ultimate evil which destroys human lives.

The Mahadev, Shiva orders regarding destruction of evil Somras by using Pashupatiatra. Shiva orders :

No. Tell the people of this city to leave. All except those who have protected or made the Somras, and those directly responsible for Sati's death. For when I am done, there will be no more Daksha. There will be no more Somaras. There will be no more Evil. It will be as if this place, this Evil, never existed. Nothing will live here, nothing will grow here, and no two stones will be left standing upon each other to show that there ever was a Devagiri. It all ends now. (503)

This clearly show that Mahadev, Shiva is good hearted. He never kills the innocent people of Devagiri. He wants to end up the region of Somras once for all.

Shiva's entire army and the refugees from Devagiri are cordoned off seven kilometres from the launch tower, safely outside the Pashupatiatra's blast radius. The moment Shiva's arrow hits the target, he has to ride away and cover at least three kilometers within five minutes before the *Pashupatiatra* or *weapon of the Lord of Animals* explodes over Devagiri. Only then Shiva will be out of the Pashupatiatra's blast radius. Svarna, Rajat, and

Tamra platforms of Devagiri are reduced to nothingness in a fraction of second once Pashupatiatra, exploded.

Amish Tripathi delineates Mahadev Shiva state near Mansarovar Lake at the foot of Mount Kailash, Tibet thirty years later. Amish Tripathi expresses:

Shiva squatted on the rock that extended over the Mansarovar. Behind him was the Kailash Mountain, each of its four sides perfectly aligned with the four cardinal directions. It stood sentinel over the great Mahadev, the one who had saved India from Evil. (551)

The Noble deed of Shiva makes him as the great Mahadev, the one who had saved India from Evil. The greatest Mahadev Shiva, God of Gods come back to his home land at the foot of Mount Kailash, Tibet. After the destruction of the evil Somras.

The Mahadev Shiva knows the punishment for the unauthorised use of a *Pashupatiatra* is a fourteen year

exile as per the law of the Vayuputras. The Mahadev Shiva punishes himself with not just for fourteen years exile from India but for the entire duration of his remaining life as a form of reconciliation for breaking his word to Vayuputras. There is no way for Mahadev Shiva to take evil Somras out of an equation instead of using *Pashupatiatra*. Over the subsequent years, Mahadev Shiva leads simple way of living that avoids physical pleasure strictly. Shiva spends many days and even months in isolation within the claustrophobic confines of Kailash mountain caves.

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GENDER AND SEXUALITY IN NAYANTARA SAHGAL'S *THE DAY IN SHADOW*

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Abstract

Gender regarding issues and tormentations of women are quite common in the novels of female writers. Nayantara Sahgal is not exceptional who is also one among the feminists who fight for the women's freedom. And She is also a good political and social writer who reflects her own society through the mirror of her novels. Mostly her novels concentrate on the sufferings of society. Through this novel *The Day in Shadow* Nayantara Sahgal expresses the political and social factors judge female's fate through implementing several rules on women. Periods may move from that time to this time. But Gender issues never change. It has its own role in the life of females. Sex determination is a great factor in judging a society. Freedom may be given to women, but it is not in the implementation level. For example, in a family Male is considered as a head of a family. In many families, the decision is taken by the man who imposes it on the woman. They are not considered as equal. This novel shows the partiality of a father between Male and female kids of him through the characters of Brij. This novel depicts the harsh divorce settlement of Simrit by her husband. Nayantara Sahgal clearly portrays the true life of women through Simrit. And Sahgal herself divorces her husband and suffers a lot in the society. It is revealed through the character of Simrit Raman. This paper tries to analyses the gender and sexual harassment for women.

Keywords: Female's suffering, political issues, Cruel divorce settlement, the partiality of a father and society and the Real Politicians.

Introduction

Nayantara Sahgal is a great political novelist who is known by all. And she is also a general thinker of society. As a woman and a writer who expresses her own life experience through this novel. Rachel Bari says, "we remember Stoller's "Sex is biological and Gender is Cultural" and we think gender to be socially and culturally constructed. (14) Saroj is a major character and who suffers a lot because of sorrowful divorce settlement of her rich husband. The word Gender is common for both male and female. But when it comes to gender issues, it concentrates only on the side of a woman. Freedom may be given to women, but it is not in the implementation level. It is only at the basic level in the society.

Sex is a word which determines both Male and Female. All that time women are considered and called as the weaker sex. Because women are physically weak than the men but heart fully or according to their mindset they are more powerful than Male. It is the evident, at the time of giving birth to a child a woman can tolerate some much decibel of pains than the normal level, which is unbearable for an ordinary man and it may cause death. However, women are successfully tolerating the pain and come out of it.

The virtuous woman, according to tradition is ideally a kind of 'Sati' i.e., one whose life ends in self-immolation. She is there to suffer, to stay put and to endure all problems that come in her way. My women right from the start of my novels have walked out... (162)

Sahgal makes aware of the freedom which is generally denied by the society. Sahgal makes herself as a character through the voice of Mrs. Simrit Raman. This novel clearly portrays the emotional effects of divorce on a woman in the society. Indian tradition and culture oppress women by saying that she should be under the control of her husband. Generally, this is a story of Mrs. Simrit Raman and her husband, Som. Nayantara Sahgal concentrates on the heroines to bring them out. Sahgal's *Meet the Author* address organized by the Sahitya Academi in 1968.

In every novel, the heroine has moved one step further away from the stereotype of the virtuous woman into a new definition of virtue...what do these women (Rashmi, Saroj and Simrit) walking out to have to do with their virtue? Traditional virtue lies in saying put, suffering

the new woman does the opposite. No more sati, she is determined to live and to live in self-respect. Her virtue is courage, which is a willingness to risk the unknown and to face the consequences. (163)

Som is a rich business man who likes to lead the life richly. Even he does not like the permanency of objects like Sofa, table and chairs. He likes new and trendy things where as Simrit like the life with permanency like a permanent house, things, etc. they are not similar in this little thing. Simrit marries Som with full opposition of her parents and friends. All dislike his look and behavior. She likes his flashiness. He was color and life and action. After their marriage, she had enough surface, things, house but not a real partnership. As per the words of B.P.Sinha in his *A Study of Nayantara Sahgal's Fiction*,

Simrit world in *The Day in Shadow* collapsed because she found her husband's world of wealth and ambition devoid of the personal touch. Even sex with her husband became a problem because she could no longer identify with him and sex couldn't be kept in a compartment by itself. (47)

Simrit is a traditional woman and follows the rules and conditions of her culture. But later she comes out of it. She has been helped by the real politician Raj Garg. The real character of Nayantara Sahgal's novel has been revealed by the words of Makrand Paranjapi,

I would say that at heart Sahgal's women are religious and traditional that is; they believe that non-violence and comparison and sharing will solve the problems of the world. The men are greedy and materialistic, violent and therefore represent the unpalatable underbelly of capitalism and modernity. Their actions, multiplied a million fold, by implication, result in wars and poverty. (174)

Simrit is a lover of her husband and her kids. She loves him much because she opposes her parents and even her friends in the opinion of marrying Som. All hate him. But she never hesitates to marry him and lead her life with him. In business, he is growing day by day. It makes Simrit to be proud of her husband. At the same time, she worries about his changing of attitude and likes of new things. When thinks about her family, "Her Brahmin parents with their instinctive withdrawal from anything outside the fold had been frankly upset at her choice of a businessman husband, but her friends had not liked him either." (3)

Raj Garg is a Member of Parliament and who are a right and straight forward real politician. He always supports things which are useful for the people. He is not

like Sumer Singh. He is an unmarried person and converted Christian. He knows the Bible lines clearly. Raj helps Simrit after her divorce settlement. He often quotes the Bible lines when he speaks to Simrit Raman. Some Politicians always corrupt the society for the selfishness of developing their own selves. Sumer Singh is committed Minister of State for Petroleum. He deals with bringing Oil Wells to India and set up an oil commission. It is dealt with in the Lok Sabha. Nayantara Sahgal describes the character of Raj Garg as, "He also had youth, an enviable qualification when most politicians were aging men, and a romantic background: zamindar turned servant of the people." (10)

After the divorce settlement, Simrit finds the house in the Defence Colony. This to remains as costly to Simrit. Because she has little income now. She finds difficult to fulfill daily routine needs. At the same time, she is much affected by the terms and conditions of the divorce settlement. Later, she found herself as a writer and get income from it. Som is the responsible person of Simrit's cruel divorce settlement. In his life with Simrit, he never considers her as a real-life partner always expects he feels happy. He just uses her to fulfill his sexual needs and to take care of his children. It is known when she tells to Lalli that she is ready to bear many pregnancies for the happiness of her husband. He always wants new things. He often changes even furniture. He says, "So is the company linen. God knows how many people have used it before us. We'll buy our own; we can afford it". (23)

Som loves his son than his daughters. Even he never thinks of them. Simrit treats all the kids as same. But Som always gives preference to son and his wishes. After the divorce settlement, the motherliness never allows the kid to her husband. Even she has no income which is ready to bear anything for the sake of her children. And he says,

And it's time we started a cellar; I intend to put away wine for my son's coming for age... Where are you going to get the wine from? And you have daughters too, "Simrit pointed out. I'm already putting shares in his name..." My son, my son, you are going to be very very rich. (23)

Simrit is a silent suffering woman. She never expresses her dullness, tiredness or real feelings to her husband. It is known when she said hesitantly, "Som I think I'm pregnant" (24). He said to her it would be last pregnancy. And he said, "Well, I hope it's not a boy. One boy is all anyone should have. Brothers always quarrel about money". (25) Simrit did not especially want a boy or another baby. At that time of pregnancy, she never told

him that she felt reckless, not fragile, during those months. Simrit never allowed to take decisions of her own. This is evident from the incident. "Even there Som had a veto. Not even about servants. She had dismissed the cook twice for drunkards and bad behavior and Som had kept him on" (38) When Simrit came to know about Lalli who shot his wife because he found her in bed with another man. He does not want that to happen again. She hates his behavior. But she tolerates these things in a family. Nayantara Sahgal wants to express thus,

I wanted to show how even in a free country like ours where women are an equal citizen, a woman can be criminally exploited without its creating a ripple... If a man beats his wife, for instance, hardly anyone will condone the fact. But if at divorce he inflicts a financial settlement on her that enslaves her with taxes... (18)

After the divorce settlement, Simrit suffered a lot. Money played a vital role in the life of Simrit. It had been part of the texture of her relationship with Som. It was a form of pride, even of violence. She was helped by Raj, who is a Member of Parliament. He is a straight forward person and who is a moral supporter of Simrit. Raj is a thirty-nine years young unmarried person. She remembers her first meeting with Raj, "She went back to the room, and undresses slowly, thinking of her first meeting with Raj two years earlier at a discussion on current events." (17) He arranges a house for rent to them in Defence Colony. He is the person who analyses the divorce settlement of Simrit. And he consults many experts to find a solution to her problem of the heavy tax burden. As a political personality, he is a clean-handed man.

Everything has its own positive and negative quality. No one is a hundred percent right. Likewise, Sumer Singh is on the negative side of politics. He has corrupted politician and Minister of State of Petroleum hates him. After he placed in that position. He plans for the Oil Well to be set in North India. Even his servants are truthful that is known his personal servant Bagadur who is selling crates of scotch which is from embassy where he gets chiefly.

Simrit finds the thing that Som become more corrupted for earning money. She hates this kind of his behavior. Rachel Bari says about Ram in his *Gender and Politics*,

As Ram gets richer and richer, he also becomes more corrupt and uncaring. He is noticeably dehumanized. Som's wealth comes making weapons of mass destruction; the violence which he seems to abet in the world outside also returns to destroy his own family life. (89)

Som and Simrit ready to get the divorce and find success in it. He always feels proud of his wealth and says, "Think of it, we can go abroad anytime we want, any bloody time buy anything we want. We can air-condition this whole place, furnish it all over again..." (89) And She says with sadness that, "the only thing you could get without a hitch was a divorce. Well, it took two years actually; but that was phenomenally quick when it took a year to get a car, four or five to get Flat, and all eternity to manufacture..." (4) After the divorce, she had been told by her husband regarding the tax burden of their son's shares until he gets the age of twenty-five.

Trapped and maimed were the words he had used and they were too mild, he said, to describe the damage. It was an arrangement that obviously saved Som taxation. But there were other ways to do that. The strange part of this document was its butchery, the last drop of blood extracted. It was revengeful. (39)

Raj, sometimes ask Simrit regarding her understanding of that will. The divorce settlement of that will. The divorce settlement burned into his brain. He says, "Consent suttees, he supposed, had given their consent too, after a fashion, as they climbed their husband's funeral pyres. (40) Simrit feels safe with the company of Raj and she expresses her comforts as,

Her own replenishment came from another source, from untouched, unspoiled non-human things. Explaining it to Raj, she quoted a passage she had mesmerized as a child; the feeling of almost physical delight in the touch of the mother soil, of the winds that blow from Indian seas of the rivers that stream from Indian Hills... (34)

Moolchand is a lawyer of Som and they have created the Consent Terms for divorce. He knows the real situation of both Som and Simrit. He says, "I want to tell you how sad I consider all this...so unbelievable... all my sympathies...the children...anything I can do... I do have the document here..." (54) Simrit becomes too upset about these terms and conditions and says, "Not until he's twenty-five nine years from now- said Simrit and meanwhile I have to pay this huge taxes. (55) They show the male dominance through asking whether she wants the kids w9th her. She said yes. He said to Simrit that Mr. Raman would be glad to have the children but unconditionally, with him, they would want for nothing. This law is against a woman.

Through Raj, Simrit happens to meet Ram Krishnan advises her to write a letter to the Income Tax Department. That idea helps her much. B.P. Sinha says about Ram Krishnan in his *Social and Political Concerns in the novels of Nayantara Sahgal*, "Ram wishes Simrit to take a stand against injustice and not to yield to sense of helplessness and victimization." (78) Then Ram arranges a meeting with Simrit. Thus,

What we can do is make a new agreement. Let's say you can use the income from those shares- if you don't marry- and until they are transferred to children. Of course, I'd would have to stop the support you are getting now. And you would have to pay the taxes on the corpus, but since you would be using the income that would be quite fair". (221)

Conclusion

Later, Simrit comes to an understanding of Som as a man without pity or concern, or even real responsibility. Simrit decides to live with full freedom with standing on her own legs not depending on anybody. But she moves on the side of Raj. Time and periods may change, but sexual harassment and gender problems of women never change. It has its own reflections in the life of women. She runs her career as a writer. Being a female is stuff to live in the world. To conclude with the words of Jasbir Jain thus, "Though the law had changed, attitudes had not and Simrit feels uprooted and abandoned in the husband – centered world. (15)

At the end of the novel, Simrit chooses a wrong decision to join with Raj Garg. If She may choose to be lead a life single that will be better to stand alone. That will give her full confident on herself to lead the life for her children and herself.

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A LITERARY APPRECIATION OF MAURICE SENDAK'S *WHERE THE WILD THINGS ARE*

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Abstract

The topic of this research paper comes under the genre of children's literature. Maurice Sendak's *Where the Wild Things are* is an acclaimed picture book which revolves around Max and his adventurous journey to the land where the 'wild things' live. The background of the story shows the everyday life of Max, along with the life he leads in his imagination, which is a stark contrast to his reality.

The introduction focuses on an overview of children's literature with a summary of the story. It also briefs about the interplay of words and pictures, which is an important aspect in this children's book.

After the introduction, the character of the protagonist, Max is highlighted with an emphasis on how the pictorial representation of the character speaks more about the protagonist than the narrative itself.

After the character analysis, the visual representation of the picture book as well as an analysis of the narrative is also looked upon in detail. This analysis of the visuals and the narrative are the major areas of study in this research paper. Different theories and ideas are connected, substantiated with instances from the text. In addition to this, the relationship between narrative and visual representation is indispensable while analyzing this text, as it holds a key role in understanding the various aspects of children's literature in this text.

Keywords: children's literature, character analysis, visual representation, narrative, an interplay of word and picture

Introduction

Children's literature has recently gained popularity in the area of literary and other fields of research. The reason for its popularity has been identified that we, as a society, can no longer ignore the great effect of children's literature on young minds. The literature they read, in a greatly impressionable age, molds and shapes thought processes and attitudes of their adulthood. The book, 'Understanding Children's literature' rightly points out, "We can reflect on the direct or indirect influence that children's books have, and have had, socially, culturally, and historically. They are overtly important educationally and commercially—with consequences across the culture, from language to politics." (Hunt 1)

An important point to note about children's literature is that they need to be written and read differently from that of adult books. "Children's books are different from adults' books: they are written for a different audience, with different skills, different needs, and different ways of reading..." (Hunt 4) The texts need to incorporate themes, motifs and symbols that children recognize, and in extension are interested in or will spark an interest in them. Experts believe that ideally, they need to be literature that can shape and instill the right personal values, morals and societal attitudes as well as equally entertain its readers.

Maurice Sendak's *Where the Wild Things are* is primarily a text that can be categorized under the field of children's literature. It brings out the story of a mischievous boy, Max and the adventurous journey he takes to where the 'wild things' are, solely through his wild imagination. The author of this fine piece of children's literature brings out exactly what appeals to children and grabs their attention through vibrant pictures, coupled with the use of minimum, yet effective words. This book was published four decades back, in 1963, to be exact, yet it carries significance and relevance in the field of children's literature even today. Chris Riddell, a famous British illustrator comments on the book, "The greatest picture book was ever written".

The pictorial representation dominates the text on the whole, with the minimal words being a great support for the interesting story it unravels. It is important to note that both the narrative and the visual representation play a big role in making this book a success. The book relies on its pictures to paint the journey of the young Max, from his own room, that he was grounded in, to the land where the 'wild things' are, and his return. Jacqueline Wilson, an English novelist, says, "This is my never-fail picture book. The text is very short but utterly perfect; the illustrations are tremendous". The book has also been awarded the famous Caldecott Medal for the most distinguished Picture

Book of the Year. The book had sold over 19 million copies worldwide as of 2009, is the recipient of many awards in the field of children's literature and it has also been made into a movie adaptation in 2009.

Character Analysis of the protagonist

The protagonist, Max is a small child, who is extremely mischievous. Looking at his character and behavior, we can understand that he keeps himself occupied with his own games and imagination, albeit being mischievous and naughty. He does not rely on others for his entertainment but surrounds himself with things that he uses to create grand imaginable situations for himself. We can see him at the beginning of the book, putting on a garb of a wolf, thus assuming the animal's behavior, like chasing his dog around the house and telling his mother, "I'll eat you up!"

The Swiss psychologist, Jean Piaget proposed the famous theory of cognitive development, which consists of four stages in childhood. The second stage is known as the pre-operational stage. "The child's development [at this stage] consists of building experiences about the world through adaptation and working towards the (concrete) stage when it can use logical thought. (McLeod, par.3). This stage begins around age two and lasts until approximate age seven. At this stage, toddlers sometimes also incorporate 'pretend play' or 'symbolic play' into their playtime. Toddlers often pretend to be people they are not (e.g., superheroes, policeman), and may play these roles with props that symbolize real-life objects. Children may also invent an imaginary playmate. (McLeod, par. 13) This type of behavior is clearly seen in Max, where he pretends to be the king of all the wild things in his imaginary kingdom. Besides, he imagines, in his kingdom, many 'wild' beings who dance and party with him, day and night.

In addition to this, Max's character is never explained in detail through words, but we can understand through the pictorial representation of his character and behavior, that he is a boy who is very mischievous, but very clever in his actions. He is seen in the first two pictures of the book, causing all kinds of mischief at home, misplacing and using objects that he can imagine as something bigger and more powerful. He is a typical child, full of life in his actions, bold and brave at heart. He is seen as someone who never gets tired of all the mischief he causes and he does not back down even after his mother warns him about the punishment that is in store for him, in case of further misbehavior. His boldness is seen in the way he

talks to his mother and in the way he can command and practice authority over the 'wild things' in his imaginary kingdom, that are all over twice or thrice his size.

We can also understand how he is a carefree child in the way he goes about his business in his everyday life as well as his imagination. Both when causing mischief at home and when he is king, he does not give much thought to consequences, which is typical of most children. He lives for the present in reality and in his imagination. The emotions that he feels, like sadness, the nostalgia of home and missing his mother, all show the love, affection and the dependence he has on his family, no matter the disagreements or arguments.

We can analyze the protagonist's character extensively through the pictorial representation in the text, showing how the visuals hold an indispensable place in this book. This aspect of the book will be explained further in the following paragraphs.

Analysis of visual representation

Visual representation is an extremely powerful tool in children's literature as a way of wielding stimulation of learning and interest. Using pictorial representation started as early as ancient cave paintings and it is now being researched on how it can be used most effectively, as a vehicle of storytelling. Visuals were initially used merely as decorative works of art, but picture books have transformed them to bring about an indispensable relationship between text and visual to create wonderful pieces of literature for children. Nikolajeva aptly brings out in her essay, the importance of picture books, "In the context of children's literature, picture books are a special kind of book in which the meaning is created through the interaction of verbal and visual media....many picture books do address the youngest readers in their themes and issues..." (Butler 106)

Sendak has brought out exemplary characteristics of a picture book in this text. The term 'iconotext' or 'composite text' refers to the static unity of text and pictures. (Butler, 107) The examples related to this terminology are widely used in this picture book, where the text and picture show an interdependent relationship in explaining the story. In one instance, Sendak writes that a forest "grew and grew" in Max's bedroom, but to bring out the imagery with more clarity, the author has put in three vivid pictures of the forest growing in the room, where the first one has a few trees infused with a typical bedroom, with the third and final one, showing a real forest, complete

with shrubbery and no traces of the bedroom. Nikolajeva says, "Words and images may be complementary, filling each other's gaps and compensating each other's inadequacies." (Butler 108) In another instance, when Max is made the king of all the 'wild things,' he gives out an order saying, "Let the wild rumpus start!" Sendak, here does not mention the context of the word 'rumpus' in the text that follows, but rather beautifully portrays the context of it through pictures. Max is seen dancing, climbing and swinging on trees and generally having fun ruling over his subjects, the wild things, who also accept him wholeheartedly. We can see from this instance, how the explanation of context and meaning of the word, 'rumpus' is taken over by the imagery that portrays its meaning effectively.

Nikolajeva goes on to add, "Images are far superior to words when it comes to the description of characters and settings....Images are unsurpassed in conveying space..." (Butler 108) This is also evidently true in the text, where it became possible for the character analysis of the protagonist to be done with majorly just analyzing the pictures in the book. This character analysis is explained in detail in the previous segment. The description of the different settings in the book is also vividly captured through the clear pictorial portrayal of Max's bedroom and more importantly, the land that he journeys to, to meet the 'wild things.' The entire journey that he undertakes, from the bedroom to the forest, to the boat on which he sails the oceans for over a year, and finally the land that he rules, the home of the 'wild things' are all brought out beautifully and with clarity through the pictures, thus negating any need for explanation of the setting in words. "Setting demonstrates very well the difference between communication by diegesis (telling) and communication by mimesis (showing). While words can only describe space, pictures can actually show it, doing so more effectively and often more efficiently." (Butler 125)

Experts of the field also stress on the importance of the cover of the picture book, as it can be designed in a way in which it adds a better understanding to the text. Many often dismiss the cover as a mere decorative front that sparks interest for reading, through its vibrant colors and characters portrayed. Rather, it should be gazed upon as a precedent for the pages it holds. "A picture book cover is a door into the narrative, and it can occasionally carry information essential for understanding the story." (Butler 109)

In this text, the cover surprisingly does not hold a picture of Max, but rather focuses its emphasis on the land where the 'wild things' live. It brings out the forest setting, having the boat, similar to the one which Max uses to sail from his bedroom to this place, along with one of the 'wild things' seeming to be waiting for Max to arrive. This picture clearly directs the readers of this book to lay emphasis mainly on Max's imagination of this land, what he does here and the subsequent consequences of his decision to leave for home after his stay there. The picture could even suggest a prequel to this book, where the storyline involves the 'wild thing' patiently waiting for a boat with Max in it. Overall, the author has focused on reaching out to children with imagination as an underlying theme here.

This picture book has used some of the variety of pictorial solutions in the depiction of the setting, with the author employing mainly the ones that can capture a wide area of the setting. Most importantly, the 'panoramic' view, which is primarily seen taking over all the scenes where his imagination is at play, right from when he starts to sail on his boat, to the rumpus that happens day and night, when he practices authority over the 'wild things', to when he sails back home to his bedroom. Others include the 'middle distance' shots and 'long' shots which are used to depict his mischief and the setting of his home.

Visual representation holds a key position in the making of picture books. They are primarily the way in which the book sparks interest in its target reading audience, being children. The picture coupled with the narrative of the book, produces a far better result, than if only either one is used to create a picture book. The importance of narrative will be looked at in detail in the following paragraphs.

Analysis of narrative

The narrative of a good book should be one where there is clarity of thought expressed, the use of vocabulary is appropriate and it is written to target its desired reading audience. The narrative of this text is written in a way which is highly suitable as well as appealing to its target audience.

Picture books need to gain the trust and confidence of its reading audience, to create an impression on them. For this purpose, the author has employed, for this text, the technique of the use of a child as the story's focalizing character. A child at the center of the text helps the target audience to relate to someone who has similar character traits and experiences. Chambers comments that writers

for children often employ, "[a] sharply focused point of view...by putting at the center of the story a child through whose being everything is seen and felt."

Another important aspect of narrative, specific to children's literature is the need for transparency in the language employed. The vocabulary and words used need to be direct in proposing meaning and understanding should not be expected to be assumed from alternate meanings or from reading between the lines. This particular text, with its minimal use of words, brings out a clear message and meaning to be interpreted is straight forward.

Repetition is often employed in the narratives of children's literature as they are a way of reinforcing ideas over again, in order for them to gain a better understanding of the story. In general cognitive development as well, it is a facilitator for better learning. "According to Hargis and colleagues (1988), in the process of reading, repetition is used to place new words into short-term memory and then into long-term memory. Research into repetition in children's stories has focused on how a repeated reading of the same stories can facilitate word learning." (Stover, par. 5) In this text, repetition is widely employed to reinforce ideas and to facilitate a better understanding of the story. For instance, the forest growing is emphasized on two whole pages, interspersed with pictures. In another instance, the 'wild things' and their behavior when they saw him, is repeated when he leaves them.

McGillis in his essay says, "The distinctive feature of books for the young, in both verbal and visual narrative instances, is what I call the embrace. The voice that speaks from the pages of a children's book is reliable, friendly, confiding, non-alienating, reassuring, trustworthy. We are invited to share an intimacy, an experience, a secret, or a joke." (McGillis, par. 20) This feature can be seen in this text as well, where the author has written the narrative in a way that speaks to the reading audience in a friendly as well as entertaining way, along with keeping the suspense constantly growing in the narrative.

Similar to the poetic technique, enjambment, the author uses line breaks in this narrative, for similar purposes as the former. The line breaks are used for maintaining the rhythm and the flow of words in the

narrative and to effectively move reading from one line to the next without losing momentum, so as to keep the constant suspense of the narrative.

Conclusion

In conclusion, Sendak has artistically brought out a picture book, coupled with the literary skill to create a masterpiece, with children being the prominent target audience. The visual and the narrative are both perfectly juxtaposed to complement each other and to bring out an interesting read. The success of this book is no surprise, given its pictorial and narrative expertise making it have a strong appeal to children and adults as well.

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DESIRE IS THE ROOT OF SOCIAL SUFFERING FROM PAULO COELHO'S *THE DEVIL AND MISS PRYM*

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All negative and harmful desires, if uncontrolled, would turn human beings into the worst monsters on earth

Dr. T.P Chia

Abstract

Human minds are filled with the desire for wealth, power, possession and authority. Love, affection, empathy and several such human identities have lost their trace. The only feeling that pervades the heart of every human soul is selfishness. Man awaits the opportunity and uses it to the core for his own social mobility. Entire mankind has become corrupted remains the main argument of the paper with an instance from Coelho's The Devil and Miss Prym. The social imbalance such as corruption, unhealthy industrialization, indifference towards the aged people, lack of respect towards God, political incompetency among the leaders, inhuman terrorism, passive public response against evil is discussed here.

Keywords: Harmful Desire- Selfishness- Social mobility- Social imbalance.

The starting point of all achievement is the desire

- Napoleon Hill

*Desire makes everything blossom,
Possession makes everything wither and fade*

- Marcel Proust

These sayings clear that desire brings motivation, initiation towards success in the life of human beings. But, the meaning of the word 'desire' to get intensified wrongly is quite pathetic. Desire exists to be harmless unless it paves the way for possession. It would be apt to recollect Buddha's notification between the terms 'Love' and 'Like.' He remarks that when a man likes the flower, he tends to pluck it, possesses it for himself.

On the other hand, if he really loves, he waters the plant every day. Thus, desire should be the love which one carries for things but not the likeness to possess. The present scenario gives rise to desire through possession and vice versa. It exceeds any limitation is an undeniable fact resulting in the sorrow of fellow human beings.

The paper depicts desire to be the source of social evils on illustrating the happenings from Paulo Coelho's *The Devil and Miss Prym*

The story revolves around the inhabitants of the Viscos village. The village once known for its ancestry was found to be left abandoned by the youngsters of the present generation. The stranger, who tends to lose faith on mankind, being affected by terrorism, visited the village

in sought of answer for his perception; that no man is completely good or perfect, he waits for an opportunity to commit an error. If he has been provided with that chance, he will go to any extreme to attain his welfare. The stranger puts this as a test where he buries 11 gold bars, one in the separate place and remaining ten in another place revealing its presence only to the girl, Chantal in the village. He adds that the gold could be possessed by the village only upon breaking one of the Ten Commandments. He tells her that if anyone could dare to emerge to be a murderer will get the bars. When Chantal (Miss Prym) questions about the selection of her village, the stranger reasons it on chance stating the unreasonable loss of his life and family in the hands of terrorists by chance. The fear of Chantal for Viscos becomes real. The villagers decide to kill the old lady Berta. However, at the end, Chantal is found to tempt the villagers upon risks involved in converting the gold bars into currency and thus quitting their plan of murder. Finally, at the end, Chantal left with the gold as her wage and answered the stranger's question with the reply of choice and control. Coelho has

been successful, in getting the number of social evils into this work.

It could be noted that only the fear of punishment by constitutional setup and the fear of karma in spiritual terms prevent a man from sinning. Even then people are exposed to punishment; crime rates could be found increasing in an alarming rate within the society. The people of Viscos remain quite weird by attending to the masses but not believing or listening to the stories of Christ /Christianity. "We didn't come here to hear about the church, Father, a voice shouted. We come to find out about visitors." (163) Once when, Chantal narrated the story of Ahab bringing the salvation of the village by erecting gallows, the stranger replied that, " That's an excellent story, Ahab really understood human nature. It isn't the desire to abide by the law that makes everyone behave as society requires, but the fear of punishment. Each one of us carries a gallows inside us." (77) The stranger succeeded almost in tempting both the village people and Chantal herself to breakdown the Ten Commandments. Chantal is found to dig out the golden bar three times within the given span. When she digs it out, she imagines of the life that she craved for; going out of Viscos, no more to be a barmaid, leading a luxurious life and so on. As soon as the fear of being caught by police touches her mind, she buries it back. She gets corrupted gradually. The line "She had committed the crime in her soul, but had been unable to carry it out in the real world" (132) depicts the state of entire mankind pretending at their inability. The day when fear transforms into voluntary submission towards morality marks the healthy social existence.

People of Viscos do not love their village. Their existence seems to be bound by the circumstance with little hopes left. They boast themselves for preserving their antiquity only by words and not by heart. Even here the influence of chance plays a key role. If they were given a chance, they would flee from that place is a reality. The village exists with all its youngsters engaged in mechanical pursuits in nearby towns while the aged with their livelihood through agriculture, breeding of sheep, etc within its boundary. Even the latter crave for mechanical upliftment without revealing to all. "The people of Viscos always believed that every stranger would be fascinated by the natural, healthy way of life... Even though, deep in their hearts, every single one of them would love to live far from there, among cars...." (26) Rather than village upliftment, individual richness out of gold bars to get

focused could be noted in many places. The mob is least concerned about sacrificing Berta for their cause. They in turn really worried about the distribution of wealth. When the Mayor discusses regarding the revamping details and "the planned redistribution of their newly acquired wealth, 'In equal shares' someone shouted." (164) Impact of industrialization to vanish agriculture at one end and at the other extreme, to taste the blood of the mankind is a chronic social disease which needs the immediate cure.

With the emotional confession of the stranger upon the loss of his wife and daughter to be that "I lost the most precious thing a man can have; my faith in my fellow man." (68) Proves not only the terrorists to be inhuman but reflects upon the gradual submission of entire mankind to terrorism in one way or other. With the words that "The world has existed without agriculture, with domesticated animal,... but never without weapons" (64) the stranger remarks upon the weapons which are actually the stones used to kill or attack the beasts for food in pre-historic times. But, at present, human beings using weapons to demolish his own kind for wealth seems utterly insane. The stranger's first appeal to Chantal is not to believe in promises. He affirms that vows make men to end up frustrated and powerless. Neither he is ready to believe any of the promises made by Chantal. It is impossible to think about the world with such disharmony among human species which in turn needs immediate attention.

The man appears to be pleasing in his outward appearance but extremely ugly inside. The world would really stumble and get covered itself, if a man is granted a boon to know things in someone else's mind. Thoughts never remain pure in human beings. The characters, Mayor and Priest, are found discussing the village issues, secretly thinking upon the wealth, the power to be acquired. The words by the Priest towards the people could be found inflicting the fear in the minds of the Mayor about his authority. Upon the Priest's appeal to murder Berta, Mayor expresses "When this business was over; he would have to re-impose his authority in whatever way was necessary. Now, like a good politician, he would let the Priest lead and expose himself to risk." (165). The dignity of the power is put to question. The true leader is one who withstands all struggles, takes the responsibility of mistakes upon himself and shares the victory with all. But the Mayor fails to fulfill such responsibility. Neither the people realize their rights. During her self- introspection upon cowardness, Chantal recollects the story of a chemist, who stays dumb in claiming for his redundancy

money. People actually fear to voice against the social evils which they misinterpret to be generosity. They fail to understand that society declines not by the wrong doings of the evil but by the silence of the good. People, on the other hand, are found with the quality of abusing or blaming others. Though the villagers wished to acquire the wealth, they abused Chantal to be the stranger's spy. They need not want any risks but await fruitful results. This state needs to be changed. Both the leader and the people should be in mutual harmony for a better nation.

The sayings of Thirumoolar in his Thirumandhiram (85) "Yaam petra inbam peruga ivvaiyagam" (The pleasure I got, let this available for everyone in the world) have lost its trace in the present world. The stranger expresses frankly that the temptation of the villagers, the sufferings of the people would give him the solution and justification of God that the creator did not trouble him alone but all. The trend of spreading happiness is replaced with the contagious disease of vengeance and sorrow in this world. "I would continue to suffer, but knowing that everyone else is suffering too would make the pain more bearable. But if only a few of us.... then there is something very wrong with Creator." (17)

Ahab's story upon a man, his horse and dog to illustrate heaven and hell remain sensible. The man is refused to quench his thirst along with his companions (horse and dog) in hell. As he passes over, he encounters the real heaven, where all the three are allowed to drink water. The world is also the same. When man exists unified with all, it turns to be heaven. When the attitude of selfishness spreads over, the world becomes hell.

The deed of the villagers to murder Berta is to be condemned. They justified their deed on the point that there is no loss of getting her murdered. She is the poor soul sitting idle, watching at the mountains, lamenting at her husband's death. Most of the aged people are considered only in such a way in the society. They have moved away from the center of the family to a corner of the

house. They are not even cared. People don't find time to talk to them, listen to their grievances and desires. Instead, they consider them to be a burden. Man fails to realize that they are the store house of wisdom. Coelho draws the comparison between the aged people and water with the statement that "Water: it has no taste, no smell, no colour and yet it is the most important thing in the world. Just like her (Berta) at the moment" (176)

The saying, "Anyone who loves in the expectation of being loved in return is wasting their time" (176) fails to look at the pathetic reality where parents have been actually investing their love in children's welfare. Every individual is owed to realize this and to pay his returns.

Perception towards life is the reality to be accepted. When the Priest found Viscos to be hell, Berta claimed the village to be Heaven. Thus the attitude really matters. By the narration of the story behind Da Vinci's picture, the stranger clears that good and evil are found to be in the same person. Through the transformation of Ahab upon St. Savin's reply, Chantal clears that life is all about choice and control. A man may encounter good and bad in disproportionate ratio, but he should be capable of selecting the right path and traveling towards moral summit without yielding to his temptations and desires.

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REALISM: VARIANTS AND LIMITATIONS

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Abstract

Realism which gained prominence with the rise of humanism in literature tried to portray life as is found in nature. The works of literature that preceded Realism considered religious themes as subject matter to literature and characters were always drawn from religious contexts or aristocratic or upper class. The middle class and lower class people were thought unfit as the subjects of literature. But with rising of Realism, literature gained a new turn. The common man and his language become subjects suitable for literature and thus we can see a rise of such literature with the novels of Dickens and Thackeray. But later Realism gives way to its variants such as Stream of Consciousness, Surrealism, Magic Realism and so on. The paper tries to have a brief survey of the different forms of Realism and its variants.

Keywords: Realism, Naturalism Surrealism, Magic Realism, Metafiction, space and time

Ancient aesthetes and philosophers conceived quest of Truth as the seminal mission in the cerebral expeditions of all disciplines of learning. Plato insisted that Idea or Truth existed prior to the material world. Idealist and spiritual schools defined humans with the superhuman expanse of cosmos and subjugated human will to the cosmic will. Indian schools of philosophy deciphered material world as the illusion of Truth and Plato reduced it to the transient mimicry of the eternal idea or Truth. With the rise of humanism and emergence of common man as an accountable social force, reality became the dominant center of discourse unseating Idea or Truth. There occurred a shift from theocentrism to anthropocentrism and from idealism to materialism. The reality was conceived as a composition of matter and idea, truth and lie as it accepted a character like Iago, untrue to the bottom, who is not what he is, as an integral substance of human reality.

Geoffrey Chaucer the father of English poetry in his magnum opus, *The Canterbury Tales* has drawn characters from all strata of society representing a cross-section of England during his time which was realistic. His work addresses the life as well the major discussions and arguments prevalent during his time. But after Chaucer, all major writers and literature focused on religious themes and characters drawn from the upper class. This continued till the Romantic age when Wordsworth stressed the need to use common man and his language as subject and subject matter of literature in his *Lyrical Ballads*. Realism as a literary phenomena became visible in the Victorian age with the coming of novels that tried to portray the life in all sordid reality.

Realism took the shape of a great movement in art and literature, with the growth of reality discourses in various disciplines of learning. Reality then became the central criterion that defined the meaning and objective of existence. August Strindberg defined realism as the exclusion of God from art and literature and the movement definitely cultivated secular ethos that influenced the historical course of art and literature. Spirituality, morality, faith and all such super ideological structures are part of reality, but the reality in realist literature is founded upon material space and time. Raymond Williams identified realism with the literary art of novel that defied established theses concerning the choice of theme, space and time in literature as it preferred rational to imaginary, contemporary to archaic, sordid to pleasant, ugliness to bogus dignity and material objectivity to romantic idealism. It insisted that loyalty or faithfulness to reality subsisted with the discipline that the author should never demonstrate anything that violates what is probable by the laws of nature. Naturalism, a breed of realism went to the extremes of reducing humans to the original biological elements of lust and sexuality. Even before Marx, Darwin and Freud, literature down to earth, conforming to the laws of probability and laws of necessity gained momentum in art and literature. Nothing supernatural violating the laws of probability was entertained in the explication of reality. A truthful, detailed disinterested portrayal of what is absorbed by the sense organs was the basic material upon which works of realism were set in motion. Raymond Williams observes realism marked the rise of an individual in history and it represented the integration of the

individual consciousness with the interlocking social relations.

Material reality hidden under the skin deep layer of ideology was explored in realism, but reality thus established was imperfect as it ignored the role of the mind in defining material substance. A mind is the product of an interaction between human sense organs and socio-material space and time; the accumulated spatial and temporal experiences are processed by the cerebral system which remembers and cultivates the mind. The mind is the source and power center of reality and the scientific sanctioning of the unconscious mind at the individual as well as racial and collective level subverted the definition of reality, rooted in the material objectivity of the present. Freud stated that the unconscious that worked like a dream is not an absurd mass of impressions but a system of expressionist symbols that suggested actual material experiences. Dreams that violate the laws of probability are irrational but analysis or interpretation of dreams brings out real material happenings and the impaired logic of time and space is repaired in the analysis. The actual collective experiences of a race in the past may be transmitted from generations to generations; it may lie suppressed in the collective unconscious of the race. Past lives in memory and so demonstration of material contemporaneity fail to comprehend reality even partially. The argument that it is the mind that matters and reality may be unearthed from the repressed area of the unconscious is the major conviction of Surrealism; it was not a destruction of realism but a deconstruction of realism to deeper levels. Andre Breton claimed that surrealism is a tumultuous voyage beyond reality reverberating in contemporaneity; it excavates great riches of reality from the night side of life from the ocean of unconscious.

Surrealism was anthropocentric, but it violated laws of probability and what is rational by the laws of necessity. It celebrated the death of God in sarcastic terms submitting approbation to the prophet of darkness Nietzsche and accomplished the idea of exclusion of God emphatically. The World Wars shattered the interlocking social relations and the integrity of the social individual. Things fell apart and fragmentation was inevitable. A stream of Consciousness and Psychological Realism in the novel did the triumphant portrayal of human reality and the broken pieces of Benjy's psyche with the mass of sound and fury around it, exemplifies truthful portrayal of substance that is terribly human.

Surrealism released potentials of realism that have been suppressed by the materialistic rationalist prescriptions of secular realism. Magic realism another version of realism generated out of the socio-material premises of Latin America in the 1960s is the queer ironic discourse of Amerindian racial stuff blended with politics, soil, water, trees, birds animals, human flesh, blood and cerebral mass. This stream of realism is the literary outcome of the tragic fate of a people thrown back to their earth, filth and dust by the murderous guns of frequent civil wars. If surrealism was the historical product of World Wars that spread fear of destruction over the entire surface of the earth, Magic Realism was the literary outcome of political civil wars, tyranny and repression suffered by the Latin American people. The Latin American writers strived hard to revive the magical charm that lay deep with primitive ecological sense and sensibility to build resistance to the politics of domestic colonialism as well as the neo-colonial repressions set in motion at the global level. Surrealism was the psyche-centered programme of art with stress upon the unconscious. There was nothing supernatural or super human in it as the violation of laws of probability was consistent with the nature of the unconscious that is profoundly human. The mystery of the irrational happenings was rationally explained by Freud in his interpretation of dreams. Magic realism, on the other hand, was not psyche centered though figures and rituals drawn from primitivism are central to the theme of magic. There is nothing superhuman or super natural with the concept of magic as magic is inherent in matter. It is closely associated with ecological memory tapped out of the wild habitat of primitive Latin America. The practice of black magic or witchcraft is a pagan feature influential even in modern South American time and space. Magic realism seeks scientific sanction to the enlarged metaphors of magic which is inherent in matter. A magician performs the miracle by hand trick curtaining eyes of viewers wide open. There is nothing superhuman in it. A similar aspect is there in the magic that redefines reality in Magic Realism. But the magic that defines reality is not illusion generated by the sleight of hand alone. It is intrinsic in the matter. An ice cube when heated undergoes a magical transformation takes liquid formless state, transforms to steam and disappears; it is on the one hand a miracle and on the other hand chemistry.

Similarly when chemicals are laid to interact there appears miraculous play of colors. This magic like alchemy is the chemistry of matter. What the artist does is nothing

super human. By a sleight of hand, he applies the chemistry of matter into the politics of sex and power. In sex, there is irrepressible magic, sometimes tyrannical, sometimes sacrificial. The central metaphor that lies subdued all through the literature of magic realism is that of Alchemy. Sex performs the miracle; birth is such a miracle though common place. The lord of power performs a miracle, as by a sleight of hand he converts a hut to mansion subverting Saussure's linguistic morphology. The chemistry of vanishing ice cube when applied to the vanishing humans in the sky as in Marquez's *One Hundred Years of Solitude*. It happens to be a magical mutation of nonliving substance and living humans. Back to the chemistry of matter and ecological memory, from the space and time of unconscious portrayed in surrealism, is the project of reality discourse in Magic Realism.

Metafiction which lays bare the technique as foreseen by Shklovsky in the analysis of *Tristram Shandy* and other formalists, issues a formalist reality discourse. Literariness, as conceived by formalists, is a constructed quality. The basic question- where lies reality, and in what aspect of fiction is it cited - is projected in metafiction. Reality lies in common man's language as Wordsworth and early realists put it, but metafiction theorists argue that it lies in a language constructed by technical devices. Metafiction states that reality, as well as literature, is a sum of literary devices and it rules out the relevance of 'real language' of humans in which a truthful portrayal of objective space and time are truthfully portrayed. It emphasizes technique and often reminds readers that it is technique and not material

space and time that matters. This is an expansion of the formalist, structuralist approach that places structure or pattern above content or matter which is antithetical to the schools of social realism and naturalism. Meaning is the factor that matters but the meaning is arbitrarily generated by signs, and not by a material object, space or time, states Saussure. In the present age of technocracy, technology defines reality to a great extent and metafiction which lays bare the devices approves of the relevance of devices in generating signifieds and reminds the reader that what they feel as fiction or reality is a play of technical devices; material space or time or object do not generate meanings. The expressionist structures of the deeper unconscious or the chemistry of magic inherent in the natural material are not accounted relevant in defining reality proposed by fiction or fictional devices.

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IDENTITY AND SURVIVAL IN CONCENTRATION CAMPS AS SEEN IN ELIE WIESEL'S *NIGHT*

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Abstract

This research paper deals with the concept of identity and survival in the concentration camps as seen in Elie Wiesel's *Night*. It analyses the evolution of the protagonist Eliezer. It focuses on the sufferings of the people during the Holocaust. It highlights how history becomes very important for the welfare of the society. It also compares and contrasts history with the theory of dystopia.

Keywords: Holocaust, Identity, Survival, Genocide and Human Dignity

Self Identity is one of the most important parts of life. It is closely connected with human dignity and self-respect. According to the Oxford Dictionary self Identity is the recognition of one's potential and qualities as an individual especially about social context. "Theoretically the importance of the concept of self-identity is derived from identifying theory which views the self not as an autonomous psychological entity but as a multifaceted social construct that emerges from people's roles in society and the behaviors they perform." (Deborah & Joanne)

The Holocaust that happened during 1941-1945 was a genocide. During the Holocaust, nearly six million people were murdered. The novel *Night* written by Elie Wiesel brings out the horrors of the Holocaust. According to the New York Times *Night* is a slim volume of terrifying power. It is narrated from the perspective of a survivor. There are various themes found in the novel such as survival, self-preservation, compassion and racism. It has the power to change our perception of life. This research paper focuses on the concept of Identity survival in the concentration camps as seen in Elie Wiesel's novel *Night*.

Identify the crisis can be seen in many situations in this novel. People in the concentration were given camp serial numbers. Their numbers were tattooed on their arms. After that they were called by their numbers. "I become A-7713. From then on I had no other name." (Wiesel 42) Eliezer was very much attached to his family. He had three sisters. He was interested in studying Kabbalah. But everything changed to this fifteen-year-old boy during the concentration camp. On the very first day

itself, he lost his mother and sisters. But the thought of their relatives was not in their minds because of their sufferings and hunger in the camps. They were treated so harshly that they were not able to think of anything else. "The absent no longer entered our thoughts. One spoke of them-who knows what happened to them? - But their fate was not on our minds. We were incapable of thinking." (Wiesel 36)

Throughout his journey in the concentration camps, Eliezer's constant fear was his father's separation. He did not want to be separated from his father. His love for his father is seen in many situations even when they were ill-treated and shown the basest nature of human beings.

The philosophy of human dignity is connected with identity. In the camp, Eliezer's father suddenly had a colic attack. So, he politely asked the person in charge to tell him where the toilets are located. He slapped Eliezer's father forcefully. His father fell down. Eliezer was shocked to see him doing nothing when his father was slapped. "I stood petrified. What had happened to me? My father had just been struck in front of me and I had not even blinked. I had watched and kept silent. Only yesterday I would have dug my nails into this criminal's flesh. Had I changed that much? So fast?" (Wiesel 39)

In the concentration camps selection were done randomly. So, the people in the camp were living in the constant fear of death. The smell of the burning dead bodies was present in the camps. People in the camp were forced to witness the hangings of other men. This brought

out the fear of death in them. According to Elie Wiesel, fear was greater than hunger during the camp. Many times the people in the camp were suffering from hunger and thirst. For some days when they were traveling from one place to another, some of the people who were watching outside threw bread pieces into the train. People in the train were fighting with each other vigorously. As a result, some people died trying to get some food. Though they were suffering from hunger and ready to kill each other for some bread pieces, fear was greater than this hunger during the camps.

After some days of starvation, people entered the blocks again. When the soup was ready in the cauldron, people were instructed not to come out of the block. One man was coming out of the block. He was crawling like a snake to reach the cauldron of soup which was kept in the middle of the road without any guards. When he looked at his reflection in the soup, he was shot dead. In another incident when they were suffering from hunger and thirst, people started to eat snow that was found on their neighbor's clothes. When Eliezer got beaten up, he no longer felt the pain. Only the first beat hurts him. After that, he becomes half unconscious. At the beginning of the novel when Eliezer was living with his family in 1941, he was interested in religious studies and he had a lot of faith in God. But when he saw the small babies thrown into the fire and lost his mother and sisters, he began to lose his faith in God. When others were praying, he felt like a stranger and an observer. "Never shall I forget those flames that consumed my faith forever. Never shall I forget those moments that murdered my God and my soul and my dreams to ashes." (Wiesel 34) When these injustices are being done to this small boy, he begins to lose his faith in God. In fact, he was angry with God and accusing him. "I was no longer able to lament.

On the contrary I felt very strong. I was the accuser, God the accused... I was nothing but ashes now, but I felt myself to be stronger than this, Almighty to whom my life had been bound for so long." (Wiesel xx)

Initially, people were not able to believe that all these things could happen in the 20th century. When millions of people were murdered, they were not able to believe that no one was coming to save them in the 20th century. As the title of the earlier versions of this book suggests the world remained silent when they were suffering. Fortunately, in the end, they were rescued, but many were dead before that. Though initially he lost his faith he started to pray when one of the inmates in the camp were

suffering. This shows the powerlessness of human beings before nature and fate. When one is not able to control the things which are happening in the world and realize his powerlessness before nature then surrendering to God is the only way through which one can find peace.

The story of the novel *Night* and *The Life of Pi* is in unison when it comes to the concept of survival. Both the protagonists Pi as well as Eliezer face a lot of obstacles in surviving. But the difference lies in the cause of the problem. Shipwreck is an accident whereas genocide is a man-made disaster. In *Night* because of the injustice, people in the concentration camps suffered a lot. Individuality and freedom are a very important part of one's life. If that is denied and human rights are violated, then the victims undergo a lot of problems and become slaves. Positive qualities of human beings are forgotten there. "Our sense was numbed, everything was fading into a fog. We no longer clung to anything. The instincts of self-preservation, of self-defense of pride, had all deserted us." (Wiesel 36) According to Elie Wiesel neutrality helps the oppressor, never the victim. Violence causes a lot of destruction not only the destruction of human dignity and compassion but also so many people's lives.

According to Elie Wiesel, violence is not the answer. It leads to dangerous outcomes. Eliezer was fifteen years old when he entered the camp. When he faced so much of violence in front of him like crematoria where people were burnt alive, he thought of committing suicide. But through his journey in the camp, there is a change in his attitude. When Eliezer's father loses hope, Eliezer encourages him and gives hope to him. Fear of losing his father can be seen in most of the novel. During their travel in the train people who were not moving were considered dead and thrown out of the train. Eliezer's father was sleeping in the train. He did not move. Some men came to throw him out of the train. Eliezer screamed and shouted at his father to wake him up and save him. Then Eliezer's father finally woke up. At that point in time, he was not only fighting with those men but also with death. His leg was injured. Even after his operation, he was running a long distance to save him. His leg was bleeding. Even with his injury, he was able to run that long because of his perseverance. Eliezer had a gold crown in his teeth. During the medical checkup, he was able to escape from the doctor saying that he had a fever. Things made up of gold were not allowed in the camps. But finally, he got caught with Franek and got his gold crown removed using a rusted spoon. People in the camps were affected physically as

well as emotionally. Eliezer saw his father crying when they left their home. People in these camps were treated in such a way that it was almost impossible for them to think about anything else. Even during these conditions, some people were praying in the camps. They did not lose their faith in God. In the novel, Moishe the Beadle, as well as the lady in the train, give warnings to the people about the dangerous events. Moishe tries to inform this to the people, but nobody believes him. Because people thought that these kinds of things could not happen in the 20th Century.

When his father was beaten up in the camp Eliezer's father calls his son's name, but Eliezer did not move out of fear. He was not responding to his father's call. His father's death was a great loss for him. After being rescued when he looks at the mirror, he finds himself like a stranger. His real 'self' and identity which was lost years back rises again and looks at his reflection.

A dystopia is an imaginary place set in future where the speculations of the dangerous outcomes of certain ideas on trends can be seen. Dystopia gives warnings to the people by shedding light on these dangerous events. Likewise, the story of *Night* a genocide that happened during World War II also gives warning to people with real-life examples and evidence which is even more powerful. In this way, it becomes important for people to know about the Holocaust and the sufferings of the people who lived in the concentration camps so that it is not repeated. As Elie Wiesel puts it, "The witness has forced himself to testify for the youth of today and children who will be born tomorrow. He does not want his past to become their future." (Wiesel xv)

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THE RISE IN SOCIAL CONSCIOUSNESS: FROM EARLY MODERN TO POSTMODERN LITERATURE

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Abstract

Literature is often defined as a reflection of society. Writers from early medieval literature to postmodern literature have always tried to present the social issues in the society in their works. No writer is an exception to that, because no writer is brought up completely not exposing to the society. Whatever he writes often comes under the umbrella of reflection of society, which includes the evils in the society too. This paper studies the prominent figures in literature from the early modern period to the postmodern period. The study identifies how the writers have responded to the major social issues in the society during their time, how they have presented it in their works, and by presenting, how they have helped the people to develop social consciousness in them. Self-consciousness and Social consciousness are the two binary oppositions that take the center and margin alternatively in history. Literary figures since Chaucer comes under these two binary oppositions in their works. Some works are written self-consciously or self expressively, creating awareness of the self or 'I,' and some works are written with social consciousness, thus creating awareness of the society or 'We.' This particular study takes up the writers having the social consciousness and their writings which reflect them. This study also identifies writers who make readers aware of the societies evil practices through their writings.

Keywords: Society, awareness, consciousness, writings, tensions.

The rise in Social Consciousness: From Early Modern to Postmodern Literature

"Culture is the study of perfection" (Arnold 45) is the definition given by Matthew Arnold for culture. In the same way, when literature is asked to define, people say it is the reflection of society. Writers from various places in the world, irrespective of age, gender, or the period to which they belong, have always tried to mirror the society in their works. For them, literature is a medium to communicate with people, and with this medium, they try to present the social evils in the society.

Chaucer is considered as the father of English literature. In the writings of Chaucer, especially in his *The Canterbury Tales*, it is seen that he presents the class differences which existed during his period in the society. The Knight is asked to narrate his tale first just because he belongs to the highest position in the social hierarchy among the characters portrayed in *The Canterbury Tales*. The fourteenth century society in England comprises three different groups of people. The religious people, the noble men, and the other people who are supposed to work on the fields that were not owned by them. The servant Yeoman, who accompanies the Knight and the Squire, earn for his living by managing the forests, which he does not own. The description of Hubert, the Friar, shows that how religious people treat the rich and the poor with the

difference. The friar gives absolutions to rich people in exchange for money and he avoids the poor people because they do not have money. In *The Canterbury Tales*, Chaucer presents the ill practices in the society such as stealing through The Shipman, money making during plague through the Physician, cheating through the Pardoner, etc. Chaucer has responded to the major events that have happened in his time such as the Hundred years war, Famine, Black death, and Peasants' revolt in his works. Responding to that, he embarked the social consciousness in the writers. Chaucer's contemporaries such as William Langland in his *Piers the Plowman*, John Gower in *Vox Clamantis* have also responded to the social issues in the society. Langland satirizes the ill practices which happen in the name of religion and Gower in his *Vox Clamantis* records the Wat Tyler rebellion which is a significant revolt happened during the age.

The reign of Queen Elizabeth in England is considered to be the most glorious era in literature. Literature produced during her time and the following James I period has also responded to the social evils in the society. Though much of Shakespeare's works have been borrowed from different sources, a close reading of his texts has shown that 'Zeitgeist' has influenced him in responding to the issues in the society. The treatment of the Jews in the then England is seen from the characters

Malvolio from *The Twelfth Night*, Shylock from *The Merchant of Venice*, Barabas from Marlowe's *The Jew of Malta*. The conflict between the Catholics and Protestants has begun in the reign of Queen Elizabeth. This particular issue is also dealt with by the writers of this era. The quest for revenge in the people is seen from *The Spanish Tragedy* by Thomas Kyd, *The Hamlet* by Shakespeare, *The Duchess of Malfi* by John Webster. The social consciousness of the writers of this period has shown a rise to a great extent compared to the fourteenth century.

The Seventeenth century England's major social issue is the religious conflict between the Catholics and the Protestants. The rulers of England over this period are also either Catholics or Protestants. The religious tension of the age is seen in much of the literary works of prominent writers of the period. Milton's work *Areopagitica* is a defense for freedom of speech and expression. He argues that the government should not interfere between the writer and his writings. This work of Milton is considered to be a writing of a social consciousness writer. In this particular work, Milton says, "Give me the liberty to know, to utter, and to argue freely according to conscience, above all liberties" (Hughes 746) which shows how the writers of this age were controlled by the people in power about what they should write and what they should not. John Dryden is another prominent figure, in whose works, we see the religious tension that existed in England during the seventeenth century. His famous work *Religio Laici* records the major religious issues of his day. *The Hind and the Panther* is also his well-known work written after his conversion into Catholicism where he allegorically satirizes all the religious groups in the then England. Jonathan Swift's *A Tale of a Tub* is also a religious allegory that depicts the tensions between the different religious groups. *A Tale of a Tub* also allegorically satirizes the religious groups and how they change the religious doctrines according to their needs.

The eighteenth-century England witnessed a lot of death due to diseases, which in turn make the people of the age to be in a state of sorrow, and their mind is always preoccupied with death and mortality. These incidents gave rise to the Graveyard poetry which changed the social consciousness of the people of the age 'life after death' of the Christian principle to what is 'life before death.' The idea of almost all graveyard poems is *memento mori*, a Latin phrase, which literally means, 'Remember that you must die' which made mankind to become aware of himself as a social being rather than

becoming aware of his own self. Oliver Goldsmith's poem "The Deserted Village" is a response to the Enclosure Movement, where farmers sold their lands and started moving towards cities to work in industries. Social consciousness in the writers and their writings and also in the minds of people have shown a great rise in its level when compared to the writings of the previous England.

At the beginning of the nineteenth century, the effect of the French revolution, the Peterloo Massacre, the Battle of Waterloo, the passing of three Reform acts are the major political and social happenings in England. The sudden emerging of industries in England divides the people of England into two classes, the Rich and the Poor. The sufferings of these poor people and the exploitation of these poor people by the rich, are depicted in the works of prominent writers of this age. Shelley's work *A Proposal for Putting Reform to the Vote Throughout the United Kingdom* is a work written with social awareness, in which, he talks about giving voting rights to all the people in England. Mary Wollstonecraft's *A Vindication of the Rights of Woman* advocated the equality of sexes, which was not a practice during that time. Child labor, social inequality, ill-treatment of poor children are also the major issues in England in the 19th century which are consciously presented by Charles Lamb in his essay, "The Praise of Chimney Sweepers", Charles Dickens in his novels *Great Expectations* and *Oliver Twist*, Elizabeth Barrett Browning in her poem, "The Cry of the Children". Dickens' novels are attempted to present the issues in the society. He, at least, tries to portray the issues in one of his chapters in his novels, which can be seen from a close reading of his writings.

After the publication of Charles Darwin's, *The Origin of Species*, the Victorian society's religious faith started to descend. The Victorian society goes after the earthly pleasures rather than going after the religion or church. The morality completely gets shifted even in the minds of people lived during the Victorian era. These things are recorded in the prominent novelists of that period such as Charles Dickens, George Eliot, William Makepeace Thackeray, Charles Kingsley, Antony Trollope. These novelists are socially conscious in recording the evils in the society to make readers know what the evil practices that exist in the society and how to reform them. The novels of Thomas Hardy have always tried to depict the social evils in the society.

During the first half of the twentieth century, the two devastating world wars and its effects upon the society is

recorded by the prominent modernist writers consciously. "Mere anarchy is loosened upon the world" (McEwan 88), a line from W. B. Yeats famous poem "The Second Coming" can be taken as a comment on the modern society. Almost all writers of this era blamed the two great world wars. They could not tolerate seeing masses of young soldiers getting killed in the world wars. George Bernard Shaw is one of the modern playwrights who has presented the social evils in his works. His *Widower's Houses*, *The Philanderer* and *Mrs. Warren's Profession* are played purposely written to raise social awareness. These three plays are grouped as Plays Unpleasant, which are not written to entertain the audience but to evoke the social consciousness in them. John Galsworthy is another playwright who presents the evils in the society in his works. His *Silver Box* shows how the law is not the same for the rich and the poor; his *Strife* shows how the families of the industrial workers suffer due to a labor strike, his *Loyalties* deals with anti-Semitism and his *Justice* presents the prison life. The poem "The Wasteland" by T. S. Eliot is one fine example of the reflective writings of the modern age. He satirizes England as a wasteland. The people from the middle class suffered a lot during both the war and the postwar period. These were portrayed in the writings of the postwar period. John Osborne's *Look Back in Anger* depicts the life of a middle-class man in the postwar England. Writers have always attempted to reform the society by pointing out the issues in the society through their works. The writings of Virginia Woolf also picture the postwar society in England. Her notable feminist works *A Room of One's Own* and *Professions for Women* have paved way to the rise of women in the twentieth century. George Orwell's works satirize the totalitarian society. His novel *Animal Farm* is a satire on the Russian Revolution and his novel *Nineteen Eighty-Four* is a cautionary work that depicts the society tyrannized by the totalitarian government.

The writings of Kingsley Amis, John Braine, Alan Sillitoe consciously present the social evils inside an academic campus. Writers from various countries have also tried depicting the evils in their region in their writings.

Harriet Beecher Stowe wrote *The Uncle Tom's Cabin* to present the issues of slavery in the American society, Chinua Achebe's *Things fall apart* presents the western exploitation of Africans and their lands, Leo Tolstoy's *War and Peace* presents the sufferings of people in the history of Russia, Patrick White's writings explore the unexplored regions of Australia, Margaret Atwood's writings present the issues of women in Canada, the Dalit writers in India present the class issues in the Indian society, the partition novelists present the social issues that happened during the partition. Almost all the writers are socially conscious about the society which they live in. They express their social consciousness through the setting of the work, characterization, narration, and language. By expressing it, they also make readers socially conscious about the society in which they live. In the contemporary writings, writers are very much socially aware of what they write. They show concern towards the environment, the wildlife, technical gadgets and even the robots. Society for them includes all the living and non-living things ranging from humans to humanoids. The consciousness of the writers from the early modern literature to the postmodern literature has shown a great rise in the literary history.

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POSTCOLONIAL ECHOES IN ANITA DESAI'S *BYE-BYE BLACKBIRD*

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Abstract

Postcolonial Theories in Literary Criticism speak about the emerging unrest between the colonialist and the colonized. The advocates of Postcolonial theories try to see the Western superiority over the East or the Orient when the West considers the Orient as the 'Other.' This attitude often affects the migrants to the West resulting in the Identity crisis. This paper attempts to study Anita Desai's novel *Bye-Bye Blackbird* (1971) in the Postcolonial background depicting the frustration in the protagonist Adit who is an immigrant in London. Adit lives in London and has a job there in a travel agency. He is married to an English woman Sarah and wants to settle down in London. He seems to be happy with everything in London – people, climate, culture and the system. He is even ready to ignore the humiliating comments coming from the natives. After his visit to Sarah's country home, a transformation comes over him. He is tormented by nostalgia and undergoes an identity crisis. He becomes conscious of the culture clash within him and the fact that the English society has always treated him as the 'other' makes him feel alienated. Eventually, he comes out of his identity crisis and decides to come back to India for good and to his roots and his culture. Sarah also feels alienated from her culture and society for marrying an Indian and she also makes up her mind to follow her husband to India and give birth to her child there.

Keywords: Postcolonial Theories, Western, superiority, Orient, migrant, Identity Crisis, nostalgia, culture clash, alienated

Introduction

Postcolonialism is a critical theoretical approach in literary and cultural studies which addresses the cultural, political and social issues arisen as the aftermath of Western colonization in Asian and African countries. It deals with the cultural and political encounter between the West and the non-West, between the colonizers and the colonized.

This paper is an attempt to do a Postcolonial reading of Anita Desai's novel *Bye-Bye Blackbird*.

Postcolonialism

The concept and theory of Postcolonialism gained popularity after the critiques on this subject published by Edward Said in 1978, Gayatri Spivak in 1987 and Homi Bhaba in 1995. The postcolonial criticism can be traced back to Frantz Fanon's book *The Wretched of the Earth* published in French in 1961 where he argues for the colonized people claiming their past culture and roots.

A breakthrough in Postcolonialism is Edward Said's book *Orientalism* (1978) in which he exposes "the Eurocentric universalism which takes for granted both the superiority of what is European or Western, and the inferiority of what is not" ((Barry, 186). Said further identifies a "European cultural tradition of 'Orientalism', which is a particular and long-standing way of identifying the East as 'Other' and inferior to West" (Barry,

186) said also speaks about the Western consciousness of perceiving East as a fascinating realm of "the exotic, the mystical and the seductive" (Barry, 186) and considering the people as "anonymous masses rather than as individuals" (Barry, 186).

Gayatri Spivak's concern was about the oppression suffered by the subaltern in the Postcolonial era. By subaltern, she meant the non-elite social groups or classes such as "tribals or unscheduled classes, untouchables, and within all these groups, women" (Waugh, 353). In her essay "Can the Subaltern Speak?" Spivak is intent on retrieving the voices of such "politically and historically 'silenced' groups" (Waugh, 353)

Another prominent voice on Postcolonialism is the Indian-born theorist and critic Homi Bhaba as expressed in the compilation of his several essays in his book *The Location of Culture* (1995). He radically contends that "the colonizer's identity is derived from, and exists in uneasy if not contradictory symbiosis with, that of the colonized" (Waugh, 355). According to Bhaba the colonizer constantly rejects the presence of the other, the colonized in order to constitute his authority within the colony.

Material & Method - Analysis of Desai's novel *Bye-Bye Blackbird*

Anita Desai's novel *Bye-Bye Blackbird* (1971) depicts the nostalgia of a group of Indian immigrants living in

London. Here she gives an insight into the kind of life led by Indian immigrants anywhere in the world, not just in London, who try to overcome their nostalgia by creating a socio-cultural island for themselves. The particular situation arisen in the novel is a typical example of the social and political unrest prevailing between the colonizer and the colonized.

Dr. Kanhaiya Jee Jha's observation about the novel is that "... it explores the psychic depths of colored immigrants both as individuals and also as parts of the larger socio-cultural fabric of the adopted country." (55)

Interpretation & Discussion

When the novel begins, Adit and Sarah, the two central characters in the novel are married and both of them appear to be quite happy with their lives. When Adit's friend Dev arrives from Calcutta, he finds it very difficult to adjust to the London culture, with its subdued colors, crisp manners, rigid lifestyle and above all with its racial prejudice. Dev constantly bullies Adit for being complacent to the humiliating comments made by the natives at the Indian immigrants, but Adit always stays cool.

'That boy at the bus stop – he called us wogs. You heard him.'

'I did not.'

'Adit, I saw you turn, I saw your face. You can take that – from a schoolboy?'

'It is best to ignore those who don't deserve one's notice.' Adit said but not grandly – he said it quite softly, in the care-paced voice of one who has learned it as a lesson. (18)

Adit is conscious of the 'otherness' he has felt within the London society and he adopts the complacent attitude of the colonized as he maintains that when you want to live in England, you must learn to ignore certain things. Adit belongs to the oppressed group who has learned to suffer silently for his survival. Instead of venting out his anger Adit tries to convince himself that he does not have any socio-cultural issues with his adopted land:

'... I'm happy here. I like going into the local for a pint on my way home to Sarah. I like wearing good tweed on a foggy November day. I like the Covent Garden opera house – it has a chandelier like a hive of fireflies; when I stand under it, I feel like a millionaire. I like the girls here – I like their nylon stockings and the way their noses tilt upwards, and I used to like dancing with them. I like steamed pudding with treacle. I like – I like thatched cottages and British history and reading the letters in *The Times*.' (20)

He accuses Dev of being daft and a kill-joy. For Adit, England reminds him of gold and that includes his English wife's golden hair too.

There are times when Adit's mind goes in search of his past through the songs he composes where he sees himself as the blackbird.

'Pack up all my cares and woe.

Here I go, singing low,

Bye-bye, Blackbird.

Where somebody cares for me,

Sugar is sweet and so is she,

Bye-bye Blackbird.' (21)

The song conveys his longing to go to his motherland, to his roots where he wants to find his identity.

The clash between the two cultures, however, surfaces in their home, in his private territory where the same Adit who declares that he loves the English steamed pudding, doesn't allow Sarah to cook the English broth and stew, instead he teaches her to make Indian lamb curry and Indian delicacies. Here there is the juxtaposition of the two cultures in the novel, that of the colonizer and of the colonized and the clash occurs when the colonized being the male gains superiority over the colonizer, she is a woman.

During the sight-seeing trip with Dev, Adit wants to take him to the Victoria and Albert to show him the collection of Moghul and Rajasthan miniatures and it disappoints him when Dev expresses his desire to see European masters rather than Indian miniatures in England.

While he is watching the film *STRANGER IN BRADFORD* on the television which has the theme of racial discrimination shown to a Pakistani immigrant by the English society, Adit expresses his frustration through his singing.

'He'll sit in a barn

And keep himself warm

And hide his head under his wing.' (23)

Here Adit feels empathy with the Pakistani immigrant recalling his own experience as an immigrant. Adit's friend's circle includes only Indians and at their get-togethers, only India figures, temporarily transporting them to their homeland.

When Adit meets Sarah for the first time, he is attracted by the Indianness in her, her reserved and quiet behavior (74).

'Though Adit tries to glorify the English society, he feels disappointed in the way he is treated by the society.

The insensitive comments made by his previous land owner Mrs. Miller hurt his ego.

Sarah's mother, Mrs. Rosecommon-James often makes remarks steeped in racial prejudices towards him. During their weekend visit to Sarah's country home. Mrs. Rosecommon-James never spares any opportunity to establish the superiority of the English over the Orientals. When Sarah says that Adit does most of the cooking in their house, her mother's prejudiced reply is:

'Now that,' said Mrs. Rosecommon-James, 'is something an English husband certainly wouldn't have done for you, I must admit.' and she laughed, not with approval. (131)

Not only Sarah's mother, but her reclusive father Mr. James also refuses to acknowledge the presence of his Indian son-in-law. All these make deep furrows in Adit's unconscious mind. Even Sarah unconsciously shows her prejudiced mind towards the colonized when she refuses to share her childhood memories with him (148).

Adit has the hidden desire to live in England, to be accepted by English society as a gentleman Indian upholding Indian culture.

'... I see myself as an ambassador – an ambassador from India showing the English what a gentleman an Indian can be.' (150)

The more Adit tries to make London his second home, the more he is reminded by the natives that he is the 'other' to this land. When his need for belongingness gets thwarted, Adit becomes depressed. The beauty of the English countryside reminds him of the culture clashes within himself, of his adopted land and his motherland.

'It seems unfair, *yar*,' he said. 'Nothing ever goes right at home – there is famine or flood, there is drought or epidemic, always. Here the rain falls so softly and evenly, never too much and never too short... Everything so wealthy, so luxuriant – so *fortunate*.' (127)

The weekend spent in Sarah's parents' house on the countryside aggravates Adit's nostalgia and on his return Adit exhibits a visible change in his behavior. He becomes short-tempered, and Sarah becomes perplexed as to how to handle him.

In his book *Fits and Misfits: A Study of Anita Desai's Protagonists* V.L.V.N. Narendra Kumar observes:

The inner landscape of Adit is essentially Indian and the harrowing experience brings to surface what lies at the core of his being. ...his crisis of identity is the outcome of his alienation. (69)

The clash between the colonizer and the colonized takes up the ugly form in the ill-tempered Adit who always listens to Indian music and forces Sarah to prepare only Indian dishes.

'Not for me,' he snapped. 'Sweet mango *chutney* is for Anglo-Indian colonels and their memsahibs. Don't go offering it to an Indian.' (175)

The feeling of alienation becomes an obsession in him and Adit gets angry at the slightest provocation. However, he is aware of his mood swings and fears that it will eventually affect his mental balance.

He had a dreadful vision of himself in the white shift and shuffling slippers of a lunatic's garb at an asylum, an outsider not only by his color but by an imagination run amuck. (186)

In his neurotic condition, he becomes extremely insensitive to Sarah's feelings and he forces her to wear a gaudy silk sari on a rainy evening and takes her to an Indian restaurant on their wedding anniversary contrary to their usual practice.

Adit finally turns to himself for a solution because he is baffled by his own behavior and his tormented self-yearns to get out of the mental trauma. And he succeeds in his attempt to gain control over his wavering mind and decides to leave the colonizer's land and return to his Past and his roots for good. When Sarah tells him about her pregnancy, his decision becomes stronger that the baby shall be born in India. Once the decision is made, Adit regains his peace of mind and he even consoles a confused Sarah that they can always come back if India proves to be difficult for Sarah. The positive trait in him helps Adit to resolve his Identity crisis because he can probe into himself and discover his true self. The colonized in Adit is able to understand and to accept his colonizer wife.

Sarah also goes through an identity crisis after her marriage with Adit. She has to act out her two roles, one as the wife of an Indian and the other as a member of the English society. As she steps out of her home every day to go to her workplace Sarah's "personality and appearance made a rapid change, an automatic and switch-shift adjustment to the world outside." (32) She creates an island for herself in her own society and is filled with inferiority feelings for marrying a dark Indian. Once when Adit chances to board the same bus that she is traveling, he observes her without her knowledge and the anguish on her face makes him feel that she "had become nameless, she had shed her name as she had shed her ancestry and identity." (33) She dreads the comments from the natives about her Indian marriage and questions about

India. She felt hurt and humiliated when the group of children across the road scream, "Hurry, hurry, Mrs. Scurry!" thinking that it is directed at her, interpreting 'Mrs. Scurry' for 'Mrs. Curry'. She evades questions from the school staff about the preparation of Indian food, about her parents-in-law and about her 'plans' and her husband's 'plans.' It hurts her when she overhears Julia's comments "If she's that ashamed of having an Indian husband, why did she go and marry him?" (38) Sarah wants to keep her two roles apart but doesn't succeed in doing so; the two roles often get mixed up. And that is Sarah's identity crisis.

Who was she – Mrs. Sen who had been married in a red and gold Benares brocade sari one burning, bronzed day in September, or Mrs. Sen, the Head's secretary, who sent out the bills and took in the cheques, kept order in the school and was known for her efficiency? Both these creatures were frauds; each had a large, shadowed element of charade about it... (36)

Even though she tries to change and adopt the culture and life style of her Indian husband, she does not succeed in that. She is English to the core and she always feels an outsider in the social get-togethers with Adit's friends.

Sarah tells Mrs. Miller that she is ready to accompany Adit and settle down in India but in her heart of hearts, she is never able to accept Indian culture and tradition. Usha Bande in her book *The Novels of Anita Desai* makes this observation:

Although the novel revolves round two male characters, the main story concerns Sarah, who lives in a dual world – the two social worlds that do not meet; the two incompatible cultures that split her. (120)

Anita Desai, in her interview with Jasbir Jain, has described Sarah's condition as being an exile in her own land. (15). She feels herself as the 'other' in her own society. Sarah's mind is torn between two cultures, that of the colonizer and of the colonized. But instead of giving in to depression she shows the boldness to face the situation and accompany Adit to India. She does not allow her inner turmoil to destroy her marriage. Sarah is a powerful character who finds a way out of her identity crisis by following her instincts, disregarding the prejudiced views of her society. K.V.Surendran observes that the characters in the novel are forced to manipulate by the social demands. (78). Sarah is a typical Desai character who is complex, hyper-sensitive and intelligent. She goes an extra mile in her effort of forging a new identity by accompanying her husband to India and in doing so, she also helps him overcome his identity crisis.

Findings

Desai's novel *Bye-Bye Blackbird* thus depicts the socio-cultural clashes in her protagonists at two different levels, that of the colonizer and of the colonized, as in the tormented psyche of Sarah, a native and of Adit, an immigrant at the hands of the English society. Both Adit and Sarah want to be accepted by the society but both of them ultimately have to face the truth that they are being treated as the 'other' by the society – Sarah for defying the norms of the society by marrying an Indian and Adit for being an outsider trying to gain entry into the society by marrying a native girl.

Conclusion

The shadow of the Postcolonial consciousness in the English society towards the Indian immigrants is brilliantly portrayed by Desai while depicting the socio-cultural clashes in the lives of her two protagonists Adit and Sarah in her novel *Bye-Bye Blackbird*.

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VOICES AND VEILS OF WOMEN'S EXPRESSIONS: *DO ONLY MEN HAVE SELF AND NOT WOMEN?* -HOT-BUTTON IN THE SHORT FILM "LAKSHMI" AND "MAA" DIRECTED BY K M SARJUN

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Abstract

Indian society is known for its tradition and cultural values. Idols of goddesses are considered to be divine and worshipped vitally. On the other side, Indian women lead their lives fulfilling the responsibilities of their different selves. Director K M Sarjun's short films "Lakshmi" and "Maa" have brought out the gloomy side of the women to the limelight. The main characters in both the films sacrifice themselves and become the victims of their circumstances. More than the problems they face, the non-cooperation by their partners enhance the dense of their sufferings. The responsibility of parenting lies mostly on women in India which is another source of their miseries. In the run of life, they even become unaware of their self-worth. Being a Man, the Director has brought attentiveness to the society by facilitating the women to know their value and the men to understand their women.

Keywords: Sacrifice, Victims, Suffering, Miseries, Self-Worth, Attentiveness, Limelight

In the Indian society, idols of goddesses are considered to be divine and worshipped vitally. Whereas, the condition of women, is still contemptible, particularly in the middle-class families. The young and upcoming short film Director KM Sarjun is known for speaking the unspoken boundaries of Indian women. The most controversial short film "Lakshmi" and the recent short film "Maa" depict the social taboos and unfairness of the womanhood. The Director has used the recent technology as a platform to vocalize the reality of women using his freedom of thought.

"Lakshmi" is the most discussed eponymous short film about a middle-class woman Lakshmi. Her fatal life is drained out of colors as shown in the first few minutes of the film. She has been experiencing unhappiness, dissatisfied and compelled sexual life, unkind and loveless relationship with the husband and frustrated routine life of getting up early, cooking, making the husband and son get ready and going for her job. The schedule of her life is, "Waking up, going to the office, returning home and leading a monotonous life- day in and day out." Her colorless life becomes colorful when she meets a handsome, gentle man during her travel in train. Due to the circumstances like *bundh* and 'no other go' situation, she becomes closer with the man who genuinely loves her.

The immediate question comes from her husband when she says that she has got stuck somewhere and she could come only in the morning because of his unwillingness to take her home even in such a crucial situation, is "Then who will make breakfast?" The heartless words of her husband evidently broken her heart and she decides to go with the man of indulgence who is a sculpture and painter. He makes her feel comfortable and facilitates her to explore herself. She experiences recognition, gratitude, self-worth and appreciation for which she has been longing for so many years. She has been inspired by his means of treating her and making her understand her potential using the praiseworthy words of the great Tamil poet **Mahakavi Subramaniya Bharathi**,

"Submerging in the depths of ignorance,

A Shameful distaste in Arts,

Spit upon her, O'Girl

Listen to the revolutionary one!"[1]

Finally, she enjoys the actual delight and satisfaction of sex with him. She breaks down the bedrock of patriarchal values on an Indian female, but she feels extremely contented of her true self.

"Maa" is yet another short film of KM Sarjun exemplifying the condition of an Indian middle-class family whose only daughter becomes pregnant at the age of

fifteen. The theme of the film is again a taboo in Indian society where women's sexuality is an undesirable area to discuss. In the film, the daughter becomes pregnant due to an unsafe sex with her sports playmate and she hesitantly shares with her mother. Initially, she reacts like any other mother in India and due to dejection, she tells her loving daughter to die. At night, she experiences a nightmare about her daughter committing suicide. She gains her power and decides her journey to solve the issue in the most achievable way which should not agitate anyone's life. She keenly observes her two different responsibilities in a positive note, one in which she sustains the conservative values for an Indian wife and the other one in which she stays as a moral support and problem solver to her daughter. The bond between the mother and her daughter is central in the film and the mother also finely manages her husband who is an emblematic Indian father. At the end of the movie, the hesitant and guilty daughter is encouraged by her mother to pursue with her dreams not worrying about the past.

Director KM Sarjun has provoked the implicit female consciousness in the middle class traditional Indian society. His short films "Lakshmi" and "Maa" disclose the reality of Indian women sacrificing themselves to fulfill the responsibilities of their different roles like wife, mother, sister, daughter and so on. It is evident from Lakshmi's reply to the man whom she meets in train asking about her free time activities, "I cook, I clean. I take care of my husband and my kid". Both the films have some common purposes to emphasize the obsessed side of Indian women. In "Lakshmi," sex is a self-satisfaction of the biological need in which the partner should be empathetic and consider the other one also. Lakshmi's husband does not mind her intention and fulfills what he desires. He thinks herself as an unpaid maid and a tool for his sexual desires. She experiences the kind of self-fulfillment only with the man whom she meets in the train. The film magnificently portrays a woman's satisfaction after finding her true love, care, recognition for her self-esteem and fulfilled intercourse. In "Maa," the teenaged children consider sex as love because of inadequate awareness about love and sex. The Director has handled sex in a positive note projecting it to be a physical need of self-satisfaction and the result of the lack of sex education to the children. At last, sex has been condemned and shown as divine and an act of innocence in "Lakshmi" and "Maa" respectively.

The main characters in both the films are female and they lead their fatal lives. In "Lakshmi," her life is designed by her fate and she could not find time even to think of herself. In "Maa," the mother also remains the same fulfilling the responsibilities of her different selves. She has a hectic situation of both solving her daughter's problem and managing the situation to be not known by her husband. In both the films, the women characters are highly capable, intelligent, self-sacrificing and dedicated. They are problem solvers because, in "Maa," the mother handles the most unexpected problem in the most brilliant way without spoiling any individuals even the boy who is the reason for it. In "Lakshmi," she gently handles her situation to avoid the man whom she has met in the train by avoiding herself going by train and opting bus as her new mode of transportation. Thus, both of them are wise in handling their situations and solving their problems. If the husbands are co-operative, concerned and empathetic with their wives, they would not have faced hard times at all. Lakshmi would have enjoyed her life with the love, care and support of her husband.

In the same way, the mother would have handled the pregnancy problem of her daughter easily and more confidently with the moral support of her husband. Director KM Sarjun, himself defines the term "Homemaker" in an interview with Tamil film Director Gowtham Vasudev Menon mentioning "'Homemaker' is a fairly new term, after all. They are often taken for granted. I've always drummed of that role in my family"[2]. Both the heroines in his films are the splendors of maternity and victims of the circumstances. The dominating male husbands increase the existing problems of the women due to their male chauvinistic trait.

In both the films, the Director has brought the concept of parenting existing in India which is mostly the responsibility of the mother to the limelight. In "Maa" the mother states, "*Thappuyaarupannunalum, kadaisilakastamuna kumenakumthan*" which means "No matter who commits a mistake, only you and I face the consequences" [3]. She worries for the problem as well as the words of others blaming her. She has also been so conscious in motivating her daughter who starts hesitating to carry on with her normal life. Her feeling of stirring her little one is emphasized by the mother's dialogue seeing the boy enjoying his normal life, "This didn't affect his life in any way. You are the one who suffered." ("Maa"). In "Lakshmi," Lakshmi keeps on running, doing all the household works and going for her job.

Additionally, she has the responsibility of taking care of her child even in the mornings when she is pressed to the core. Her husband does not help her anyways even in babysitting. It is evident from Lakshmi's worried expression for her child's disturbed sleep when they are in intercourse. Her husband has not considered her as well as their child; he concentrates only on his intention which is to be fulfilled. Both the disinterested sex and the motherly responsibility of being careful in not misleading her child make extreme sufferings to her.

Director KM Sarjun has brought out the reality of the middle-class Indian society particularly by Lakshmi's haunting words, "*Middle-class life la, odambulairukara hormoneskooda middle class ah thanirukanuum. Ithuthaaniyathi*" which means, "In a middle-class life, even your hormones need to be middle class. That's the rule." Being a woman in middle-class families itself, is a troublesome thing to the heroines in both the short films "Lakshmi" and "Maa" and they lead a dejected life. They rebel against each worse situation in life and succeed them. They glorify the huge responsibilities of their different selves and they play the role of problem solvers too. The other side of their lives is completely unlit because they are unaware of the importance and potential of their self-worth. They remain as the samples of "the

age-old 'leaf-thorn' theory that says whether it's a leaf which falls on a thorn or vice versa, it's the leaf that gets hurt" [4]. They spare their energy for their different roles but not for themselves. It is wretched that they are ignorant in understanding the women in themselves. We, the researchers would like to bring out the most important question, "Do only men have self and not women?" The unacquainted voices of women have been captured skillfully by a Man, Director KM Sarjun in his short films. Women are the most powerful souls. The reality should be known by the Women and understood by the Men. The heroines of KM Sarjun pave the way for the middle-class Indian women to discover the undiscovered potentiality in them.

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THE SOCIAL QUOTIENT: *THE AMERICAN CLOCK*

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Abstract

Arthur Miller's formative years took place during the "Great Depression," and this economic and social event greatly informs all of Miller's works. *The American Clock* uses Depression as an extended metaphor to depict how to create a socially responsible world. Miller shows characters attempt to restore a sense of community. Through the conflated stories of the vast array of characters, the need to recognise both the society and the individual to survive is evoked. Miller envisions the world where the needs of both the community and the individual are revisited to surmount the mounting spiritual malaise. At the core is the message of survival through the strong sense of community.

Located in the times of depression, *The American Clock* strikes the note of social responsibility and a sense of connection to reconstruct meaning and purpose in the lives of individuals in the face of social collapse. Arthur Miller writes in *Timebends*, "as the play ends we should feel, along with the textures of massive social and human tragedy, a renewed awareness of the Americans improvisational strength, utmost subliminal faith that things can and must be made to work out" (Miller 588). Peopled with more than forty-six characters, the play presents a network of interconnections in times of materialism and indifference.

The great depression influences Miller's work significantly and *The American Clock* reveals materialism, hypocrisies and dismissal of social concerns that marked the society during the colossal economic catastrophe. The 1980's spelled the self-centric attitude and the play is an attempt to evoke a sense a community. The play begins with the band playing "Million Dollar Baby" signifying Americans' obsession with the material. Gerald Weales asserts that *The American Clock* is essential "an account of the collapse of society and of survival despite the collapse... diagnosis and presumption and the audience are supposed to see the light (Wales 131). People realized the temporariness of status, property and jobs, and consequently, they re-examined their relationship with others. Through the nullity of everything was the capacity for belief. Baums provide help to the Iowa farmer, Taylor as he is compelled to beg on losing his farm; neighbors stand by him as his farm is put up for auction and manage the sale of his property for one dollar and return it to him. Rose provides accommodation to Stanislaus in the basement, Callaghan displays kindness towards Banks, Moe hands over money to Mathew and grace is persuaded to give the remains of her bottle to feed the starving Bush signaling human solidarity. The issue of social responsibility resounds persistently. Theodore, Quinn vehemently opposes Robertson's viewpoint that big business alone shall find room in the competitive economy

which forces small business to perish. As Quinn resigns from the presidency of GE to assist "little people" to survive and resist the forces of monopolizing business houses feeding on failing independent businesses, the note of recognizing the accountability towards larger community is well streaks.

The bugle of human solidarity resounds in an environment which witnesses, debasing of values though not completely necessitated owing to survival viability. In the land of selfish capitalism, some callous tobacco businessmen pocketed unjustified profits while denying the earned labor to their workers. Joe, an aspiring dentist, connives to marry his girlfriend to facilitate shelter in her father's house. He paradoxically makes it explicit to Isabel that underneath our ideas, "its economics between people and it should not be" (163). Lee's Sidney is directed to fall in love with Doris, the landlady's daughter so that the family enjoys living in their apartment without rental liability. Lee's friend, Ralph, strategies his stay in college for another semester to avail himself of free root canal service from the health department and Lu, on his part does not hesitate to have his father feign that he hates him and has thrown him out of the house so that he can get on relief which is his ticket to the WPA job he has applied for. People down south resort to violence and rage instead of helping each other and the poor starve helplessly. Grandpa insists that people are not connected and one

ought to just "worry about yourself" (143). All the same, Miller articulates his dismissal of Grandpa's perspective. On an earlier occasion, his limited vision is hinted at as he insists that Hitler can only stay in power for six months at the most. His response regarding Taylor's plight is also unreasonable as he asserts that the latter should borrow money to buy his farm back. Grandpa represents that section of people who insist on living in denial of changing times with their blinkered vision. Moe's philosophy is relatively less selfish as he chooses to dole out help until the limit of not incurring any kind of loss to himself.

Rose, Moe and their son Lee, Rose's Sister Fanny with her son Sidney and Grandpa make up the Baum family which is at the heart of *The American Clock* more than comfortably well off, Baums invest too much in stocks and eventually face losses. Grandpa does not signify conclusion rather is shifted between the sisters and is considered a nuisance. Trivial jealousies and quarrels mark their lives-- Rose is jealous of her mother-in-law, Moe derives pleasure nastily teasing his sister-in-law and too absorbed, he hardly has time for his son. But the strife of depression transforms his perception and he evolves into a meaningful constituent of the family unit and socially responsible citizen. He registers the significance of his sense of self and endeavors to retain his dignity in spite of bankruptcy staring large at his face; he works to pay off his debts. The chauffeur who had been cheating on him is dismissed without having any feeling of ill will. He tries to heal the societal fabric by feeding the homeless, doling out money to people like Henry Taylor and Matthew Bush – evoking the need to do justice to one's social role. Though everything seems to be collapsing and the man like Joe kill themselves Moe believes, "we are going to be alright.... It can't go on forever" (198) His final words, "I'm trying! God almighty, I am trying!" (199) bespeak of the indomitably spirit to fight the odds and sustain.

The country stands shaken and the countrymen exhibit variant responses. Grandpa selfishly insists that they purchase a large house whereas Lee realizes his responsibility towards others. He believes that the manner in which Taylor is treated is "all wrong" (140). Lee gropes through the fractured societal structure and weighs failings and advantages of various ideologies. His friends make him believe that capitalism will fuel war. Weales asserts, "Lee's social education is important not for its details but as a reflection of individuals cut loose by events and forced to find new ways of coping in a society shed of its old certainties (131); Lee is aware that there is sufficient food

to feed the starving people, but they are unable to procure the same for they have been left incapacitated to earn their living due to death of jobs.

On the other hand, the rich cashed on the situation and made irresponsible profits. The tobacco businessman continued to make profits and callously denied their workers a living wage. The common man is at the receiving end. Lee's friend, Joe strives to be a dentist and having sought the required education is unable to begin his practice owing to the paucity of funds. Ironically, qualified dentist, he is compelled to sell flowers. The capitalist American society is riddled with acquisitiveness of mindless bosses. 'Irene's 'aunts' nobody bizness" (157) captures the mood of people.

Lee, like Joe considers Marxism as providing the solution, recognizes flaws of communism which according to him rests on unrealistic expectations of human nature. Eventually, it fails to sustain Joe as he throws himself under a train out of utter dejection. Eddie on the other hand, considers communism as a unifying force but she is delineated as unrealistically idealistic and her perception is seen as skewed towards fantasy. Communism provides answer in blood-soaked revolution and Miller does not approve of war and violence. He taps the undying hope, the invincible spirit of people to fight on and hold on. He states in *Timebends* that people were "psychologically traumatized to the point where they would probably never be able to work again. Nor was it only a question of sufficient food; it was hope that had gone out of them, the life's, illusion and the capacity to believe again" (Miller 114).

Through Lee, Miller paints the realization on American canvas that survival rests on unfathomable resistance. For Lee, Rose embodies "the headful of life" (203). She readily pawns the diamond bracelet to cope up with the financial crunch and assures Lee, "This is going to be a good day – I know it," (454). At another occasion, she implores, "Oh my dear Lee, wherever you are – believe in something anything but believe" (164). Moe too refuses to be cowed down, acknowledging the state of society, he pragmatically cuts down the expenses, moves to smaller accommodation and assures his wife, "we are going to be alright... it can't go on forever (199). His persistence on trying sets him apart from likes of Randolph Morgan who throws himself out of the window rather than face the investor whose money he has lost. This further underlines Miller's affirmation that an individual's response accounts in large measure for the present he lives and the future he creates or mars. The play ends on a note of optimism advocating to be more tolerant and able to accept the

possibility of individualism within the social group (Abbotson 87). His unflinching faith in connectedness and humanity's capacity for love provide an antidote to the most challenging times and restoring the ripped societal fabric.

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ORWELL'S COMMUNIST AND SOCIALIST VIEWS THROUGH 'ANIMAL FARM'- A STUDY

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Abstract

Animal Farm tells the story of Farmer Jones' animals who rise up in rebellion and take over the farm. Tired of being exploited for human gain, the animals—who have human characteristics such as the power of speech—agree to create a new and fairer society. The novel reads like a fairy tale, and Orwell originally subtitled it as one, but it is also a satire containing a message about world politics and especially the former Soviet Union. Since the Bolshevik Revolution of the early 1900s, the former Soviet Union had captured the attention of the world with its socialist experiment. This form of government had some supporters in Britain and the United States, but Orwell was against this system.

Keywords: Society, Human, Rebellion, Social revolution, Politics

It is impossible to appreciate Orwell's work fully without understanding his political views, yet students often misunderstand them. Many are surprised to learn that, although he was an out-spoken anti-communist, he was also an ardent socialist all his life.

The failure to distinguish between socialism and communism confuses. Socialism generally refers to any economic system based on the ownership of goods and property collectively (by all or a large part of society) rather than by individuals. The idea was described at least as early as Plato's *Republic* (fourth century B.C.) and was practiced by the early Christians. In its modern forms, those developed from the 1830s on, socialism preaches government ownership of goods and control of their production, and distribution. It does not usually insist on the abolition of private property, though it seeks to regulate this in so far as it affects public interests. Many variations of socialist beliefs and practice exist.

Communism is a specific form of socialism, developed from principles laid down by Karl Marx and Friedrich Engels in the *Communist Manifesto* (1847) and *Das Kapital* (1867-94). Although recent decades have seen some variations arise in its methods and politics, it always seeks the abolition of private property. And it advocates, at least in theory, the wresting of ownership, production and control of goods by violent revolution. Socialists, on the other hand, seek to obtain the means of production by legal and relatively peaceful means.

Socialism has a long and respected tradition in Great Britain and many parts of Europe, where it has attracted the allegiance of many thinkers and artists, as well as

politicians, for well over a century. In mild forms, it is often the policy of legitimate political parties and democratically elected governments.

Since about the 1890s, many of Great Britain's intelligentsia has been socialists; indeed, during the 1940s socialism was almost the norm in many artistic circles. Surely, they thought, there must be a better way of organizing a world that was suffering the after-math of World War I, growing industrialization, the Great Depression (and several smaller, earlier ones), the rise of fascism and the bitter Spanish Civil War. There was much disagreement about specifics, however, and great theoretical battles were waged among the literary adherents of various schools of thought.

One problem for these Western socialists was how to react to communism as it was evolving in Soviet Russia after the Revolution of 1917. It was, at that time, the only government in the world based on completely socialistic principles, and many socialists elsewhere felt they had to give it some support, even if they disagreed with part of its theoretical basis. As history unfolded, Soviet propaganda, secrecy and isolation made it difficult for others even to know what was going on in Russia. Rumors drifted out, but they were just that – rumors. It is difficult for us to realize today that until the 1950s the world did not know the truth about the outrages committed by Stalin or the shape communism had taken. And, when the Soviet Union entered World War II on the Allied side, many people thought that it might be better not to know, or that communism's opposition to fascism was so important as to be worth ignoring other facts of the theory and its practice.

Orwell disagreed, as he showed in writing *Animal Farm* and then *1984*. But he had disagreed with many other socialists for much of his adult life. Even before he wrote these books, much of his writing, especially his essays and newspaper articles, had involved criticism of socialism as well as advocacy of it.

Early on, he had insisted that it was necessary for socialism to separate itself from Utopian idealism, arguing that although socialism was the only hope of the world, it could not claim to make society perfect. He had also directed much criticism at the socialist British Labour Party, claiming that it preached not genuine socialism, which should be concerned with the welfare of all people, but only the advancement of members of British labor unions. Also, he advocated the setting up of a United States of Europe, which he said, by including about half the skilled workers of the then – industrialized world under a socialist government, world spread socialist politics throughout the rest of the world by example.

Orwell's anti-communism also appeared early. During the 1930s he admitted only suspicions, pointing out how difficult it was to discover the truth about what was going on in Soviet Russia. For example, he pointed out that evidence and statistics suggested its people were simultaneously the hungriest and the best fed the most advanced and the most backward, the happiest and the most miserable people in the world. By 1941, however, when many others were passing the cleverness of Stalin's foreign policy in its wavering between alliance and enmity toward Germany, he said the policy would eventually be recognized as opportunistic and stupid. When *Animal Farm* appeared in 1945 (it was written in 1943), Orwell had no intension of deceiving anyone with its allegory. And, by 1948, he wrote openly, in *The Observer*, of the communist experiment as a lost revolution:

Please as they were, the Russian communists necessarily developed into a permanent ruling caste.....recruited not by birth but by adoption. Since they could not risk the growth of opposition, and since they silenced criticism, they often made avoidable mistakes; then, because they could not admit that their mistakes were their own, they had to find scapegoats, sometimes on an enormous scale.

In short, throughout his adult life and work, George Orwell remained a fiercely honest man, even with himself. Though he well understood the dangers of socialism, he remained committed to the socialist solution to the political and social problems of the world. He believed that if people understood the dangers, they could avoid them. He knew that socialism meant organization of industry as well as of people, which meant the necessity for further growth of the machine – dependent civilization that he had criticized in *The Road to Wigan Pier* and in *Coming Up for Air*, and that this meant the further destruction of the old country way of life which he loved. He was, however, willing to sacrifice even this if all men could be guaranteed a decent standard of living. He was emphatic that improving man's physical conditions would not solve all man's problems; he believed that the most serious of these problems were not physical but rather spiritual and psychological. But he believed that these more serious problems could not be dealt with until man had conquered his material difficulties – through socialism.

The chief theoretical conflict for Orwell was caused by his awareness of individual human differences, which interfere with the abstract group philosophy of socialism. He was himself a sincere and courageous individualist, and he feared the loss of individual freedom that he knew socialism involved. He was honest enough, despite this awareness, to admit that he saw no answer other than socialism to the world's horrible material problems.

Orwell is often praised for his contribution to making people aware of the dangers of communism. Yet his greatest contribution may turn out to be the lesson he taught about the importance of the individual, so easily threatened by any form of dictatorship. This lesson taught not only by his writings, but by the example of his own person, proud, honest, free, and compassionate no matter what his economic and political beliefs.

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TRAVERSING STRAINED FILIAL BONDS- A STUDY OF SHASHI DESHPANDE'S THE DARK HOLDS NO TERRORS

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Abstract

This paper seeks to analyze the estrangement of filial bonds in Shashi Deshpande's novel The Dark Holds No Terrors and how that eventually affects the life of all the characters. The protagonist Sarita has been a victim of gross gender inequality playing second fiddle to her much loved younger brother Dhruva. The ensuing rivalry in her mind and his subsequent tragic death make her a pariah in her parent's affections. She is unable to process this gendered estrangement and views her parents as perpetrators. She fails to communicate with them and eventually turns her back on her family choosing to follow her desires with reckless abandon. Her traumatic childhood haunts her and sets in motion a vicious cycle in which she is unable to become either a competent wife or caring mother. The paper delves into how favoritism among children can wreck the mental health and moral fabric of a family.

Keywords: *estrangement, filial, gender inequality, sibling rivalry, favoritism*

Shashi Deshpande has opened a new realm into the world and minds of Indian women. In each of her novels, she has explored finer nuances of the female psyche and strived to portray bold middle-class female characters who can surmount all odds that life and a prejudiced society throw at them with tenacity and grit. Her ability to portray filial bonds convincing in the light of gross gender inequality that is prevalent in the Indian society should especially be lauded. Deshpande holds a mirror to the society and portrays how a girl child can be emotionally vanquished in the face of such senseless inequality. Sarita, the protagonist in 'The Dark, Holds No Terror' is one such character who grapples to come to terms with her emotional instabilities stemming from a traumatic childhood. Sarita like Shakespeare's Lear is "more sinned against than sinning". Her most grievous sin is being born as a girl in a radically patriarchal Indian society. Her mother (who despite being the daughter of a young abandoned woman who was condemned to a miserable existence at the mercy of others in her father's home) perpetuates a vicious cycle of injustice against her by favoring her brother. This favoritism sets in motion a sequence of unfortunate events, which culminates in a tragic death and estrangement. Deshpande skillfully represents society's skewed gender discrimination. A society, which accords second-class status to its female denizens, can never hope to become developed unless it amends its archaic customs and notions.

The perils in Sarita's life all stemmed from her distraught relationship with her mother. Even the very memory of her mother was as violent as an assault, which she angrily rejected (15). Her childhood reminisces delve into the princely status according to her brother Dhruva whose birthdays were special with puja while her birthdays were rather ordinary at first and then totally disregarded after Dhruva's death. Children love to listen to stories of their birth and childhood, but for Sarita, her mother described her birth to her thus 'It rained heavily the day you were born. It was terrible.' (169) Though it was the memory of the day that was perhaps terrible for the mother-young Sarita grew up believing it was her birth.

N. Jayapalan observes 'The birth of a daughter was not regarded as a sign of good omen. The Aitareya Brahmana describes that a daughter is a source of misery and a son alone can be the savior of the family.' The desire for a male progeny is rampantly inherent in Indian society.

Growing up amidst so much of hostility Sarita grows up to become rebellious extremely ambitious and egoistical. Even her definition of success primarily lay in overcoming her mother's taunts. The words 'Why are you alive' which her mother had hysterically uttered after her brother Dhruva's death echoed throughout her life and eventually shaped her persona.

It was only the desire that someone could love her that propelled her into a relationship with Manohar. 'It seemed incredible to me that I could evoke emotion so

strong in anyone. That anyone could care for me in that way and to that extent'(65) It was an attempt for her to explore being the recipient of 'the father-lover kind of love that was protective, condescending, yet all-encompassing and satisfying' (53). Having been denied of all affections from her parents, Sarita willfully drifts towards a doomed affair with Manohar.

Later on in life when Manohar morphs into a sadistic rapist at night, Sarita blames her parents for denying her even a vestige of love which could have redefined her choices. 'If you hadn't fought me so bitterly, if you hadn't been so against him, perhaps I would never have married him'. (96). It is sheer lack of parental affection and consideration, which causes her to fall prey to a flurry of unsatisfactory affairs. Be it with Manohar, Boozie or Padmakar Rao, Sarita is never able to find happiness in the presence of any male. For her, a man was always an escape route from her present discontentment. Manohar was her rebellious escape from a dreary home, Boozie was her temporary escape from Manohar's impoverishment, and Padmakar was her disastrous escape from her "loveless trap". She is unhappy with all the men in her life starting from her father. 'To her, he had always been a negative man, incapable of strong feelings'(30)

'We rarely spoke to each other, even then. Dhruva yes, they had conversations together...The reserve was perhaps part of the old-fashioned attitude that daughters are their mother's business. But my mother had nothing for me, either. Whose business was I then? (105)

The position of a girl child in an extremely patriarchal Indian family is precarious. Sarita was unable to form a bond with her father because of traditional mores dictating reserve, while her mother who had once been at the receiving end of patriarchy believes that daughters are responsibilities who have to be settled as soon as possible.

'Don't go out in the sun. You'll get darker.

Who cares?

We have to care if you don't .we have to get you married.

I don't want to get married.

Will you live with us all your life?

Why not?

You can't

And Dhruva?

He's different. He's a boy' (40).

After the death of Dhruva, Sarita's mother holds her solely accountable for the tragedy and refuses to reason. We later see her father asking her to forgive her mother for her hysterical retorts, but there is never an obvious intervention on his part when she was alive. After her death he does tell Sarita that

'I never blamed you'...' you took your mother seriously and blamed yourself for Dhruva's death'(181). The only time he involves himself with his daughter's future is to consent to her medical studies. Sarita's mother is portrayed as a veritable virago throughout the novel. The only time we get a positive glimpse of her character is when she brusquely leaves a pair of earrings for her adolescent daughter in the puja room on her fifteenth birthday.

Sarita vehemently tries to break away from becoming her mother 'If you are a woman. I don't want to be one'. (62) But unconsciously she plays out the role of the woman she intensively hated first by dominating her husband Manohar like her mother dominated her pusillanimous father and later in her paternal home she physically morphs into a doppelganger of her mother by entertaining guests, by mimicking her mother and dressing up in the very same way. A daughter can never truly efface her mother's influence. In Room of One's Own, Woolf ruminates 'we think back through our mothers if we are the woman.'(72)

Though poet Lynn Sukenick introduced the concept of *matrophobia*, it was theorist Adrienne Rich who delineated finer nuances of the term Matrophobia as the fear, not of one's mother or motherhood but of becoming one's mother...But where a mother is hated to the point of matrophobia, there may also be a deep underlying pull towards her (235)

Though through the meanderings of Sarita's thoughts we are led to believe that she dislikes her mother we find out that she yearned for her appreciation and care. What hurts her most is that even in her dying moments her mother refused to forgive her and yet found peace while she, on the other hand, is still unhappy.

Sarita's relationship with her husband, Manohar's parents, too was a failure. Despite her being 'too gracious, too patronizing' they resented and disapproved of her. The esteem and approval that she receives in her profession are sadly missing in her filial relationships.

To give good mothering one has to have received it. This rings true for Sarita's predicament as a parent too. Though she does not adopt any gender bias among her

children, she is unable to be a competent mother. On first holding her daughter Renu, Sarita is flooded with 'an immense fear, a terrible feeling of inadequacy'...Would she not fail her as her mother had failed her?(162) Instead of enjoying motherhood Sarita starts it as a race to surpass her mother as the result of which she grapples with self-doubt and loathing. As she was unable to make peace with her mother or communicate with her parents about the circumstances regarding Dhruva's death, she is hounded by the memories of her dead brother and convinced of her apathy towards life. She sees fragments of the relationship that she shared with her brother in the relation between her daughter Renu and her son Abhi. 'Do we travel, not in straight lines, but in circles? Do we come to the same point again and again? Dhruva and I, Renu and Abhi...is life an endless repetition of the same pattern?' (173)

When Sarita returns to her paternal home on hearing about her mother's death, she hopes that she can at least make amends in the relationship with her father but on seeing the easy camaraderie between her father and his boarder Madhav she is jealous.

'You cook, and he cleans. It's a partnership, wordless, uncomplaining and perfect. A tacit understanding. As all good partnerships should be.'(35)

She juxtaposed that with the 'unchanging bleakness' of her relationship, and it saddened her. 'The childish grief of being unwanted swamped her unreasonably again and again'(83). Madhav had substituted Dhruva. She painfully realizes that she can never become a part of her father's world. Sarita is unhappy in her world, but her father has also found peace in his. Though she is angered by Madhav calling her Sarutai (Tai is elder sister in Marathi) which was how Dhruva called her she quickly reconciles herself to the endearment. Later in the novel, we see her taking care of Madhav during a bout of fever, and this

action becomes cathartic in purging her anguish and guilt about her brother's death.

In the end, Sarita also reconciles with her father who advises her not to turn her back on her own family. He confesses that as a family they had left so many things unsaid after Dhruva's death that soon 'silence had become a habit' for them and this what led to their disintegration. We also see her getting a new impetus and direction to face her problems with Manohar and her children, and the novel ends on a positive note.

Conclusion

Through this novel, Shashi Deshpande portrays the gross gender abuse prevalent in Indian society. Partiality between offsprings can have a demoralizing effect. Preference for a certain child over another can be the consequence of culture or family history or both as was the case of Sarita's mother. Eventually, we see that it wreaks havoc in the health and moral fabric of not just the family but also their future generations and endangers the psychological welfare of everyone involved. Through the characters and their fragmented relationships, Deshpande offers an overview of how such discriminations can be detrimental not only for a family but also for the society as a whole.

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EXPLORING SOCIAL ISSUES USING LITERATURE

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Abstract

Literature is a wide spectrum which effectively portrays the relationship between man and society in various dimensions. It is a powerful medium to express the most intense feelings, compulsions, apprehensions, and issues in a way that helps in the deeper understanding of the characters, the society and the world as a whole.

P. T. Burman quotes that "literature is one of the most interesting and significant expressions of humanity".

Through ages, authors have been exploring the myriad dimensions of the relationship between man and society through treatises, essays, and novels. Books have represented the social, political and cultural status of a period and have been immensely helpful to learn the major historical and social developments of that time. It is highly difficult for a writer to escape the momentous happenings around him during his time; as a result, the analytical and descriptive presentation mirrored in his works invariably linked history with literature.

Outstanding authors such as **Harper Lee, Charles Dickens and Arthur Miller** demonstrate the reflection of anxieties about their affairs as well as the world's in their writing; Harper Lee '*To Kill a Mockingbird*' is set during three years of Great Depression. Early social protest novels include **Mark Twain's Huckleberry Finn (1884), Harriet Beecher Stowe's anti-slavery novel Uncle Tom's Cabin (1852), Upton Sinclair's The Jungle (1906) and John Steinbeck's The Grapes of Wrath (1939)**. Modern Indian writers like **Mulk Raj Anand, R.K. Narayan, and Raja Rao** were mainly concerned about the down trodden society. **Kamala Mark Andaya, Bhabani Bhattacharya, Chaman Nahal, Arun Joshi, Nayantara Sahgal, Khushwant Singh and Ruth Pawar Jhabvala** wrote on varied topics like social reality, external reality, philosophical and psychological conflicts of the changing trends of the society. Writers like **Jhumpa Lahiri, Anita Desai, and Kavita Dasvani** provide the views on displaced people, and their themes are based on home, nation and land, native and alien.

This paper will focus on social novels of Britain, Europe and India with special consideration on **Aravind Adiga's novels The White Tiger and Last Man in Tower**.

Keywords: the social novel, society, political, personal, society, people

Introduction

Social Novels

The **social novel**, also known as social problem (protest) novel is a work of fiction in which a prevailing social problem is dramatized through its effect on the characters of a novel. The issues could be related to gender, race or class prejudice, poverty, violence against women, working-class problems, child labor, rising criminality, poor sanitation, etc.

A **social novel** is also called by different names in different parts of Europe such as propaganda novel, thesis novel, working-class novel or problem novel. It is also referred to as the **sociological** novel. A social protest novel is a form of social novel which emphasizes on social change, while the **proletarian novel** is a political form of the social protest which may emphasize revolution.

Britain and Europe

The genre of social novels has its origin in the 19th century most prominently in Britain and Europe. It is

believed that there have been precursors to this genre in early 17th and 18th century such as **Amelia** by **Henry Fielding (1751)**, Things as they are or **The Adventures of Caleb Williams (1794)** by **William Godwin**, **Adventures of Hugh Trevor (1797)** by **Thomas Holcroft**, **Nature and Art (1796)** by **Elizabeth Inchbald**. These novels dealt with themes of depravity, corruption of individuals and corruption in society. It is observed that during the 1830s and 1840s most of the novels commented on the government and the suffering of the poor. After the failure of the **Chartist** movement, the other significant social novels were **Sybil** or **The Two Nations (1845)** by **Benjamin Disraeli**. **Shirley** by **Charlotte Bronte** uses the backdrop of **Luddite** uprisings in the Yorkshire textile Industry. It is set in 1811 during the industrial depression resulting from the **Napoleonic Wars** and the **War of 1812**.

Harriet Martineau's "A Manchester Strike" in her illustrations of **Political Economy (1832)** is considered as the influential forerunner of the social novel genre.

Charles Dickens was a critic of the poverty, and social stratification of the Victorian society and his concern in most of his novels were poverty, unhealthy living conditions associated with it, the exploitation of money lenders and the administration of the Poor Law. **Oliver Twist (1839)** exposed the horrific images of poverty and crime where as **Hard Times (1854)** criticized the effect on **Utilitarianism** on the working classes in cities. **Bleak House (1853)**, **Little Dorrit (1857)** were his other social satire on the political system.

In Europe, Hugo's **Les Miserables (1862)** was the most significant social protest novel of the 19th century. This work touched upon political, social and artistic trends of his time. French writer Emile Zola's realist fiction had social protest novels, including **L'Assommoir** which deals with life in urban slum and **Germinal (1885)** which deals with coal miners' strike. The harsh criticism in their works might be owing to their political engagements and suffered exile due to their political positions. Russian writer **Leo Tolstoy's** epic novel **War and Peace** attempted to examine the social and political issues in the nineteenth century life.

Aravind Adiga's social novels

Aravind Adiga is an Indian writer and a financial journalist for Time magazine in India. A keen observer of life, he exposes the social evils around him intricately to give a glimpse of modern India. **The White Tiger**, his debut novel, in 2008 won him the **Man Booker Prize**. His other novels are **Between the Assassinations (2009)** and **Last Man in Tower (2011)** **Sultan's Battery, Smack, Last Christmas in Bandra, Elephant**. His works concentrate on the growing class discrimination between the rich and poor, corruption, political turmoil, terrorism, etc.

In **The White Tiger**, considered a social and political satire, he provides a darkly humorous perspective of India's class struggle in the globalized world in a retrospective narrative from a village boy. **Balram Halwai's** journey as a village boy to a successful entrepreneur captures the various shades of 'darkness' of the impoverished rural class. The theme is based on the time of the invasion of science and technology as well as the '**Americanization**' in India.

Balram's character as the protagonist displays the will to fight his way out of the dark world of caste, poverty to a life of light and financial prosperity. The use of binary devices of light and darkness, slavery and freedom, small

bellies and fat bellies, rich and poor, foreign liquor and Indian liquor, is effectively used to distinguish the classes and bring about the lack of ambition, servitude, destitution and lack of resistance. The plot of the sweet vendor's journey is replete with themes of globalization, individualism, freedom, social castes, class discrimination, and rebellious determination. In 2008 Adiga told **National Public Radio** that he wanted **The White Tiger** to 'both entertain and disturbed' so that readers would think long and hard about the economic growth brought to India by globalization is transforming the country's culture.

In his next novel, **the Last Man in Tower** he exposes the corruption in real estate as well as the conflicting interests in community and development. It is a story of a showdown, a struggle between two men: real estate mogul **Dharmen Shah** and **Yogesh Masterji**. It is an interesting story of human nature and a war between practicality and principles. The plot revolves around the venerated Mumbai apartment complex Vishram Society, which is a standing example of independence- minded idealism. It exposes the corrupt politicians and officials whose activities are tainted with bribery.

Adiga's novels are brimmed with the political, social and cultural milieu of India struggling with the concept of globalization. Dark India still exists, "India of class and caste privilege- the India of child marriage; of ill-treated widows; of exploited subalterns. Adiga's novels are richly insightful of business and character that it deserves praise all the way.

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SOCIAL CONSCIOUSNESS IN CHITRA BANERJEE DIVAKARUNI'S *THE MISTRESS OF SPICES*

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Aristotle said that man is a social animal. Being a member of society, man is conscious of it in his actions, reaction, thoughts, and feelings. This consciousness deeply involves in literary creation also. When the social evils are recorded sympathetically, the readers observe the social consciousness of the writers distinctly. That is why Charles Dickens who dealt with the sufferings of the downtrodden of London suburban society, he was studied especially with a sociological perspective. Every writer is conscious of the society in which he or she lives. Chitra Banerjee Divakaruni, herself being an immigrant in the United States of America, explores diligently, observes sympathetically and records meticulously the conditions and experiences of the people of Indian Diasporic Society.

The Mistress of Spices is an expression of the social consciousness of Chitra Banerjee Divakaruni. It is her debut novel in which she has expressed her concern for the immigrant Indians who have settled in the United States of America. As the member of the Diasporic Community, she observes keenly the trials and tribulations of the migrants who struggle in the alien land due to various problems such as cultural clash, identity crisis, language problem, racist prejudices, sense of alienation, etc. The U.S.A. is generally considered one of the most prosperous lands where one can lead a happy life. It is a pity that with all his vast experiences, man has not realized the fact that prosperity and happiness would not go together. And the sufferings endured by the expatriate people evince this reality that the dream land of U.S.A cannot provide peace and joy to everyone who comes there.

Divakaruni records the experiences of people belonging to different walks of life living in different parts of India. They include a middle-class woman from Uttar Pradesh, a small Punjabi boy, a peace-seeking moderate Muslim man from Kashmir, a first generation immigrant, old man, and the second generation, young woman.

The plight of the middle-class woman folk is represented through the life of Lalitha. Lalitha is a young lady with her dreams and aims. She is an expert in stitching and tailoring. And hence, she has the ambition of establishing her tailoring shop, with which she can earn as well as gain fame. But her ambition is shattered when she gets married to a man who is working in the United States of America. Her parents arranged the marriage of Lalitha with Ahuja just because he is in the U.S.A, which they consider to be a land of wealth. They foolishly think that if their gets married to a person working in the U.S.A., she will be able to enjoy a happy, luxurious life. They do not consider the likes and dislikes of Lalitha. This is the sad fate of young girls who do not have the right to decide their future. Lalitha realized that she had been deceived on the very day of her wedding when she happens to see Ahuja with his bald head and pot-belly. In the photography, he appeared young. In a way, the parents also have been cheated. External appearance may not be taken seriously, as their beauty and vigor are always transient.

What is more pathetic is his cruel treatment of Lalitha. His economic condition is also not sound. Lalitha seeks for only very cheap items in the Spice Bazaar. Ahuja does not stop with physical torture. But, also, he begins to suspects her conduct and often telephones her to check her. This is great psychological torture. Lalitha feels that if a child is born, her loneliness with disappears. When she expresses her desire of opening a tailoring shop, he shouts at her asking whether he is not man enough to earn money. Thus, she is unable to utilize her skill and knowledge for the benefit of her family. Lalitha's life evinces the sad fact about the society that whether it is western or eastern, women cannot give voice to their thoughts and feeling. Parents overlook the desires of their daughters in the name of doing good. Husbands, mostly, oppress their wives arrogantly and egoistically. When Lalitha is denied her desire of establishing her tailoring

shop using her skill and knowledge for the betterment of the economic condition of the family, she is economically exploited. When Ahuja telephones her frequently with suspicion, she is psychologically tortured. She is brutally and physically also bruised by Ahuja in bed. Men and women are two aspects of society like two sides of the coin, and hence both of them should be given equal status. But, they are always oppressed at various stages of life by various people. Chitra Banerjee Divakaruni recognized the plight of women not only in India society but also in American society.

Jagjit represents the world of innocent school children who can enrich their knowledge of the world standing among the friends of their age and with the guidance of the experienced elders like grandparents, uncles, aunts, cousins, parents, brothers, sisters and teachers in the native atmosphere. But, in the foreign land where people follow a different code of conduct and have different physical features, the migrated children feel lonely not because of their difference but the white children treat them as a butt of ridicule language efficiency is a matter of practice, and every language has its distinct quality and merit. As a ten year old boy, when Jagjit enters the American school, he is laughed at by the American boys. He is unable to speak in English. He is a Punjabi boy and so he has a long hair which is tucked inside a turban. The white children pull the turban and mock at his dressing. Their unsympathetic behavior makes Jagjit feels alienated. He has lost interest to go to school. He has lost his confidence and courage. He becomes meek in his activities. He always hides behind the *dupatta* of his mother. But, on the side of the parents, they are unable to understand the problem of the boy. Instead of coming forward to analyze the problem of the child, they blindly instruct him to speak in the English language. They involve in their work without bothering about what is happening in school. It is the general belief of parents that money and other facilities provided by them to the children are enough for the education of the children. They do not realize the fact that children require moral support and psychological counseling and guidance. When the children lack these, the materialistic benefits and the external benefits facilitated the prove to be a failure. And Jagjit which is tucked inside a turban. The white children pull the turban and mock at his dressing. Their unsympathetic behavior makes Jagjit feels alienated. He has lost interest or got to school. He has lost his confidence and courage. He becomes meek in his

activities. He always hides behind the *dupatta* of his mother. But, on the side of the parents, they are unable to understand the problem of the boy. Instead of Coming forward to analyze the problem of the child, they blindly instruct him to speak in the English language. They involve in their work without bothering about what is happening in school. It is the general belief of parents that money and other facilities provided by them to the children are enough for the education of the children. They do not realize the fact that children require moral support and psychological counseling and guidance. When the children lack these, the materialistic benefits and the external benefits facilitated them prove to be a failure. And Jagjit is an example. The externally rich American educational campus does not create a congenial atmosphere for the development and education of Jagjit's personality because of the white children's racist discrimination. They use bad words against Jagjit and exercise physical violence on his Jagjit is unable to tolerate it:

Shy-eyed Jagjit in your green turban
That the kids at school make fun of,
..... In the playground, they try to pull
It off his head, green turban the color
Of a parrot's breast, They dangle
The cloth from their fingertips
And laugh at his long, uncut
Hair. And push him down. (40)

Chitra Banerjee Divakaruni discusses the problems arising due to generation gaps between the elders and the youngsters in Diasporic Community. The elders, being the first generation immigrants, are born and brought up in their motherland. For higher education or the sake of a job or profession, they enter a new land. When they come, they come carrying their past in their heart and thought. They live in the alien cultural atmosphere as a water droplet on the lotus petal. But, in the case of second-generation youngsters who are born and brought up in the foreign country, the alien land becomes not something new, and the foreigners to the parents become neighbors and the members of their society as their part as well as present are rotted in the second land. From the very beginning, they are accustomed to the way of life followed in the immigrant land. Hence, they inherit the foreign culture as their own and they do not consider the ancestral cultural heritage seriously as they do not have the first-hand knowledge of it but only through the eyes and the words of their parents and grand parents. When they

adopt the foreign way of life, they encounter the cultural clash with their elders. The conflict between Geeta and her grandfather is an example of a dichotomy between the generational gap.

Geeta's grandfather is a Bengali Army Major who has come to the U.S.A. due to the affectionate demanding call of his son who is prosperously living in the U.S.A. Accustomed to the traditional Indian way of life, he is unable to tolerate whatever Gita does in America, and equally, he cannot bear his son Ramu and daughter-in-law who never questions Geeta whatever she does. He finds fault with every action of Geetha. He presents some complaints against Geeta. He laments:

.....better to have no granddaughter
Then one like this Geeta.... If a young
A girl should work late-late in the
Office with other men and come
Home only after dark and sometimes
In their car too? Chee, chee back in
Jamshedpur they would have
Smeared dung on our faces for
That. And who would ever marry
Her..... that Sheela who brought up
Her girl too lax, never a slap even,
And see what has happened. Here
Baap, so what if this is America,
We are still Bengalis... This Sunday
She cut her hair short-short so that
Even her neck is showing... that Geeta,
How much makeup she is using all the
Time. Uff, in my days only the
Englishwomen and prostitutes are doing
That. Good Indian girls are not ashamed
Of the face, God is giving them... Bought
A new car for herself, thousands and
Thousands of dollars it is costing.....
This money you should save for her
Dowry.....(87-89)

The old man is not only angry with Geeta but also her parents who support her. But, the parents also become angry with Geeta when she told them about her love with Juan Cordero, who is an aboriginal. Aboriginals are considered by the mainstream society as inferior creatures. And, hence, Ramu and Sheela are much infuriated by the love affair of Geeta. But, Geeta possessing an independent and individualistic American temperament can leave the house of her parents' house without any guilty-consciousness.

The story of Haroun reveals both the situations prevailing in Indian society and American society. Haroun, before coming to the U.S.A., was enjoying a happy, peaceful life as a member of the boatmen community of Kashmir. The calm life of the innocent people was disturbed by the rebellion of the fanatic terrorists. Haroun lost his kith and kin in the terrorist activities. In search of a new life, he came to the U.S.A. in an illegal way. But, he gets only a more bitter experience.

America is generally believed to be a country of democracy granting equality to everyone not considering one's social status, racist identity, the color of skin, religious sentiments national roots, educational qualification, amount of wealth and property, etc. Haroun, expecting the ideals of democratic values and comfortable life, becomes disappointed after observing the actual condition and practices prevailing in the U.S.A. The immigrants Indians also remain the same in the temperament even after the change of cultural climate. Haroun laments:

All these rich people, they think
They're still in India. Treat you
Like *janwaars*, animals. Order
This, order that, no end to it,
And after you wear out your
Soles running around for them,
Not even a nod in thanks. (30)

For every one of these immigrants, Chitra Banerjee Divakaruni feels sorry Her sympathy is revealed in the personality of the Mistress of Spices, "....Tilo architect of the immigrant dream"(29).

The Mistress, herself being an immigrant like the author Chitra Banerjee, has deep compassion for her fellow fraternity when they suffer in the alien land. She chants *mantras* and seeks the help of the spices to cure them of their physical tortures and mental worried. The mistress gave fennel to Lalitha to protect herself from the beatings of her husband. For the sake of Jagjit, the mistress tucked cinnamon unseen in his turban as cinnamon is the friend-maker. The plight of Jagjit is similar to the experiences of almost all non-white children in the North America soil where racist discrimination prevails extremely. The same kind of situation has been portrayed by Uma Parameswaran in her literary works, and she laments:

What we were not told, never guessed,
Is written on our children's faces
Furrowed with tears because of our races
Or color, or tongue that stumbles

Over words so alien to the many places
From which we've come (73).

Uma Parameswaran has traced four phases in an immigrant's experience:

The phases are: first, wonder and fear at the new world around oneself, and nostalgia for the world left behind; second, an overriding impulse to survive in the new environment which makes one immerse oneself in one's career or family, and often precludes political or family, and often precludes political or social participation in the larger society; third, after one has found job security, a turning towards organizational activity within one's ethnocentric community and finally, an active participation in the larger political and social arena. An individual might stay different lengths of time in each phase (8-9).

What Uma Parameswaran has stated may suit the case of those who come with a definite and dignified purpose such as higher education and assured employment. But, people like Haroun who has migrated to the U.S.A., illegally and small children like Jagjit without any basic knowledge become victims in the hypocritical world of America. Taurean, here, can be recognized. Henry David Thoreau who is not able to accept America which preaches the principles of democracy and practices the rule of atrocity by waging war against Mexico and treating the blacks as slaves refuses to pay the pole tax

and paves the way for Civil disobedience. That kind of resistance is possible for a citizen, but what can an illegal migrant like Haroun do?

Chitra Banerjee Divakaruni herself has founded an organization Named *Maitry* to serve the suffering people of her society Indian diasporic community. It shows that she has profound social consciousness and moral responsibility for her people. She is in the fourth phase of involving in the social activities, as Uma Parameswaran has pointed out. Even her Laliitha Ahuja unable to tolerate the tortures inflicted on her by her husband joins one such organization for her well-being.

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CONTEMPORARY RELEVANCE OF ROHINTON MISTRY'S *A FINE BALANCE*

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Abstract

On every 26th of June, the nation debates upon the historical Emergency Period of India. The day strongly enforces the nation's political leaders, intellectuals and citizens alike to think retrospectively about that period. Since then it's over forty years now. All through these years, both literary and non-literary works have been discussing the period through metaphorical reconstruction of history. Such attempts not only keep the present generation well informed but also help build social consciousness. One of the effective practices of literature has been visiting the impactful past and re-deal, re-live and reconstruct the theme for the present readers. Such great works help rebuild and develop social consciousness across generations to achieve balance in our society.

The present paper wishes to study an Indian born Canadian popular writer Rohinton Mistry's historical fiction, *A Fine Balance* which is set at the backdrop of most ill famous and controversial emergency period of India, and compare it with couple of chapters from the non-fiction of V S Naipaul's (an Indian origin British writer) *India: A Wounded Civilization*. The paper wishes to know how nation's confused/misplaced ideal political policies and administrative strategies influence its citizens to suffer and display their equally confused loyalties. The paper wishes to know the contemporary social relevance of the study of the emergency period in democratic India. What proved great intolerance towards its citizens during the emergency period, however, in the present time it's being practiced in the name of intolerance against the writers and the world of intellectuals. The writers are getting killed today. The present paper wishes to critically analyse the theme of 'intolerance' as depicted in the said works.

Keywords: Social consciousness, contemporary, emergency period, and intolerance.

"Nobody ever forgot anything, not, though sometimes they pretend when suited them."

Rohinton Mistry in his A Fine Balance

Of late, the discussion on the widening gyre of intolerance among human beings seems to be taking place everywhere across India. This has proved in the polarization of views among the common citizens, writers, and celebrities upon the pressing issues like religion and communalism. Many of the writers across the nation in different languages like Mangalsh Dabral, Ghulam Nabi Khayal, Uday Prakash, Nayantra Sehgal, Asok Vajpayi, Rahman Abbas, Sara Joseph, Ganesh Devy, Srinath returned their prestigious awards to demonstrate against the growing intolerance in the nation against them. 'Award Wapsee' of many writers triggered issues like not all is well in nation's democracy. Writers' freedom of expression is at stake. They face moral/informal policing either by the rule or by the instigated population. Again many of the celebrities have expressed their doubts of confirmation or confirmation regarding India being a safe and tolerant country. The debate is all about finding convincing examples for India being a democratic country.

Shri. Rajesh Joshi, a noted Hindi writer and one of many writers to return the Sahitya Academy Awards commented on growing intolerance in India. As quoted in the online newspaper 'TheHindu' dated November 9, 2015, Mr. Joshi has said: "The environment of intolerance that is being created is dangerous for democracy, and it is the duty of writers and thinkers to stand against it." According to the author "the present situation is worse than the emergency period when political foes were jailed in thousands, individual rights were curbed, and press freedom was done away with". Citing the murder of three writers viz., Govind Pansare, Narendra Dabholkar, and MM Kalburgi, Mr. Joshi targeted at the great silence of Indian government towards the curb of democratic voices of the writers.

Once there was the period of emergency, now it's the period of great intolerance. Both the periods are the threat to Indian spirit of democracy. The historians, the film makers, and the writers are demanding the state and the center to take action and protect writers' voices. All these issues drive us back to the pages of all those works

referring to the emergency period of 1975-77, only to derive a lesson from it to see what better not be repeated in the present! In this context, the Indian born Canadian writer possesses a lens that straightaway focuses on the predicament of a common lot during that period in India.

On the 16th of January 2016, the Canadian government conferred the prestigious highest civilian award "the Order of Canada:" to its valued citizens, one of whom is its much loved Indian born Canadian writer, Rohinton Mistry R. Born and brought up in Mumbai, Mistry left India to continue his life in Canada exactly when the nation is getting ready to face emergency unaware. Many of his works reflect upon the life of Mumbaikars with their pride and predicaments. , *A Fine Balance*, his second novel published in the year 1995, traces the imbalanced life of four people belonging to Parsi and Dalith community and the way they struggle with family and profession against the backdrop of 1970s troubled India with its political unrest. The novel depicts in detail the acrobatic life of people which is filled with various imbalances like familial, psychological, and political. The book has won various prestigious awards like Canada's Giller Prize, the Commonwealth Writers Award, and the Los Angeles Times Book Award. The book was shortlisted for Man Booker Prize in the year 2002. Mistry is a diasporic writer who writes passionately on nostalgia. His kaleidoscopic views of India is simply amazing. In *A Fine Balance*, he weaves the life of a marginal Parsi community and the way they were led by the then politics of India. Mistry's fiction *A Fine Balance*, published in the year 1995, narrates a story of four common citizens from different strata of life and their predicament during the period of emergency.

His is a historical novel based on the emergency period, the illest famous event in Indian post independent history after the colonial rule. The work shows up the quality of contemporariness by being a postcolonial novel as well; where even after receiving political freedom for India, the people of India are under the rule of dictators who fake democracy in their administration. The country is facing yet again the situation of no longer at ease!

According to Wikipedia, "In India 'emergency' refers to a 21-month period in 1975-77 when (the then) Prime Minister Indira Gandhi unilaterally had a state of emergency declared across the country". According to a veteran film maker Shekhar Kapoor, in his film documentary available on 'Youtube', namely "Pradhanmantri-Episode 12: Emergency in India", refers to in detail, how the prime minister Mrs. Indira Gandhi on the midnight of 25th June 1975 got approved the letter of

proposal for Internal Emergency by the President Shri Fakruddin Ali Ahmed . The Prime Minister announced it over the radio on the 26th of June 1975 stating internal disturbance as the reason. The dark hour of emergency stayed till the withdrawal of it on 21 March 1977. The remaining story on the emergency period is the told and untold history. Mrs. Indira Gandhi won the election and became the prime minister of India. Raj Narayan (her rival in the election and who had also lost the election against her), challenged her victory. He filed a case against her in Allahabad high court and won it too.

Meanwhile many opposition leaders and people in thousands rallied against her rule. Mrs. Gandhi sought the help of apex court, but the supreme court of India upheld Allahabad high court decision. According to the opinion of opposition, to save her and the rule, the prime minister was left with no other option but to proclaim the emergency in India, citing the cause and result as "Internal disturbance in the country".

However, the truth has many perspectives! In an interview with famous 'devil's advocate' Karan Thapar, as published on Youtube by 'India Today' on September 23rd 2015, the then additional personal secretary to Mrs Indira Gandhi , Shri R K Dhawan cites examples and deliberates on "how Mrs. Prime Minister was indeed an innocent person, and has been unnecessarily dragged into the situation by the misquoting history." According to him, "the country was facing a problem then, and the idea of the emergency is someone else's, not Indira's". The crux of the problem is to analyze and acknowledge the serious threat caused to the very ideals of the nation's democracy and the way the Indian citizens were victimized and punished to the core. Many eminent leaders and also the majority of the common population were put behind bars. The present social media of blogs, twitters and face book contain observations and commentaries made on that period. The Indian news media covered everything about that period especially on the freeze of constitutional rights of citizens, the brutal trampling of personal freedom and also on how newspapers are censored and media houses are locked out. Both Rohinton Mistry in his fiction and V S Naipaul in his non-fiction depict the predicament of the people of India in the 1970s. If Mistry makes a psychological journey into the period of emergency through his characters; Naipaul is rather straightforward while reporting to us of our 'wounded civilization.' There is a gap of generation between Mistry and Naipaul, however, the stories which both of them showcase focus on the predicament of citizens of India which is similar.

Rohinton Mistry's *A Fine Balance* revolves the protagonists Dina Shroff Dalal, a forty-two year old Parsi widow, trying her life with the two hired tailors Ishvar, Omprakash and a student boarder Maneck in her rented flat whom she raises as her son. All the tragedies occur to her because of the deaths in the family. She had lost both her parents in a different context and had also lost her husband Rustum Dalal in a cycling accident when their marriage was just three years old. She was directly under the control of her brother Nusswan Shroff (whose wife is Ruby). Later her friend Zenobia teaches her how to sew, however when her eyes began to fail; she outsources the work to two hired tailors (the people belonging to the family of cobblers) who became pride and predicament of her life. What catches us is the human bond which these people share among themselves in spite of the fact that they belong to different places following the different religion. They represent the diversified feature of India. The hardship for the poor in India has never been shorter. Now their agreement with lives is tested by the emergency period!

For a majority of the common folk of India emergency meant a loss of money in their respective profession and fear of the specified and the unspecified. The known things were forced family planning, harassment by the police and the goon men. The unspecified things are fear of the rule. In one of the incidents that appear in the fourth chapter entitled "Small Obstacles", a reference to forced sterilization by the government is depicted by Mistry in such a manner that it is pathological, ironical, satirical and humorous all at a time. People in large number gathered in one place for the government officials summon them. The negotiation between the people and the officials are going on about "*nasbandi*," a family planning operation. When Ishvar and Omprakash (two hired tailors of Deena) were asked to undergo sterilization operation, Ishvar tries out a trick to escape away. However, when on not producing Family Planning Certificate argument builds up between Ishvar and an official. The people were being lured by an official with a promise to issue them the ration card for which they have to offer their manhood! The conversation between an official and Ishvar goes like this (*A Fine Balance*, Rosetta online publication, page 229):

"Look, if the harmless little operation frightens you, send this young fellow. All I need is one sterilization certificate." (A government official speaks)

"But he is only seventeen! He has to marry, have some children before his *Nuss* is disconnected!" (Ishvar speaks)

In the final chapter, "The Circle is Completed", When Dina wished to know about MISA, she was told by Sergeant Kesar that it is a "Maintenance of Internal Security Act" and that allows detention without trial, up to two years. Ishvar speaks though harsh but it is very apt: "All I wanted was a ration card, Mr. Facilitator. And the fellow wanted our manhood in exchange! What kind of choice is that, between food and manhood?" (Ibid Page 661)

Then the narration in the novel goes like this, "...the corridor was crowded with the people like Ishvar lost and strumbled. They waited around in varying stages of distress. Some were in tears. Others laughed hysterically at bureaucratic absurdities..." (Ibid, Page 230)

The theme of the novel is aptly described by the writer when he says in one of the situations how such miseries of imbalances have to be handled. According to him "we cannot draw lines and compartment and refuse to budge beyond them. Sometimes one has to use failures as stepping stones to success. You have to maintain a fine balance between hope and despair". Such observations by the narrator is a clear message to the nation's rulers and nation's people, how they have to learn a couple of lessons from the past while driving nation towards progress along with the democracy!

V S Naipaul's "*India: The Wounded Civilization*" is that non-fiction which captures the glimpses of Indian history's those selected and painful moments of becoming and unbecoming of civilizations from the fall of Vijayanagar Empire to the illest famous Emergency period of India. This writer from Trinidad, who also shares his 'DNA' with his Indian ancestors, documents his passion and pain for India in the very first 'dedicated to' page of his work, *India: A Wounded Civilization* :

"India is for me a difficult country.

It isn't my home and cannot be my home
and yet I cannot reject it or be indifferent to it;
I cannot travel only for the sights.

I am at once too close and too far."

In the opening lines of his preface to *India: A wounded civilization* V S Naipaul remarks on the emergency,:

"In 1975, Mrs. Gandhi, the Prime Minister of India, for no reason suspended the constitution of her country and declared a state of emergency. This event put India, so to speak on the world map." He also states how he was

asked by an American publisher to write on the emergency period in India and eventually supported by the London publisher and the New York Review of books. The world wanted to know what was happening in India.

He continues his argument by stating that the "emergency was real; all kinds of disagreeable things were happening in the background". In the seventh chapter, "Paradise Lost", the author collects samples of human suffering during the emergency and comment on their predicament. He refers to an experience of a middle-class woman where she refers to India as a zoo. The incident here narrates how her husband was connected with the opposition making his life and career jeopardized. He lived in fear of arrest. Naipaul continues:

"In the pre-emergency days- when the students were rioting, the unions were striking,

And it seemed possible to get rid of Mrs. Gandhi's government and give India a fresh

start- he had been a figure. Now all his political boldness had turned into hysteria. The action

had ceased to be possible; the revolution at whose head he thought he was marching and

vanished, leaving him exposed." (Ibid page 121)

According to Naipaul, everybody submitted to this period. For Naipaul, the narration of emergency in India is more than a political. He saw the people suffer to the core. He saw the country losing its purpose and vision; he saw its wounded civilizations.

The citizens of the nation were told by the various media how during the emergency the fundamental rights of the people were withdrawn. The newspapers were censored. Many opposition leaders were put behind bars. According to a source, several thousand people were in jail. The number also included the known political leaders of India like Jayaprakash Narayan, Atalji and L K Advani to name a few. No one was allowed to talk against the government. Again, the sterilization operation was forced upon the common man irrespective of his marital status. The family planning certificates were to be presented to get a few of the facilities from the government. The poor people were forced to abide by the governmental developmental activities irrespective of the fact of their loss of self-development.

What had happened was history. But history lives in the present and makes its future as well. TS Eliot aptly calls in his poem *The Four Quartet*:

"Time Present and Time Past

Are both perhaps present in time future

And time future contained in time past.

If all time is eternally present

All time is unredeemable."

What happened during the emergency had happened. But ironically enough the past could haunt on its future as well. Since then the works that referred to or commented on the black history of the emergency period were eventually received ban or scorn from the rule in the great democratic nation like ours. Not only this, it seemed writers and artists start receiving the ban for having exercised the freedom of expression in their respective works by the dictatorship combined democratic rule! Mistry's work *Such A Long Journey* was called off from the Bombay University B. A. Literature course by the Shivsena rulers in the year 2010. They complained against the book for it contained according to them the improper presentation of Shiv Sena leaders, Mumbai "Dabbawalas" and its culture. To cite some of the works that dealt with emergency period were *Qatar bi Aarzo* by RahiMasoom Raza; *Midnight's Children* by Salman Rushdie; and various works in regional languages of India. The films which worked on emergency and Smt.Indira Gandhi was, *Andhi* by Gulzar; *KissaKursika* by Amrit Nahata and I A Johar's *Nasbandi*.

However, it seemed that the revival of the British Raj continued through the received inheritance of intolerance by the present politicians. The subtle form of emergency since then continued. The contemporary India has the experience of curbing democracy of the writers and the artists from India and those who try making their life in India. Previously if it was in the form of ban on works, now it has taken the shape of communalism, genocide, and exile. Sunday, (an Indian origin diasporic writer from England) Rushdie and Mistry are just representatives of those whose works are banned and who are barred from making entry to their very own country! Writers form the think tank of the society, if their voices get suppressed or silenced, that proclaims the failure of democracy as a system. The contemporary situation of India suffers from "Politc-sensitivity syndrome, where everything and anything gets attached the immediate political agenda either to get huge support or to face equally great rejection.

When on 26th June 2015, India faced its 40th anniversary of emergency period, the present Prime Minister of India, Mr. Modi, while commenting on the issue referred to Emergency as "one of the darkest period in India and could not be forgotten." However, the issue also calls for a situation where writers across the nation aptly want to know how far all the present and the past prime

ministers and the governments ensured democracy and security for their citizens? The postcolonial era in India is filled with colonial unforgettable ideology. In the name of democracy, everything is said to be implemented in India.

The present "Award Waps" act by many of the writers was only to awaken to its consciousness the spirit of democracy in India. Present India sees great intolerance. There is yet a greater distance prevails between the ruler and the being ruled. It seems India has not progressed a lot since then.

There is the great imbalance prevailing in India. The people and their views are marginalized. The rule behaves like sutta (power). Any words from a celebrity invite the polarized views. Previously the rule had the paid goondas; now, with the slightest provocation, the mass converts into a flash militant. No tolerance left anymore in the among the Indians for the fellow Indians. Unity in diversity seemed good only as an opening sentence during national festival speeches. It seems the culture of India fakes unity in diversity.

Anand Patwardhan, a documentary film maker and one among those who returned their prestigious awards had shared his opinion: "I am more afraid today than I was during the emergency because now there are roving gangs looking to do violence against anyone who speaks out." (as documented in www.thehindu.com, dated November 9th, 2015).

The present political and social scenario of the nation is controlled by the rule. The bottom line is censorship in the lives of writers; and censorship on their writings. The freedom of the few to nullify the democracy of all. As George Orwell rightly said in his novel *Animal Farm* "All are equal, but some are more equal than the others." The right to expression is stalked. The writers, and the celebrities are denied open expression on intolerance. They were supposed to be pleasing the political world. Mistry's present work forms new historicist support to understand the situations prevailing during the emergency period.

Once, P B Shelley had said in his famous work, *defense of Poetry* that "poets are the unacknowledged legislators of the world." Are the writers still so?! India in its postmodern situation enjoys two extreme forms of democracy. One that gives freedom in an average sense and the other in a very subtle manner curb their freedom

and kill them too. Any author, any celebrity those speak against the politics and religion are either barred or get killed. Intolerance has covered India. The best of the expressions are silenced. Rushdie was sent out. MF Hussain died outside India heartbroken. Many diasporic writers face a ban. Our own Dr. Kalburgi paid from his life for having confronted the powerful people with his daring researches. If these are the cases of the rational people in India, then one can imagine the plight of a common man without the proper mode and power to express himself or herself. The recently closed fourth edition of Bangalore literature festival faced intolerance in all sound and fury. However, the group of sensible and sensitive writers still could evoke hopes.

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“THE SOLD BRIDE” SOCIAL CONSCIOUSNESS IN WOMEN’S FICTION

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Abstract

Women writers have always displayed a great sense of social consciousness and responsibility. They engage with a range of socio-political and cultural themes that concern women. The paper explores how women's narratives defy the hegemony of patriarchal ideologies and provide a rare insight into women's lives and struggles. Women's writing is an important tool of liberation and empowerment. Madhulika Liddle's "Paro" and Poile Sengupta's "Ammulu" deal with the stark but all too real theme of bride trafficking in India. The protagonists are geographically and socially far apart, yet they are similar in fundamental ways. Sana, the daughter of a poor farmer in Assam, is sold off to a man for a mere five thousand rupees; she is brutally raped and battered before landing in a remote village near Delhi. Here, she becomes Paro, a euphemism for a bought bride. Her life is a long and painful saga of inhuman domestic violence and humiliation. Ammulu, a victim of societal prejudice, is rejected by potential grooms for being dark skinned. Her father is compelled to marry her off to a stranger in North India, where there is a severe shortage of brides owing to female feticides. In her new home, Ammulu is subjected to ruthless violence and subjugation. Though the theme of both the stories is all too familiar, what makes the stories memorable is that the protagonists do not passively surrender to their fate. They fight against the forces of patriarchy and manage to not only avenge years of oppression but to overcome the stark realities of their lives, in totally unexpected ways. In the end, the women emerge not as victims but survivors and strong individuals, who take back control of their lives. The stories not only depict the harsh realities of women's lives but also give a sense of triumph and hope, thereby asserting the emancipatory potential of women's writing.

Representation of social reality has been one of the foremost concerns of literature across languages and cultures. Every society, at any given point of time, is dictated by dominant ideologies and power structures that foster hierarchies, injustices, inequalities, exploitation, and oppression. Writers have always demonstrated a deep sense of social commitment in their writings, and relentlessly endeavored to bring about social change. Social consciousness is one of the most important aspects of contemporary literature around the world. The most remarkable accomplishment of modern literature is that it has lent voice to the disenfranchised individuals and communities who are silenced and marginalized by a deeply unequal social order.

One of the key areas of contemporary literature that has contributed immensely to social awakening in society, especially about gender, is women's writing. In the last few decades, women writers all over the world have achieved tremendous recognition, prominence, and visibility; writing has emerged as an important tool of women's empowerment and liberation. Women writers engage with a range of personal, social, political and cultural issues that affect women. Women's writing brings to light those aspects of women's lives and experiences

that remain in shadows, paving the way for equality and emancipation. Women writers challenge and subvert the patriarchal codes, norms, values, and practices that govern women's bodies and minds. The paper explores how these narratives resist the hegemony of patriarchal ideologies and provide a rare insight into women's lives and struggles, through an analysis of two short stories – Madhulika Liddle's "Paro" and Poile Sengupta's "Ammulu".

Both the stories deal with the stark but all too real theme of bride trafficking in India. In many parts of North India such as Haryana, Punjab and Rajasthan bride trafficking is rampant and expanding on an unprecedented scale. We live in a society where families, irrespective of religion and class, prefer male children and consider daughters burden. Sons are prized over daughters as they are expected to take care of their parents in their old age. Daughters are seen as belonging to the husband's family and leave their parents after marriage. Families have to spend enormous money on the daughters' dowry. Daughters are a liability, therefore, because they are neither financially nor socially beneficial. In the case of wealthy families, reluctance to give daughters share in the property is another reason girls are unwelcome.

A traditional preference for male children and unwillingness to pay huge dowries to daughters at the time of their marriage make people resort to killing their daughters before and after birth. Large-scale Female foeticide and infanticide have led to vastly skewed sex ratio, which in turn has created a severe dearth of brides for the men in many communities. Therefore, young girls are bought from economically and socially downtrodden communities from states like West Bengal, Assam, Bihar, and Kerala. Impoverished families are prepared to sell their daughters for a price. Once sold, the girls are forced into unwanted marriages and even prostitution. Some of them are sold many times over and eventually abandoned by the buyers. Women who remain married enjoy no respect as they are "bought". Most of them are forced into sexual and domestic slavery, with no hope of rescue.

Sana, the protagonist of "Paro", is the thirteen-year-old daughter of a poor paddy farmer in an unknown village in Assam. She is the third among a string of daughters. A massive flood destroys their village overnight, leaving the family homeless and devastated. The father is approached by a trafficker, Usman Ali, posing as a marriage broker. Usman Ali buys daughters of poor families and gets them married to men in big cities. Usman Ali is not his real name. He calls himself Ram Charan or Mohammed Khan, depending on the situation and the people he is approaching. His ever-changing names suggest that the problem cuts across religions. He offers five thousand rupees for Sana. For Sana's father, who has two more daughters, five thousand rupees is a huge sum; moreover, sending Sana away means not having one more mouth to feed. Therefore, she is sold into a life of sexual slavery and abuse.

Sana is taken to Delhi where she is quickly married off to a man older than her father. Any hope of a happy marriage she may have nurtured is shattered when she is brutally raped and battered by Basheer, her husband. As a sold bride, her life depends on the whims of the buyer. Basheer eventually resells her to another man for a higher price. Sana has no choice in the matter; she silently follows her new husband, Sajid to his home in a village near Delhi. Here she is expected to work at home and in the fields; In addition to back-breaking labor, she is subjected to ruthless domestic violence and abuse by her husband. Everyone in her new family calls her Paro, which she finds strange. When she reminds one of the women that her name is Sana, she is callously told that Paro is not a name; it's a pejorative term for a bought wife, who is no

better than a prostitute. As she is a bought bride, she is not accepted into the family and has no rights. She is little more than a sexual and domestic slave.

By the time Sana is twenty, she has three children, all sons. Her husband hits her, and his relatives taunt her every single day. Constant abuse hardens her; now she lives only for her children. For many years she had hoped that if she saved enough money she could visit her parents. Unfortunately, Sajid never gives her any money. She owns one dress, rest of her clothes are cast offs. Soon she comes to terms with her situation and gives up all hopes of seeing her family ever. Her life has only one purpose now, to raise her sons the right way.

In a shocking revelation, the "right way" turns out to be behating their father. Trapped in a life of abuse, humiliation, and hardship, with no hope of escape, Sana has little choice but to accept her fate. However, in a shocking turn of events, she does the opposite. Giving birth to sons has enhanced her status to an extent within the family. In the household, the only authority she enjoys is over her sons. Therefore, she decides to avenge herself by turning them against their father, her lifelong tormentor; she instigates them to challenge and defy him at every opportunity. Sana schools her sons to be tough, ruthless and defiant. Initially, Sajid is proud of his sons. His greatest wish is that his sons grow up to be strong men, fearless of authority. By making them defy his authority, Sana breaks him completely. Her sons thoroughly hate their father; to them, their mother is their only parent. When her husband suffers a paralytic stroke rendering him invalid and completely at her mercy, Sana's revenge is complete.

Poile Sengupta's "Ammulu" is a scathing indictment of a misogynist culture that not only sanctions but normalizes inhuman violence and discrimination against women. Ambika, fondly called Ammulu, is born into a traditional Tamil Brahmin family. She is the first of four children, all daughters. She is dark skinned, while her younger sisters are fair like their mother and coveted by young men of the community. Ammulu has all the qualities traditionally desired in a good wife; she is demure, soft-spoken, and subservient, and has all the skills required to manage a household. However, she is rejected by potential grooms because of her dark complexion. Her dark skin becomes the reason for her father's growing anxiety about her future.

Even though "colorism" is a new term, racism based on skin tone has always been an integral part of our

culture. Society associates fair skin with beauty, success, desirability, and happiness, while dark complexion is a sign of ugliness and inferiority, particularly for women. White skin is the ultimate beauty ideal; therefore, during marriage negotiations, great emphasis is placed on the fair skin, other accomplishments such as education and career also do not matter; a woman's marketability as a wife greatly improves if she is fair skinned. This widely held cultural perception is consistently perpetuated and reinforced by media, especially films, TV shows, and advertisements. Ammulu's father loves her dearly, but even he was not free of color prejudice. He admits regretfully that in his own time, he chose Ammulu's fair skinned mother over his dark-skinned cousin selected by his family.

Ammulu is a victim of this color stigma and racist ideology. Constant rejection and prejudice have a disastrous impact on her sense of self-worth. The story is narrated from the father and focuses on his attempts to get his daughter married. Surprisingly, Ammulu's relationship with her mother and sisters is not explored at all. They hardly make an appearance in the story. Perhaps, she is not particularly close to them as they look down upon her as she is dark. The father invites match makers day after day to negotiate marriage and Ammulu is expected to serve them food prepared by her so that they could have a good look at her and also know her culinary skills; it's distressing to see him talking to these insensitive and condescending match makers in a pleading tone, while listening to their jibes about his daughter's dark skin and his poor financial condition.

Ammulu remains conspicuously silent throughout, though the story is named after her. She gets to speak very few lines; the silence is ominous and disturbing. We wonder whether it is innate or a result of relentless rejection and social bias. In a scene, where she is expected to serve snacks to a match maker, which has become routine by now, she moves mechanically like a wound-up clock.

The father is thoroughly dejected after all his attempts to find a son-in-law fail. The story poignantly brings out the pain and helplessness of a father who is unable to get his daughter married. In a culture where women's lives, status, and identity are defined by their marital status, parents of girls are under tremendous pressure to get their daughters married in time. Parents experience disgrace, criticism and a deep sense of failure if the daughters remain unmarried. These beliefs are so deeply entrenched that it's almost impossible to get out of their hold. That's why

the father can't live in peace until the daughter is married. He is not overly worried about the other daughters as they are fair, so he is confident that they will find good matches. Sadly for Ammulu's father, the frantic search does not yield any result. When he is about to retire, he becomes desperate.

At this point, Subbu, the match maker suggests an alliance. He says that there are very few girls in the states of Haryana, Punjab, and Rajasthan. So the fairly rich families are importing girls from the South. His friend and a match maker, Maheshji would fix up an alliance for his daughter. The father, though unwilling to send his daughter to a faraway place, agrees under pressure. Ammulu and her father set out to Delhi, in the hope of a happy marriage. They are received at the railway station by Maheshji, who later takes them to a remote village in Punjab. On the way, he explains the situation. Due to widespread infanticide, there is a severe dearth of girls in these regions. Therefore, the families are looking southwards for brides. They are willing even to pay hefty sums for the brides. The only qualities the girl needs to possess are brewing liquor and shooting. He explains that in these parts, brewing liquor is a flourishing industry and mostly undertaken by women. As the business involves danger, they are trained in firearms too. The father was utterly shocked and terrified, but Ammulu calmly replies that she will learn. It is obvious that she is not happy, but as she has closely watched her father's misery, agrees for his sake.

The marriage is to take place the next day; the father and the bride could neither see the groom or his family. The next morning, they are taken to the groom's house for the wedding, where family members are quick to point out that she is *Kaali*, dark-skinned. Amidst people speaking an unknown language, wearing strange clothes and following strange customs the father feels disillusioned, lonely and exhausted. He realized that he had betrayed his daughter and regrets ever agreeing to this marriage, but it is too late by then. He is given some money by Maheshji as the price for his daughter. He returns home crestfallen with no hope of ever seeing his daughter again.

He is filled with such an overwhelming sense of guilt, regret, and grief that he falls ill and eventually dies. Ammulu was never informed of her father's death. We are informed by the narrative voice that she adapted to her new life so completely, that within three years she was the best brewer in the area and a brilliant shooter. However, her newly acquired skills do not bring her acceptance,

respect or status within the family. Women running a successful business and using firearms are not necessarily signs of equality and liberation. This is a mere necessity for the families and the community. Women are still subjugated and oppressed and have no real value or decision making power. Ammulu uncomplainingly puts up with abuse and degradation for years; but when her husband brings home a new woman from the mountains, she finally reaches the breaking point. Years of pent-up anger, pain, and frustration explode in an unanticipated way; Ammulu shoots her husband and the woman to death and takes over the brewery from the family at gun point. In a few years, her brewery prospered, and today she also runs a lucrative business in illegal arms. She is known and feared in the region and even beyond the border as KaaliAmma or simply Kaali. The name Kaali implies not just her dark skin, but the fury and strength of the Goddess, against evil.

The protagonists of the stories are geographically and socially far apart, yet they are similar in fundamental ways. Both Sana and Ammulu are victims of a rigidly patriarchal culture that denigrates, objectifies and devalues women. Though the theme of both the stories is all too familiar, what makes these memorable is the way the women respond to their mistreatment, exploitation, and abuse. They do not passively surrender to their fate, rather they resist the mighty forces of patriarchy and manage to not only avenge years of oppression but to overcome the

harsh realities of their lives. Interestingly they do so in entirely unpredictable ways. If Sana uses the only weapon available to her, namely her sons, to torture her oppressor, Ammulu resorts to violence and crime. In the end, the women emerge not as victims but survivors and strong individuals, who take back control of their own lives. The stories not only depict the harsh realities of women's lives but also give a sense of triumph and hope, thereby asserting the emancipatory potential of women's writing.

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THE THEME OF HOPE IN CORBAN ADDISON 'A WALK ACROSS THE SUN'

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Abstract

This paper directly follows up the overview of the hope in life. Sometimes that's all we have when we have nothing else. If we have hope, we have everything in life. For much of the

The novel, the journeys of Sita and Ahalya are defined by tragedy and of their exploitation. Similarly, Thomas Clarke a struggling Washington lawyer's life also concludes with a note of hope.

Introduction

Corban Addison is internationally bestselling author of four novels. An Attorney, Activist, and World traveler, he is a supporter of numerous humanitarian causes, including the abolition of modern slavery and labor rights and supply chain transparency in the global economy. His first novel was 'A Walk across the Sun'. The idea behind the book was his wife to write about the global trade in human beings. The novel deals about the nightmare of two orphaned girls swept into the international sex trade.

'A Walk across the Sun' is a work of fiction that deals with human trafficking. It is a criminal enterprise that affects almost every country in the world generating over thirty billion in a year in profits and involving millions of men, women, and children in forced prostitution and slave labor.

Thomas Clarke, a Washington lawyer, is struggling to cope after the collapse of his family, loss of his baby and his estrangement from his wife. His passion throughout the novel runs parallel to the journeys of Ahalya and Sita the two sisters who become destitute and alone after the tsunami that rocked the south Asian countries in 2005.

In the early stage of the novel, he witnesses the kidnapping of Abby Davis, a ten-year-old girl from Cape Fear Botanical Garden. This kidnapping also makes him take a sabbatical from his job. He accepts a position with the Bombay branch of an international anti-trafficking group. He actively participates in the rescuing mission planned by CASE a fictions non-profit organization. His own experience in overcoming his despondency to

become a crusader to free the girls and in this process he travels half the globe from Bombay to Paris and from Paris to America.

The rescue mission was partially successful as they were able to rescue Ahalya from Suchir's brothel. She was brought to an ashram in Andheri. Sister Ruth allows her to plant a flower of her choice and Ahalya selects a blue lotus. The color blue is the color of responsibility. It demonstrates the deepest levels of trust, loyalty, and honesty. Ahalya was sincere, quiet and confidence in her deepest depths of self that Sita will come to her safely. In Buddhism, it represents common sense and pure wisdom whereas in Hinduism it is a symbol of eternity, prosperity, natural beauty and representation of the universe.

Navin, a drug dealer, buys Sita from Suchir and uses her to traffic drug to Paris. Sita works in a restaurant there. Again she was sold as merchandise, and ultimately she reaches America. While working in the restaurant at Paris Shyam son of uncleji and auntyji considers her as his sister. Each of them finds comfort in one another's company. Shyam presents Sita a figurine of Hanuman, who is an ardent devotee of Lord Rama. When Sita was rescued by FBI and Thomas Clarke, she was happy to get back her Hanuman. Thomas Clarke achieves his personal growth.

He saves Sita from the hands of the criminals and hands her, 'Her Rakki' which was given to him by Ahalya. On seeing it, Sita becomes happy as she has given this to her sister Ahalya who had promised her to wear it always in her hand. Sita happily ties it in her wrist and hands over

'Hanuman' to Thomas. This gift of Hanuman has a lot of significance to him. Priya's father had expected his son-in-law to be a 'Rama', where else Thomas is happy to be a 'Hanuman' who helps 'Sita' to be back with her family.

The title of the novel comes from the poem composed by Thomas Clarke for his estranged wife, Priya at the end of the novel.

We walk across the sun.
And our shadows fall
Upon the dial of time
In names spoken by the light
That gives us birth. (492)

Conclusion

The Fiction does conclude with a note of hope. The sisters are re- united. Ahalya seems happy and wants to keep her child, Kamalini symbolizing the blooming of blue lotus planted at the convent praying for the safe arrival of her sister 'Sita' who has been abducted from her at Susie's brothel.

The future is again open to speculation, depending on where the sisters will settle down, the availability of love and support and professional counseling. The needs are great, and the challenges often feel overwhelming. But there is no "problem" without a 'solution'. We can make a difference – one word, one gift, one life at a time. We do believe in the resilience of the human soul. Hope is the

most universal of human possessions it is a feeling of expectation and a strong desire for a certain thing to happen like the blooming of the blue lotus. It is a belief that a positive thing will happen out of the harsh circumstances and situation in Sita's life. Having hope is essential throughout the whole process of Ahalya's life. Hope is life and life is hope.

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NATURE OF FOLK TRADITION IN SAROJINI NAIDU POEM'S "STREET CRIES"

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Abstract

Street Cries was written by Sarojini Naidu. It deals about the Vendors whom sell their things in the streets of India. Today India is taking a ramble in its economy. We have large scale business successful all around but street hawkers still are seen delivering their products door to door. They have limited resource, but they labour a lot to earn their living. Sarojini Naidu portrayed the life of street vendors beautifully. "Buy flowers, buy flowers, floats down the singing street. Naidu captured a vibrant picture of three different hours of the day. She hired the device of triplicate once again in this poem and conveyed the importance of service by the street hawkers according to human need and moods. Sarojini portrayed the traditional and colorful pageantry of Indian bazaar which is evident even today in India. The vocation of merchants, vendors, goldsmiths, humble fruit men and flower girls are described in this poem beautifully who are engaged in their occupation to earn a living. This paper proposes to study the "Nature of Folk Tradition in Sarojini Naidu poems Street Cries".

Keywords: Traditional, Indian bazaar, Hawkers, Sarojini, Street Cries.

Introduction

Sarojini Naidu also was known as by the sobriquet The Nightingale of India, Indian independence activist and poet. Naidu was the first Indian woman to become the President of the Indian National Congress and the first woman to become the Governor of Uttar Pradesh state. She was contributed in the field of poetry. Her poetry had lovely words that could also be sung. Soon she credited as the "Bull Bule Hind" when her collection of poems was published in 1905 under the title Golden Threshold. After she published two other collections of poems--The Bird of Time and The Broken Wings. In 1918, Feast of Youth was published. Later, The Magic Tree, The Wizard Mask and A Treasury of Poems were published. The subject of her poetry is the simple, familiar and unpretentious world of natural feelings and emotions, simple joys and sorrows, vivid memories and reveries, poignant recognitions all characterized by the rich naturality and poise of the Indian life and landscape.

Folk Literature

FOLKLORE the generic name used to denote those traditional beliefs, superstitions, manners, customs and observances of average people which have continued from earlier into later periods and which, in scrappy, revised or comparatively untouched form, have continued to exist outside the recognized pattern of contemporary

knowledge and religion, in some cases down to modern times. Folk tale, traditional ballads, folk songs and proverbs. Also come under this heading and, by a recent extension of meaning, **certain aspects** of material culture originally excluded by definition. According to the Cambridge Advanced **Learner's Dictionary**,

"Folk describes art that expresses something about the lives and feelings, traditions and customs of ordinary people in a particular group, especially those living in the Country side"

Meaning of Folk

The English word "Folk" is derived from a Germanic noun, "Fulka" meaning "people" or "army". The modern English word folk, derives from old English folk meaning "Common people", "men", "tribe" or "multitude". The old English noun itself came from Proto-Germanic fulka which perhaps originally reflected to a "host of warriors". The word "Folk" became colloquialized in English in the sense "people", and was considered inelegant by the beginning of the 19th century. It re-entered academic English through the invention of the word folklore in 1846 by the antiquarian William J. Thoms (1803-85). Folk tales are Myths,

Legends, and heroic stories Depict good and evil, heaven and earths, life and death, customs, traditions. They are carried down from generation by our

ancestors. The Indian folk literature is also called as folklore or oral tradition. "Lore" means traditional knowledge and beliefs. It has no written language. It is conveyed by word of mouth and consists of written literature, of both prose and verse narratives, poems and song, myths, dramas, rimés, proverbs, riddles and the like.

Folk as theme of sarojini naidu's poetry

One of the remarkable aspects of Sarojini Naidu's poetry is the folk theme, delicately treated by her. She characterized many poems as folk songs herself. In them she steps down from the latticed balconies into the streets and the market-place, the road and the village and seizes the lilt and the swing of standard rhymes and rhythms of beggar's song and milkmaid's tunes. She has made this theme peculiarly her own, the one in which she appears to be least imitative. Many of the poems that fall under this group are contained in her first two volumes, *The Golden Threshold* and *The Bird of Time*. They are called "Folk Songs" and "Indian Folk Songs." All the pieces grouped herein are not all songs sung or supposed to be sung by the folk, there are also among them songs about the folk. Both these kinds of songs are what makes the folk theme.

Her nature poems employ rapture and ecstasy to bring a wealth of internal reference to the outer world. Sarojini Naidu has a strong feeling of love, admiration and identity for the city. Her own City of Hyderabad is the Queen of the Deccan, a confluence of cultures, historical memories and folk-customs. The city is an extension and fulfilment of Nature and vital urges of beauty, purpose and continuity. Sarojini Naidu's poems 'Songs of My City', 'Street Cries' and 'Nightfall in the City of Hyderabad' are poems of endearment, gratitude and pride. This paper proposes to study the "Nature of Folk Tradition in Sarojini Naidu's 'Street Cries'"

"Sarojini is a lyrical flower", a great child of nature who responds with wide-eyed wonder and excitement to the sight and sounds and colour of nature. The enthusiasm with which she turns towards Indian landscapes is typically Wordsworthian but she does not attribute any moral sanctity to nature in the manner Wordsworth does. She is a tender poet of mystery and dreams, love and sorrow and strife. When we study the poems dealing with Nature, the picture of the poetess that emerges is that of the condition of Indian economic society.

Two Kinds of Nature Poems

Sarojini Naidu is a lover of Nature. She has written many nature poems. "Though she cannot be called a Wordsworthian in her attitude to Nature, she is deeply stirred in the presence of natural scenes and sights, soft loveliness and color and melody of things. Her nature poetry is overwhelmed with soft, delicate, hundred-hued blossoms, with honey sweetness, and a hundred-toned music of the birds." She has written two kinds of nature poems: (1) Poems depicting seasons and (2) Poems depicting other individual manifestations of nature's beauty. The major themes of Sarojini poems are nature, love, life and death, folk life, patriotism and mysticism. One of the striking themes of Naidu's poetry is folk life of India. Her poetry gained vitality and spontaneity through the folk inspiration. Sarojini Naidu portrays the life of street vendors beautifully. In stanza 1 the street hawkers are depicted roaming in the streets at the dawn:

"WHEN dawn's first cymbals beat upon the sky,
Rousing the world to labour's various cry,
To tend the flock, to bind the mellowing grain,
From ardent toil to forge a little gain,
And fasting men go forth on hurrying feet,
Buy bread, buy bread rings down the eager streets"

Naidu conveys a vivid picture of three different hours of the day. She employs the device of triplicate once again in this poem and conveys the importance of the service rendered by the street hawkers according to human needs and moods. Naidu depicts well, humble folks engaged in their daily task. Naidu reveals the dignity of labor associated with the people of India. Though they earn their livelihood. The vendors "are not merely picturesque or decorative characters, they are endowed" says Meeta Ajay Khanna in her work *The Poetry of Sarojini Naidu: A Canvas of Vibrant Pageantry*. She adds that these vendors are endowed with life and vitality and are suitable representatives of the greatness of the land of which they arise" (Kaur 2003, 137).

"In the Bazaars of Hyderabad" is an evocative lyric in which Sarojini Naidu shown the traditional and colourful tradition of Indian bazaar which is evident even today in India. The vocation of merchants, vendors, goldsmith, humble fruit-men and flower-girls are depicted in this poem wonderfully who are involved in their occupation to secure a living. The merchants are selling "Turbans of crimson and silver, / Tunics of purple brocade," (1958, 3-4). The colours and texture of cloth convey their association with the royal families of India.

Moreover Naidu described merchants selling: "Mirror with panels of amber, / Daggers with handles of jade" (1958, 5-6), which once again paints a picture of luxury and chivalry. These lines carry on the colour values noticeable in the poems of Naidu due to the influence of the Romantics. Sarojini Naidu's poems are unique and the striking feature of the poems is the Indianans in them.

Naidu's poems that compact with the common traditions of India, illustrate various shades of the lives of common folks of India. The folk songs imitates "the vistas of variegated and bizarre life in India and enchant us by their lilting, rhythmic music" (Raizada 1989, 100). Sarojini Naidu represented the special festival of the humble folks in many of her poems. Sarojini shuts her eyes to the ugly and the terrible in nature. Similarly, she does not philosophise nature. We do not get in her poetry consistent world view which defines the relationship of God, Man and Nature. She is neither pantheistic like Wordsworth nor cosmic like Tagore.

The street vendors' different cries appropriate for the different times of day. At dawn, the vendors cry "buy bread" as the people have to go to their daily chores. They eagerly wait for the vendors. At noon, the vendors sell fruit to those who are thirsty and panting because of the cruel heat. At twilight, the vendors sell flowers that please the women. This poem reflects the climate of India. Sarojini Naidu uses the phrases "implacable radiance", "cruel heat", "panting Street" etc. to reflect the tropical weather. Naidu brings out the moods through the images of cymbal, faltering earth, swooning waters, canopy of stars etc. Street Cries is a folk tradition.

The most obvious characteristic of folk literature is its verbal. The poet uses repetition such as "buy bread", "buy

flowers", etc. There are formulaic expressions in words and structure. The poet discusses the different times of a day- dawn, noon and twilight. Even the common sights seem to have an authentic origin like the panting streets.

Conclusion

Sarojini Naidu was delicate towards Indian folktraditions. Though she belonged to the noble society, yet she was understanding towards the humble lives lead by the pathetic section of people present in the Indian society. Her folk poetry reflected plainness and limited vocabulary and imagery from everyday scenes and sights which showed her sense of unity with folk life as it is lived from day to day.

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BIBLIOTHERAPY IN SOCIAL REALISM IN CHETAN BHAGAT'S REVOLUTION 2020

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Abstract

An impetus of Bibliotherapy in social realism can aid participants in gaining hope and releasing emotional tension. The present paper brings forth Chetan Bhagat as a therapist, analyses reader's issues to correct negative behaviors by offering alternative positive actions. The novel Revolution 2020 Love, Corruption and Ambition is centered and pointed-towards- ambition, girl's nature and human behavior of the youth. In modern time, youth neglects advice or instruction given by the adult. So our younger generations needed guidance, but it must be self- help attitude. Henceforth, Chetan Bhagat takes the role of complete human personality to face social and moral problems. A world and their desperation to achieve anything through Bibliotherapy have immense potential and are craving to be utilized and channelized. Here, the contemporary writer tries to target modern, liberated and independent youngsters who believe in optimize 'live and let others live' as they have the capacity to handle the so-called pressure of 'being Indian'.

Keywords: therapy, self-help attitude, optimism

Introduction

Social realism in Literature is the observation and attitude of life in society. Many readers get fascinated with this kind of literature. It has been a powerful tool to provoke our young emotions and thoughts. The literature guides the youngsters to build the human personality. The present paper brings forth Chetan Bhagat as a bibliotherapist, which analyses the reader's personal issues to correct negative behaviors by offering alternative positive actions.

Bibliotherapy in social realism manifests the youth with good attitude by correcting their mistakes in the present era. Readers rely upon the fiction to let them realize their problems on their own. Youth form the empathy on the fictional characters and react by gaining hope. They also release tension in their life. By this way, youngsters connect their characters in reading fiction. Thus novels act as a self-help book.

In modern time, youth neglects the advice or instruction given by the adult. So our younger generations needed guidance. But it must be self- help attitude. Henceforth, Chetan Bhagat sows the nutritious seeds through his works. He removes the weeds like expensive education, corruption, fraudulent politicians and religious extremists. He manipulates truthful society by constant

caring, pruning, and feeding. This nutrition garden is guarded by Chetan Bhagat who is getting awards and accolades all over the world.

Chetan Bhagat has a keen interest in depicting social issues and evils in his literary works. He focused on IIT generation of India and helped them in problem-solving. He has applied a therapy called "Bibliotherapy." It helps the youth to face the problems in day to day life. In turn, they gain hope, correct negative behaviors, and release tension.

The novel "Revolution 2020" is one such effort by the Author. The book is subtitled "Love, Corruption, Ambition." Chetan Bhagat cares for the readers in imparting positive thoughts. In his fifth novel Revolution 2020: Love, Corruption, Ambition (2011), he has exposed sensitive issues of contemporary India like fusty education system and corruption in public life. He justifies that unconstrained ambitions are the root cause of corruption. Further, "Love" turn to be the only pacification of human survival. These aspects are very much realized and corrected through the protagonists who want to shake the world in different ways.

Once upon a time, in small-town India, there lived two intelligent boys.

One wanted to use his intelligence to make money.

One wanted to use his intelligence to create a revolution.

The problem was, 'they both loved the same girl.'⁽¹⁾

The novel revolves around three friends- Gopal, Raghav, and Aarthi. Their lives begin from the primary school in Varanasi. Their destinies are twisted together. Gopal is the central character of the novel. Gopal is the son of the retired teacher. He lost his mother at an early age. Aarthi is the daughter of the District Magistrate. Raghav is from a middle-class family. He is an intelligent student, who got 1123 in JEE with all India rank.

Chetan highlights the theme of love with different shades and attitudes among them. At first, the readers feel Gopal and Aarthi, are good companions. Aarthi leaves him for his negligence and goes with Raghav, a brilliant IIT student. The author draws the love triangle to expose the individual characters. In the course of time, Raghav is portrayed as overambitious. To gain hope, Aarthi is diverted to Gopal, her school day friend and has a sex with him. However, Aarthi is not consistent in her relationship. Gopal realizes true love and decides to help Raghav in his mission. He takes the privilege to unite Aarthi with Raghav. Love makes us do stupid things. (5)

Here Chetan Bhagat has dealt with Bibliotherapy to realize their attitude towards love. When readers study the character of Aarthi they feel that she is not trust worthy. Her mind is ambivalent. The author made her to deprive of Raghav to make the plot interesting. Here, an individual might realize the values in two different ways — the conservative thought charts out that she is bad and while the liberal justifies her ultimate love for Gopal is true kind, as they ascertain that human may make the error in choosing the right kind.

It is the passion of the youth to start their life with ambition. The novel revolves around the theme of the three young IIT aspirants. Gopal's father inculcates aspiration to study engineering. But Gopal's motive is to become a rich man. In the same way, Raghav is also motivated to study IIT, and he aspires to become a social reformer, and Aarti also aims to be an air hostess. There by, Chetan exhibits that youth in India are not choosing their profession according to their wish. They select as per their parent's wish. Parents guide and force them. As a result, life's dream fails to creep. The youth learns to achieve the right goal by the experience of trial and suffering. Automatically, he accomplished his potential within himself. Stupid people go to college. Smart people own them. (120)

Chetan tosses two coins: Virtue and vile. Gopal takes the company of the MLA Shuklaji to become a rich man by implementing unfair practices. Raghav Kashyap, after becoming an engineer, leaves the Infosys job and desires to work as a journalist for the newspaper. He has a virtue to render service and reform the society. He aims to make India, a corruption free society. He wrote an article on Ganga cleaning scam which brought out social changes in the system. Aarti is the female character who indulges and deal with the negative attitude of the protagonist Gopal. Her affection recovered him through various instances. She struggles a lot to acquire virtues. Chetan Bhagat has dealt with the real-life context. All the three, being human commits mistake, later, they rectify by their morality. Thus Gopal becomes a rich man, Raghav a journalist, and Aarthi as the receptionist.

Losers, even if they do not have a brain, have a heart. (102) Vagueness in life causes disruptive habit, which made Gopal to indulge in drinking. On the other hand, Aarti is involved in drinking and sex. MLA Shuklaji is marked by unfair practices to show the degradation of moral and ethical values in our society. Even expensive whiskeys can be harmful. (7). But actually, he challenged the unfair society in which the Indian youth are struggling to fulfill their ambitions. Chetan wants to break the future generation to be indulged in drinking, smoking and illicit affairs and endeavor righteousness. Chetan instills the ability of self-control and exercise will power among the youngsters.

Everyone knows that education is the manifestation of wisdom. But today, it becomes business. The author views the corruption system regarding education. In Gopal's expedition from the poor middle class to the young rich person is by the way of corruption. Behind his fortune, there is an unfair practice. He acquired land to erect building and fulfilled the admission quota. MLA Shuklaji, the politician assisted him to kidnap the four-year-old grandson of Ghanshyam and further demanded to leave the possession of land. He earned money through antisocial works. They subjugated the agricultural land for commercial purpose. Thus, he became an entrepreneur by the influence of educational institution. Indeed gopal knows that MLA Shula is corrupt and his plan of opening college is wrong. But he surrenders his moral values against the situations to become rich.

In the end, Gopal is back to square one emotionally trying to find solace in alcohol for his self-inflicted wound which is seconded as good by the author. Envy and lack of

self-confidence are the weakness of Indian youth. Gopal represents contemporary Indian youth who have the dream of becoming rich. Sometimes life isn't about what you want to do, but what you ought to do. (268). Perhaps Mr. Chetan Bhagat has a moral obligation of letting the generation of Youngsters who believe in his words that it isn't a crime to hold onto values and one is perfectly moral of not sacrificing it for the greater good. It is the weakness of Gopal as a person which made him step back and passed up the gauntlet to his friend whom he found far more capable than him to be the agent of change that he years but lacks the courage to do it himself. She reminds me of 'Lara' of Dr. Zhivago but heavily toned down in beauty and appeal.

On the other hand, Raghav stands for revolutionary spirit. He disregards the suggestion of his father to get admission in IIT, even though he was eligible for IIT. He listens to his heart. He likes to render service to sufferings. His heroism is exposed as by helping them. As a journalist, he succeeded in conveying their pains through the media to the responsible authorities. Struggling with activists, he published the daily news. Though his duty became tough, he has a strong will in his commitment. Life may not offer you the same chance twice. (269). Ultimately, Gopal, the exploiters surrendered to good will. Gopal sacrifices his love Aarti, to the savior of the poor and wretched.

In short, Chetan Bhagat discusses a variety of social issues in his fictional discourse. The world and their desperation to achieve anything through Bibliotherapy have immense potential. This should be properly utilized and channelized. All the instances narrated here are part of our daily lives, and hence it is close to reality. Also, the story is a very inspiring one. The fortunes swing from riches to rages and disrespect. It also depicts the mentality of the girls and boys in the modern.

The writer tries to target modern, liberated and independent youngsters who believe in optimize 'live and let others live' as they have the capacity to handle the so-called pressure of 'being Indian.' Bhagat wants to draw attention to this issue that if it is a female, challenges, and pressure of 'being an Indian girl' is even harder. Like every other independent Indian girl, his protagonist Aarthi, comes out as a fighter. She knows how to learn from her own experiences and how to live life on her own terms.

Chetan achieved greatness in the application of bibliotherapy for building up the society. Being an optimist, he provoked young minds with hope, courage, and determination. He inspired the new millennium to

overcome obstacles. Moreover, he optimizes the environment in the process of rectitude.

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THE EMERGENCY OF DALIT LITERATURE IN HISTORY

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Introduction

Dalit literature is written by the dalit leaders about their history, culture and social life of dalit people. dalit literature forms an important and distinct part of India literature. dalit literature emerged in the 1960s, starting with the Marathi language, and soon appeared in Hindi, Kannada, Telugu, Bangal sand Tamil languages, through narratives such as poems, short stories, and autobiographies, which stood about their achievements in the form of portrayal of reality and the dalit political scene dalit literature denounced as petty and false information prevailing in their life history. Marathi literature which lacked mention of the poverty-stricken lifestyle of the dalits and the utter oppression from the higher castes people. It is often compared with African-American literature especially in its depiction of issues of racial segregation and injustice, as seen in slave narratives. One of the first dalit writing can also be traced back to Buddhist literature, like Gora, Raidas, Chokhamela and Karmamela, and the Tamil Siddhas or Chittars in the 6th to 13th centuries. Many of whom must have been dalits going by hagiographical accounts like Periyapuram in the 12th Century BC. But it was after the democratic and egalitarian thinkers such as Sree Narayana Guru, Jyotiba Phule, B.R.Amedka Iyothethass, Sahodaran, Ayyappan, Ayyankali, Appachan, and others cogently articulated the sources and modes of caste oppression that modern dalit writing as a distinct genre begin to emerge in the Indian language.

Dalit literature in India over the past many decades has emerged as a separate and important category of literature in many India languages. It has provided a new voice and identity to the communities that have experienced discrimination, exploitation, and marginalization due to the Hierarchical caste system. Dalit literature has also made a force case for human dignity and social equality in the light of the growing importance of study of dalit literature, this paper attempt to explore the origin, concept and

contributions of dalit literature in India and bring out its significance and key features. Dalit literature has established itself as a separate category of writing in many of the India languages. Several writing under this category has emerged as a strong voice of dalit communities in different literature over the last five decades. The impact of dalit writer and writing has also compelled the literary associations and academicians to recognize as a separate category of literature and reward through several means. All major universities in India have given place to dalit literature in its curriculum and research agenda of literature in the departments. It is therefore pertinent to explore the concept, features, and origin of dalit literature in India. Sharankumar Limbale has, stated that the dalit literature is precisely portrays the sorrows, tribulations, slavery, degradation, ridicule and poverty endured by dalit. This literature is a loft image of grief. This trend started in 1873 when Jyotirao Phule, a Maeathi dakit (then known as an Untouchable), published his book *Gulamgiri* and dedicated the treatise to the then Negroes in America as a 'token of admiration for their sublime disinterestedness and self sacrificing devotion in the of Negro Slavery'. In the year 1992, Indian Literature virtually started a new chapter, with the publication of Arjun Dangle's *Poisoned Bread*, which was the first ever attempt to anthologize dalit writings essays, autobiographical excerpts and public speeches. As a result, today we have several collections of dalit writings coming out in both Indian language and English. Following are some of the most widely read writers of dalit literature that are available in English translation Bama's *Karukku* and Sangati, Dr. Narendra Jadhav's *Untouchable: My Family's Triumphant Journey out of the Caste system in Modern India*, Sharan Kumar Limbale's *the outside: Weave of my life*. Some of the prominent Dalit writers are Daya Pawar, Arjun Dangle, Baburao, Bagul, Rabi Singh, Namdeo Dhasal, Dutta Bhagat, Lakshman Mane, Neerave Patel, Palamalai, Sudhakar. There is the number of their of

other writers writing Dalit literature but do not share the Dalit writer's category as the latter are not dalit by birth as the other dalit writers by birth. Mahasweta names are writing in divers India languages. Dalit writing is a post-Independence literary phenomenon. The emergence of dalit literature has a great historical significance. The cause and effects leading to the age-old existence of oppression and despair of the lives of the marginalized class of nation's population are also observed in many other parts of the world. Arjun Dangle has defined dalit literature as: "dalit literature is one which acquaints people with the caste system and untouchability in India. It matures with a sociological point of view and is related to the principles of negativity, rebellion, and loyalty to science, thus finally ending as revolutionary. Most of the marginalized groups all over the world have a similar system of oppression, but the tiles are different as per the class and class divide. In India, it was under the pretext of the cast, and in the Western World, it was under the name of the Race. Inequality was the main source of this marginality which led to insecurity, injustice, and exploitation. Marginalized sections were always on the periphery and distanced from the power centers. In this research work, the main objective is to draw similarities between the politics of caste and Race in India Dalit and the American Blacks.

History of Dalit Literature

Though there have been several dalit writer and poets during the medieval times (11th century Kannad poet Madara Chennaih, dalit saint Kalavee, Sant Kabir and other), the modern movement for Dalit literature in India began from Maharashtra and in Marathi language in the 1960s when the Maharashtra dalit Sahitya sigh was established as an alternative platform to the mainstream Marathi literature. It was inspired by the ideology of Jyotiba Phule and Babasaheb Ambedkar. The movement of the African American led by Martin Luther King and activities of black panthers as also the "Little Magazine" movement as the voice of the marginalized proved to be a background tiger for resistance literature of dalit in India. Even prior to the 1960s, writers like Baburao Bandhu Madhav, Shankarao Kharat, Narayan Surve, Anna Bhu Satthe were expressing dalit concerns and issues in their literature. Baburao Bagul is considered as a pioneer of Marathi dalit writings in Marathi. His collection of short stories titled Jevha Milat Choral published in 1963 shook the traditional foundations of Marathi literature with its

radical depiction of social exploitation subsequently, Namdeo Dhasal further consolidated and expanded the dalit literature movement in India. Literature like Laxman Gaekwad, Laxman pawar, Daya pawar, woman Nimbalkar, Tryambak Sapkale, Arun Dangle, Umakant Randhir, J.V.Pawar, Tarachadra Khadekar, Yogiraj waghmare, Avinash Dolas, Kishore shantabai kale, Narendra Jadhav, Yogendra Meshram, Bhimnao shirvale, etc. became prominent voices of dalit writing in Marathi. Many of the dalit writing have also been translated into English and published as part of the anthologies of dalit writing. The movement for dalit literature has later spread to other languages like Gujarati, Kannada, Punjabi, Hindi, Malayalam and Bengali. Dalit literature has used all literature from poetry, short stories, novels, plays and autobiographies in various languages. Nirav Patel, Joseph Makwan, Dalat Chauhan, Harish Mangalam, Mohan Parmer, B.N. Vankar, Yashwant Vaghela, Chandumeheria, etc. in Gujarati, Bama in Tamil, Omprakash Valmiki in Hindi and, many have contributed to the Dalit literature.

Modern Dalit Literature

In 1958 the tern "Dalit literature was used at the first conference of Maharashtra dalit sahita Sangha (Maharashtra dalit literature society) in Mumbai Baburao Bagul (1930-2008) wrote in Marathi. His first collection of stories, Jevhami Jat Choral (1963), depicted a cruel society and thus brought in new momentum to dalit literature in Marathi today it is seen by many critics as an epic portraying lives of the dalits, and was later made into a film gradually with other writers like, Namdeo Dhasal (Who founded dalit Panther), these dalit writings paved the way for the strengthening of dalit movement. Notable dalit authors writings paved the way for the strengthening of dalit movement. dalit literature started being mainstream in India with the appearance of the English translations of Marathi dalit writing. An Anthology of dalit literature, edited by Mulk Raj Anand and Eleanov zelliot and poisoned Bread: Translation from modern Marathi dalit literature, originally published in three volumes and later collected in a single volume, edited by Arjun Dangle, both published in 1992, were perhaps the first books that popularized the genre throughout India.

In 1993, Ambedkar Sahitya parishad organized the first Akhil Bharatiya Ambedkari Sahitya Sammelan (All India Ambedkarite Literature conversion) in Wardha, Maharashtra to reconceptualize and transform Dalit literature into Ambedkar Shahitya, after the name of dalit

Dr.B.R.Ambedkari, who had successful campaigns against caste-discrimination and was a strong advocate of Dalit rights. In 1996 the Ambedkar Sahitya Sammelan advocated the awareness and transformation. Since then ten similar literary gatherings, were held in various places. Although it is possible to identify a few Dalit writers from earlier times, the real originality and force of Dalit writing, which today comprises a substantial and growing body of work, can be traced to the decades following the late 1960s. Those are the years when the Dalit partners revised and embrace the ideas of Ambedkar, and elaborate his disagreements with the essentially Gandhian mode of Indian Nationalism, to begin a new social movement. In the following decades, dalit writing becomes an all India phenomenon. This writing reformulates the questions and assesses the significance of colonialism and missionary activity. It resists the reduction of caste to class or non-Brahminism and vividly describes and analyze contemporary working of caste power. In India, we practice a form of apartheid that goes unnoticed by the rest of the world. And it is as important for dalit to tell their stories as it has been for colonized peoples to write their own histories. When dalit literature has blossomed and is in full stride, the contemporary (upper caste) Indian literature amazing: bad literature Jaydeep Sarangi considers dalit literature as a culture-specific upheaval in India giving important to dalit realization, aesthetics, and resistance.

Features of dalit Literature

Dalit literature is characterized by its fundamental criticism of the caste system and all kinds of discrimination and by its call for destroying social hierarchies. It is the literature of social and political commitment that challenges the status quo. It is the literature of questioning the exclusion from the mainstream of society and culture. It is the literature that promotes equality and human dignity. Most dalit writers also believe that the principal purpose of writing literature is to bring about social change rather than recreation or mere intellectual sophistry. As Baburao Bagul wrote, "dalit sahitya is not a literature of vengeance. Dalit sahitya is not a literature which spreads hatred. dalit Sahitya first promotes man's greatness and man's freedom, and for that reason, it is a historic necessity. Anguish, waiting, pronouncements of sorrow alone do not define dalit sahitya. We need literature heroically full of life to create a new society. But is very nature, dalit literature remains at the margin as its challenges mainstream? This literature is more realistic than romantic and is unified in by

the portrayal of discrimination and exploitation. Dalit writers are severely critical of the silence of the mainstream literature about surrounding social realities and their Romanization of Indian society and its hierarchies. Even when higher caste write have voiced concerns about dalit communities, they are seen as condescending in nature and aimed at blunting dalit resistance and amalgamating dalits in mainstream society. Hence, writers like Mulkraj Anand, Sane Guruji, or Sivshankar Pillai who wrote works dominantly highlighting dalit anguish were not considered representative of genuine dalit consciousness and purpose. Dalit writes have used such language and slang expressions that are generally considered unacceptable and colloquial by the mainstream writers. dalit writers have also began to theorise and evolve ideas of criticism of literature from dalit perspectives. Dalit literature reflects both Marxist and Ambedkar ideological influences in its content.

The dalits are those who have been oppressed religiously, culturally, economically, socially and philosophically by the unjust established social organization". Prof. Kamble includes in the purview of the term the oppressed subaltern castes and classes which include SCs, Schedule Caste and Backward Class and even minorities. Dalit were variously named earlier by different people-Harijans by Gandhi, Depressed classes by the British, Scheduled Caste, and Tribes, by the Indian government. There were several other descriptions of Dalits like Pariahs, Mlecha, Chandala, Panchama, Avarna, and Adishudra, and soon, all upper-caste labels expressing contempt and sub human status of dalits. Thus, the term dalit is now used as an umbrella term that encompasses several caste groups of different social ranks. However, the common thread that connects them all is the fact that they were all invariably discriminated and treat as untouchable by the established Hindu social order. Hence, they constitute the marginalized sections of the Hindu society. The term dalit appeared in the journalistic writing in the 1930s, it was first officially used in 1958 at the first ever literary conference of dalits. There are those who believe that it was Ambedkar who used the term for the first time in order to refer to scheduled castes. Dalit was originally applied to the Mahars of Maharashtra. Nevertheless, the term got in the public consciousness in the 1970s with the emergence of dalit panther Movement in Maharashtra. It was a radical anti caste movement that sought to revive the creative impulse of dalits. The panthers drew their inspiration from the movement of

Ambedkar for the dalits liberation as well as the Black panther movement in America.

Conclusion

The greatest influence on Dalits was Dr. Ambedkar and the emergence of Dalit literature can be directly related to political movement for human right for the dalits. Although Ambedkar has acknowledged Jyothiba phule as one of his gurus, very little of phule's influence can be seen in Ambedkar's writings. Ambedkar can be considered as the sole inheritor of the heritage of the non-Brahmin movement initiated by Phule. In the 1920s and 30s, a number of dalit movements began in several states in India. Nevertheless, the mobilization of the dalits and other exploited subaltern classes that phule and dreamed of materialized only under the leadership of Dr. Ambedkar, which is known in history as the dalit political movement. Before examining Ambedkar's contribution to the formation of dalit selfhood and dalit consciousness from which dalit literature has emerged, it is essential to examine the various non-Brahminical movements prior to Ambedkar in India. It will help to trace the evolution of the tradition of dalit movement in India and the emergence of dalit literature from it. In Maharashtra, inspired by phule's ideal, many dalit and lower-caste people identified themselves as non-Brahmins against Hindu ideology, casteism and Brahminical hegemony. Nevertheless, the most powerful non-Brahmin movement was in the South India state of Tamil Nadu. Nevertheless, it was not motivated by Phil's ideas. Few outside Maharastra had heard of Phule due to

lack of communication network among lower-caste and also because of the hostility of the Brahmin elite towards his ideas. This is one of the reasons why the non-Brahmin movement of the 1920s, which took place in various parts of the country, did not consolidate to a very great dalit movement nationally.

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THE DEPICTION OF GUEST WORKERS OF THE UNITED ARAB EMIRATES IN DEEPAK UNNIKRISHNAN'S *TEMPORARY PEOPLE*

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Abstract

Deepak Unnikrishnan is a writer from Abu Dhabi and a resident of the United States, who has lived in Teaneck, New Jersey, Brooklyn, New York, and Chicago, Illinois. He has studied and taught at the Art Institute of Chicago and presently teaches at New York University Abu Dhabi. He was the inaugural recipient of the Restless Books Prize for New Immigrant Writing in 2016 for his first novel, *Temporary People*. Composed of Twenty Eight linked stories, it provides a kaleidoscopic portrait of the United Arab Emirates' varied society of guest workers, who make up slightly less than eighty percent of the country's entire population. It is set in the United Arab Emirates' capital Abu Dhabi. The novel further differentiates itself by casting some much-needed light on an often under-discussed side to life in that city, which is now home to generations of "expatriates" whose families have been there for two or three or even four generations, despite having to renew their visas every single year. This article explores the lives of arguably the least privileged class of nomad in the twenty-first century guest workers in the United Arab Emirates (UAE).

Keywords: South Asian Diaspora, Migration, Immigration, Expatriation, United Arab Emirates, Guest Workers.

Introduction

The novel *Temporary People* contains the stories which narrate a series of complete changes, a variety of the frenetic, fantastical and fragmented lives of the South Asian Diaspora in the United Arab Emirates (UAE). It explores the lives of arguably the least privileged class of nomad in the twenty-first century "**Guest Workers.**" Joining the South Indian writer Benyamin's *Goat Days*, a novel of modern-day enslavement in Saudi Arabia, and the British-Emirati director the Ali Mostafa's *City of Life*, a film that weaves together a cross-section of lives in Dubai, *Temporary People* is a robust entry into the embryonic portrayal of migrant labors in the Gulf Countries. Mingling English, Malayalam and Arabic languages in a series of Kafkaesque tales, Unnikrishnan's novel features a lot of action and even some humor in the plot. It pairs well with an older cousin in nonfiction, John Berger's *A Seventh Man*. A passionate appeal, complaint, or protest about migrant labor in Europe, Berger reminds us of a point that is embedded within his stories. Countries that send migrant laborers to the global metropolitan center are often forced to do so. His collection poses its questions obliquely but demands clear-cut answers.

South Asian Diaspora in UAE

Most expatriated men in the United Arab Emirates reside in Dubai and Abu Dhabi. A number of migrated

people settled in the country prior to independence. The UAE is the home of above 200 countries. Emiratis constitute roughly twenty percent of the total population, making UAE home to one of the world's highest percentage of immigrant people. Indians and Pakistanis form the largest migrated groups in the country. There are almost three lakh Afghans in the United Arab Emirates. The Afghan community in the UAE forms the second largest diaspora of Afghans after the United States. There are over five lakh Bangladeshis in the UAE. Migrated people from Bangladesh in the United Arab Emirates form one of the largest communities along with others hailing from the Indian sub-continent. They are spread out over the various emirates of the country, with many based in Dubai and Abu Dhabi. Most Bhutanese nationals in the UAE are labor force and service industry workers.

Indians in the United Arab Emirates constitute the largest part of the population of the country. Over two million Indian migrants, mostly from the Kerala and other Indian states, are estimated to be living in the UAE who form over twenty-seven percent of the total population of the UAE. A majority of Indians live in the three largest cities of the UAE, that is, Abu Dhabi, Dubai, and Sharjah. Indian contact with the emirates that now constitute the UAE dates back several centuries, as a result of trade and commerce between the countries emirates and India. Recently, the UAE has experienced a tremendous

increase in the population of Indians who, having migrated to the country as a result of opportunities in petroleum, finance and other industries. While most Indian migrants support the financial, manufacturing, and transport industries, a sizeable minority of migrants are involved in professional services and private enterprises.

Nepalese in the United Arab Emirates are a large community numbering. Pakistanis in the United Arab Emirates include expatriates from Pakistan who have settled in the UAE, as well as Emirati people who have Pakistani heritage. With a population of over 1.2 million, Pakistanis are the second largest national group in the UAE after Indians. They are the third largest overseas Pakistani community, behind the Pakistani diaspora in Saudi Arabia and the United Kingdom. The population is diverse and consists of people from all over Pakistan.

Sri Lankans in the United Arab Emirates has grown to a population of over three lakh. They mostly from the country's large foreign labor force. In 2009, community members were urged to register themselves. A lack of community data has often resulted in difficulties in reaching out to the community at the time of major announcements, rules, and regulation. Most expatriates from Sri Lanka, along with other immigrants from the Indian subcontinent, tend to be found in Dubai, although sizeable communities are existent in Abu Dhabi, Sharjah, Al-Ain and Ras al-Khaimah.

The depiction of Guest Workers in UAE

Deepak Unnikrishnan's first novel, *Temporary People*, is a riveting collection of twenty-eight short stories written in a mixture of stylistic registers. According to Deepak Unnikrishnan, Fiction has "barely addressed the so-called guest workers of the (Arabian) Gulf." Divided into three parts—"Limbs," "Tongue," and "Home"—It addresses this absence and explores how "temporary status affects psyches, families, memories, fables, and language(s)." Critical here is the fleeting, groundless, and ephemeral quality of the temporary. Its propensity to efface or render ghostly the stories of individual lives. As Muthassi in "Sarama" says:

"She recited the epic to me out of sequence, concentrating on the characters than the story itself. Everybody, she liked to say, has a past that ought to be heard. The present is paralyzed without a past."(198)

The strong effect on his feelings of *Temporary People* is emphasized by the fact that such pasts are often not heard. When the stories find auditors, they

assume gruesome, grotesque shapes. The tone is set by the statement of an anonymous person that serves as an epigraph for "Limbs":

There exists this city built by labor, mostly men, who disappeared after their respective buildings are made. Once the last brick is laid... the laborers...begin to fade, before disappearing completely. Some believe the men become ghosts, haunting the façades they helped build. When visiting, take note. If outside, and there are buildings nearby, ghosts may already be falling. (3)

Temporary People is thus an attempt to provide narrative and figurative shape to pasts, bodies, tongues, and homes that conditions of temporariness dissect and render phantom. The ghoulish quality of the stories is, however, compensates by unexpected and sometimes magical correspondences between people, animals, and things. An inveterate narrative technique relevant here enacts the complete changes between human and animal. The changing plot histories of loss and absence and illustrate how connections emerge contingently and unexpectedly among "*pravasis*" means 'immigrants.' Anna Varghese, one such *Pravasi*, "tapes" the broken bodies of laborers who fall from buildings in "Birds." During one night shift, she encounters the paralyzed and dying Iqbal, who narrates stories from his past and articulates his desire to fly uninhibitedly like a bird. Listening to Iqbal enables Anna to eventually take flight from her paralyzing present. "**Dog**" closes with the cutting down of a pepper tree, below which lies the grave of a loyal family dog. The leveling of the ground that destroys the "dog which became part of a tree" is a resonant image mournfully conveying the effacement of a form of life, a haunting strain that repeatedly reverberates in the novel.

The strength of Unnikrishnan's writing is in his ability to transport readers to another place, insert them into a unique world, a world significantly different than the one in which they live. Vivid images, a passport with arms and a mustache running through an airport, a tongue jumping out of a teen's mouth and words spilling onto the street, and roaches dressed as humans, leap off the page, drawing the reader into the lives of each character. These stories are haunting, invoking empathy, rage, and despair. They linger in mind long after having read them, making it impossible to turn away from the horror, the misery in the lives of people who live thousands of miles away.

In the chapter "Nalinakshi," we learn that:

Pravasi means foreigner, the outsider. Immigrant, worker. Pravasi means you've left your native place.

Pravasi means you'll have regrets. You'll want money, then more money. You'll have regrets. You'll want money. You'll want one house with European shitters. And one car, one scooter. Pravasi means you've left your loved ones because you'll be back some day, and you probably will. For a few weeks every year, you'll return for vacations, but mind you, you return older. (185)

The concept of being separated from family is pervasive throughout the collection. In living in a place far from home, in a purgatory of sorts, one misses important events, like births and deaths. People forget, or more likely become forgotten by, those left behind. *Pravasi*, in time, comes to mean more than living abroad: "And by the time you've done the math in your head, everything you've missed, what's been gained, you'll come to realize what the word *Pravasi* really means Absence. That's what it means, absence." This concept is explored further in the chapter "Veed" when the narrator speaks about a conversation with his uncle:

"Veed? Veed, where? Where are you from?" *The English equivalent of "need" is "home," or "place." In Malayalam, my parents' tongue, "veed" encompasses a family's soul, where ancestors are cremated, where the soil remembers your footprint. (211-12)*

His characters are like the neologisms that they use — neither of this world nor of that, but something new. Without the consolations of citizenship or status, Unnikrishnan's migrants become global vagrants, circulating in a kind of interstitial no man's land where they morph from one identity to another, but never find the home.

In English, the same for *weed* is home, or place. In Malayalam, my parents' tongue, it even encompasses a family's soul, where ancestors are cremated, where the soil remembers your footprint. But in translation, as voted becomes "home," the word's power has ebbed.

Laws regarding citizenship status aside, it's hard, nearly impossible, to develop a sense of belonging when so much of your life is defined by what is missing. Many of Unnikrishnan's stories allegorically depict what life is like for the temporary workers within the UAE. In "Birds," a woman wanders around construction sites at night, gluing limbs back onto injured workers, making them whole again so that they can continue their employment in the morning. In "Mussafah Grew People," one of my favorite's stories in the book, we see workers grown like plants, genetically wired to live only a short time, long enough to complete the tasks required of them.

Living abroad, working in a country that will never accept you as an equal and doing jobs that are dangerous is a lifestyle many would shun if they had other opportunities. But sadly, many do not, and so they agree to less than favorable terms of employment that so that they and their families do not go hungry. But it's not happening here, so sadly, many people are unaware that it is happening at all, which is why this novel is important. It must be read by everyone with even a slight interest in international affairs.

Conclusion

In his work, Toomer called *Cane* a "swan-song," an ode to a cultural identity that was being radically altered by African Americans' movement into urban centers and mechanized labor. Though the novel, *Temporary People*, inscriptions a similar movement, away from rural villages and folk traditions, its characters express no reminiscence for the world left behind. Instead, they look uncompromisingly to the future, thinking of the past only by the way and then often only regarding vengeance or loss. The borders between here and there, then and now, home and away are not permanent, but they are not holey either. The mother who complains about her son who left to Dubai explains that "by the time you have done the math in your head, everything you've missed, what's been gained, you'll come to realize what the word *Pravasi* really means. Absence. "Rather than engage in nostalgia, Unnikrishnan traces how various forms of absence mutate his subjects.

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STUDYING THE IMPACT OF TRANSLATION THROUGH THE NOVEL "THE GIRL WITH THE DRAGON TATTOO" BY STIEG LARSSON

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Abstract

This paper initially defines the translation of novels from other languages into English. Translation is an important aspect of this busy moving world, where people are moving from one country to another for various purposes. Generally, the translation of the novel goes through the various process, and various strategies are used. The difficulties and the challenges faced by the translators are focused. The misconceptions that would be created on wrong translations are depicted with the support of the translated Swedish novel "The Girl with the Dragon Tattoo" by Stieg Larsson. The paper concludes by illustrating the failure of the translated novel due to the lack of cultural translation.

Introduction

Wikipedia states translation as "communication of the meaning of a source-language text using an equivalent target-language text.". One of the primary reasons why literary translation is vital, is because it allows literature to be enjoyed by more people worldwide. Book translation makes readers enjoy various novels, short stories, fiction, non-fiction, poems, prose and other literary works by foreign authors, which is otherwise difficult with the lack of knowledge of all the foreign languages. Translating books is an art in itself, and one should praise the expert book translators for presenting a new world for all the readers.

People isolated by culture and language differences and educated through translated novels and literary works. A book reflects the values, ideas, and thoughts of the author and possibly his community. When one reads a translated novel, one gets to understand the actions, principles, traditions, and thoughts of the people from another location. Without translation, people are deprived of other cultures' accumulated wisdom and ancient knowledge. Literary translation opens the door to a vast arsenal of literature that is traditionally unavailable to a far larger number of people.

When translating a book, recreating the original text is a tough challenge. Since each language has its own distinct characteristics and features, it becomes strenuous for a translator to find the right thing for the right word. It is indeed difficult to keep a balance between what needs to be represented correctly and what has to be understood, which will depend mainly on the right choice of words without diverging from the author's main context. It definitely needs higher quality standards and skills

compared to translating other documents, which requires the services of a qualified professional translator or translation agency.

What does translation really mean? There is the literal translation and the metaphorical one. One can either translate literally by rendering a text from one language into another language or simply pay critical attention to the appropriateness of the idiomatic expressions and conceptual approaches. Translation happens every day knowing or unconsciously people tend to communicate by translating which may lead to miscommunication and misconceptions.

Literary translation and challenges faced

Literary translation is of massive importance. It helps to shape our understanding of the world around us in a better way with a broader perspective. Reading Homer and Sophocles as part of a classical education in school helps to build an understanding of history, politics, philosophy and so much more. Meanwhile, reading contemporary translations provides fascinating insights into life in other cultures and other countries. In a fast-paced world where people are moving out from countries for work and entertainment, it would help them gain an idea of the world they are less aware of.

Translation of literature is fundamentally different from other categories because the main principle of literary translation is the dominance of poetic communicative function. It means that in addition to rendering information to the reader, literary translation also has aesthetic functions. The writer would want the reader to imagine and travel along with his characters in a way he produces it,

but for some reason, it may not be completely possible in a translated script as it may not match the imagination of reader from other places. For this reason, the literary translator should take into account the specific features of the text. It is the poetic focus of the text that makes this type of translation different from, say, texts of an informative type. It is quite a challenging task to achieve the main goal of the translation - creating a particular image for the reader. Therefore, literary translation might involve some deviations from the standard rules. A literal translation cannot reflect the depth and meaning of the literary work. A literary translator reproduces a non-literal rendition of the original text. It is all about how the translator perceives and receives it. The reader is forced to read in the perspective of the translator.

When it comes to literary translation, it's important to capture the feeling and emotion, as well as the meaning of the piece of work. It can be tough trying to translate a book accurately without losing the soul of the book.

"Translation is not merely changing words into other languages. It is also cultural. There are some [cultural contexts] that need to be explained. The word 'dik' in Indonesian, for example, can be a term for one's little sibling, but it can also be used to address lovers. It couldn't just be translated simply into English into 'sis,'" Leila said.

When questioned about the difficulty of translation, French columnist and translator Jean Couteau said that when translating a book into another language, the essential part is to translate its cultural context as well so that none of the message conveyed is lost. This is his usual experience whenever trying to translate French works into Indonesian. Having lived in Indonesia for decades, he admits that while he understands Indonesian very well, he will never truly comprehend it.

"It's harder to translate a book that has a lot of unconventional slang, and more so for a book that aims to use language as a way to distinguish a character's standing from others," he said at a July event at the Institut Francais Indonesia, where he was discussing his most recent translation work, *L'Elegance du herisson* by Muriel Barbery, which was translated into *Kemolekan Landak* in Indonesian.

Literary translation of the swedish novel "the men who Hate women" into "the girl with the dragon tattoo"

The English translation, *The Girl with the Dragon Tattoo*, differs radically from the original Swedish version, *Men Who Hate Women*. Indeed, the English version was changed to such a degree that the American translator, Steven T. Murray, chose to publish under the pseudonym

Reg Keeland to distance himself from the English version completely. The translation was forced to be completed quickly so that they could satisfy the British and American market demands. Also, American movie director David Fincher was in need of a translated manuscript.

The British publishing house MacLehose ordered an American translation from Keeland. He was asked for a quick translation of the work which would help the Director as well as meet

The demands of people who were awaiting an English version of 'Men Who Hate Women'. MacLehose eventually turned Keeland's American version into British English, and the British version was then converted back into American English for Knopf, and published by Vintage, Knopf's crime-department. This was the only official English publication of *Men Who Hate Women* in the United States. In an online interview with *The Guardian* in 2012, English rights holder and publisher Christopher MacLehose expressed his view of the translation process: MacLehose accepted the book on the condition that he could re-edit the translation. "I do think that almost every translation of a certain literary density has to be treated like an original text. If you had the author, you would make suggestions. We didn't have the author, but that shouldn't stop you making the sentences more interesting for the reader." (Wroe, *The Guardian*, Web.)

Here we have two different type of people fighting a for a cause with different perspectives. On the one hand one has Christopher MacLehose interested in prettifying and safeguarding a work that would fit the English book markets, and on the other hand, one has the translator who wishes to secure the poetry and the originality of the work.

The British publisher acquired the English world rights to the trilogy, and I guess he thought the books needed titles that would have greater commercial appeal. So he changed the titles of books 1 and 3 and created what some people are calling the "Girl" trilogy.

(Matzenbacher, Joanne, "Translating *The Girl With The Dragon Tattoo*," SouthWest Sage, 2010).

The variations in the title have made the reader visualise something very different. The title forces the reader to imagine a girl who is not well behaved and a sexual symbol, while in fact, she is completely harmless. To call the book, 'The Girl with the Dragon Tattoo' deprives not only Salander, but also the readers, of her actual intentions and motives. The title completely diverts the readers perspective before even entering into the novel. I would argue that the change in the title was made to appeal to the American and British markets by portraying a

weaker and sexualized version of female characters, and especially of the heroine Lisbeth Salander, is supported by Keeland:

"[...] the Brits thought it sounded too much like a self-help book" (R. Keeland)

The American title also shifts the focus from the social to the individual, and from interdependence to detachment.

The Swedish title points to a societal problem, which concerns both men and women. The American title, on the other hand, fixes a perspective on the reader's mind that it is about the girl and her identity. The title gives a sexual appeal to the readers. This contrast between plurality and individuality reflects the two countries' national identities. Sweden is built on social democratic values, and the official name for the state is "Folkhemmet" (The People's Home) in which citizens exist interdependently with each other. In contrast to Sweden's community-focused identity, American society celebrates the self-made man and narratives of freedom and independence in which individuals fight against authority. This difference of cultural boundaries was nowhere considered during translation.

The original text says that Vanger getting a dried flower every year was a "yearly event," and later says that "it was almost like a ritual." The English translation, though, says that it's a yearly ritual, and then says that "it was almost like a ritual." In other words, the English text first says that it was a ritual, and then says it was almost like a ritual.

At another point, the original mentions "Björnligan," which is what the cartoon characters The Beagle Boys are called in Swedish. But the translation doesn't say "The Beagle Boys," and instead chooses to translate "Björnligan" word for word into "The Bear Gang," thus ruining the reference. Thus the readers whose intention was to know a little about Swedish culture is completely offered a plate full of his interrupted and miscommunicated ideas.

Conclusion

In the modern day, it is essential to read around the world because there are many stories which reflect all sorts of history and cultures, and which possess the lives and thoughts of so many people. In literature courses, it is important too because it allows us to see how writers produce what they do, why they write that way and how it has an impact on us as an audience.

Reading a translated book, allows the reader to increase his knowledge as well as helps him think differently. It helps develop a sense of empathy towards unknown people. It gives a special way of looking at people and increases one's perspective level. It really helps one to the thing at various possible things before jumping into conclusion. But everything is in the hands of the translator who must take utmost care in regenerating things the same way and not implementing his ideas, since it is his eyes through which people are going to look at the translated script.

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THE WOMAN'S STRUGGLES FOR SURVIVAL AS AN INDIVIDUAL IN SHASHI DESHPANDE'S *THE DARK HOLDS NO TERRORS*

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Abstract

Shashi Deshpande is one of the most important and multit talented Indian women writers during 1980s and she is a well known contemporary woman novelist who portrays a realistic picture of middle-class Indian Woman in the society. The present paper aims to bring out the predicament of the female protagonist Saru, an ordinary Indian woman who grows and lives in the male-dominated society in which she accepts the conventional norms and values of the patriarchal society in the novel *The Dark Holds No Terrors*. By picturing three female characters like Saru, Sunita, and Nalu, Deshpande illustrates that a wife, a mother and a spinster have their sphere of joys and sorrows, and it is almost difficult to conclude that who is happier or more fulfilled. The married women like Saru and Sunita are reported to be dissatisfied with their marriage; the unmarried woman like Nalu is reported to have their sufferings and anxieties.

Keywords: Predicament, Conventional, Sphere, Fulfilled, Happier, Sufferings and Anxieties

Introduction

The term 'Feminism' has been originated from the Latin word 'Femina' means woman. Feminism is a protest movement against the repression of women's liberties. In a current era, there is a bundle of women writers who explicit their perspectives without any reluctant same as male writers in India. The subject of Indian Women Writers stands for women's liberation and their authority both socially and personally. Women have been suffering since many decades ago, and they are merely considered as the object or the instrument of reproduction. Women are as a passive part of patriarchal society, so they are keeping silence without expressing anything. Now it's time for every woman to come out of the shell of oppression, depression, suppression, and subjugation and to prove themselves in this male-dominated society. These issues are the center theme of Indian Women writers such as **Shashi Deshpande, Anita Desai, Kamala Das, Arundhati Roy, Shobha De, Kiran Desai, Kamala Markandaya** and so on.

Shashi Deshpande is one of the most important and multi-talented Indian women writers during the 1980s and she is a well known contemporary woman novelist who portrays a realistic picture of middle-class Indian Woman in the society. She is a **Sahitya Akademi Award** winner for her novel *That Long Silence*. She has written twelve

novels, six short story collections, and four children's books. Among her twelve novels she is well known for her novels like *The Binding Vine, That Long Silence, The Dark Holds No Terrors* and *Small Remedies*. Protagonists in Deshpande's novels are modern, educated young women who subjugated under the weight of a male-dominated and tradition-bound society. They suffer a lot to establish their own identity in a male-dominated society.

The present paper aims to bring out the predicament of the female protagonist Saru, an ordinary Indian woman, who grows and lives in the male-dominated society in which she accepts the conventional norms and values of the patriarchal society in the novel *The Dark Holds No Terrors*. She suffers a lot in her pre-marital life as well as in her marital life, and she has a terrifying childhood due to her mom who prefers her son to her daughter. So she is made to feel a stranger even in her own parental house. The relationship between Saru and her mother is deeply rooted in hatred. The differentiation that her mother makes between her son and daughter hurts Saru's ego and cracks her identity. Her mother blames Saru frequently for her elder brother Dhruva's death. It is an accidental death for which Saru is not responsible at all. This incident brings total apathy in the mind of her mother who considers Saru as an ominous daughter. Saru is disturbed by her

mother's words that "You did it, you did this, you killed him." (168)

She feels very guilty by the words of her mother. She cannot be able to do anything except to bear it. To escape from the guilt she has a strong urge to talk to someone, but there is no one to comfort her. Even her father is not ready to give her an emotional supports, so she imagines herself as a worthless and an unloved daughter, and she says, "Nobody likes me. Nobody cares for me. Nobody wants me." (83) At this juncture, Deshpande presents a vivid picture of the traditional Indian family where much importance is given to sons than a daughter. Sons are usually treated as asserts of the family because they bring a dowry, while a daughter's marriage is a problem because one has to pay dowry. Then it is a son who has traditionally and socially a religious right to light the pyre of his death mother or father.

To set herself free from the hatred and tyranny of her mother, she decides to choose medicine as her field. Though her mother protests her wish it is her father who permits and supports her. While she was doing medicine, she fell in love with her college mate named Manohar. Later she decides to marry Manohar against her parent's wishes with a hope to enjoy the fruits of freedom after her marriage. During the earlier days of her marriage, her husband showers love and happiness on her. After her marriage, she begins to feel that her problems are over and imagines that she is almost now in heaven. Now she was happy and contented to live on Manu's salary, but in her new role as a career woman, she becomes discontented. Saru's aim to become a good doctor brings her very close to Boozie who is a handsome and efficient doctor. Saru learns many attractive life styles and also learned to speak fluent English from him. He also helps her financially to complete her higher studies in medicine and to set her an own consulting room. Her relationship with Boozie makes Manohar feel jealous of her.

So very soon her marriage begins to lead her towards frustration due to her success in her career. Her husband's ego does not allow him to tolerate her success and popularity as a doctor. Before, he had been a kind and loving husband. His ego got stimulated when one of the girls who came to interview Saru, asked him that, "How does it feel when your wife earns not only the butter but most of the bread as well?" (200) From that day onwards, he attacks her like a wild animal to prove his manhood during sexual intercourse. She becomes a victim of his bestiality and brutality.

She is completely shattered by the horrors of the marital rape imposed on her by her husband. Unable to bear the torture any more, she decides to go back to her parental home to get some solace after fifteen years. Her mother is no more, and her father who is a retired man lives with Madhav who is studying in a college. She frankly tells her father about her sexually aggressive husband and also she conveys her father that, "she wanted to be alone, to sleep peacefully, to wake up without any pain, to live without any fear, and just to live without thinking and dreaming." (179)

In this novel, Deshpande contrasts Saru's life with the lives of her two school friends Smita and Nalu. Smita is a fun-loving, easy-going and she is financial, physically and emotionally a dependent person whose life is centered on her husband. Smita talks about her intimacy with her husband as "she will be non-entity without him." (71) Smita's words invoke only pity in the eyes of her friends and Nalu hates her for her submissive attitude of satisfying everything which her husband imposed on her. Nalu is a spinster, so she is completely dedicated herself to her job as a teacher and lives with her brother and his family. During college days she was happy and ease going girl, but now bitterness has crept into her. She is entirely different from both Saru and Smita. Saru says, "There was a whole world of bitterness within her, ready to spring to the surface at any moment..... it is easy to say that she is bitter because of she never married, never bore a child. But that would be as stupid as calling me fulfilled because I got married and I have borne two children". (121)

With these three female characters, Deshpande illustrates that a wife, a mother and a spinster have their sphere of joys and sorrows, and it is almost difficult to conclude that who is happier or more fulfilled. The married women like Saru and Smita are reported to be dissatisfied with their marriage; the unmarried woman like Nalu is reported to have their sufferings and anxieties.

The story of the protagonist Saru in the novel *The Dark Holds No Terrors* is an eye-opening to the Indian females who have to endure every injustice done to them not by others, but by their beloved husbands. In this novel a lovable and caring husband Manohar turned into a sadist because of the system prevailing in the society where men are expected and supposed to be always superior to women. As a brave and ambitious woman, Saru has the potentiality to rise from her sufferings. Most female characters of Deshpande struggle in silence for a very long time but few can come out from their obstacles through

their brave attitudes. Their approach is neither a complete rejection of tradition and custom nor an acceptance of subordination.

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