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FOREWORD

I take great pleasure in welcoming all of you to this great assembly of scholars and researchers through the International Conference on English Language and Literature which is jointly organised by the Division of English, School of Science and Humanities, Karunya Institute of Technology and Sciences and Bodhi International Journal of Research in Humanities, Arts and Science. The main aim of this conference is to bring together local and international academics, educators, planners, teachers and professionals to exchange views, insights and opinions on past and current practices in the areas of language, literature and culture. Instead of being confined to the four walls of the university, this conference acts as a forum that brings exposure to the undergraduate, post-graduate students, Research Scholars and Faculties. The participants are able to present their research papers in a world class forum and gain invaluable experiences. Let us engage in discussions of the common trends in our fields of research and find common ground on which we can stand on to appreciate and integrate each other's findings into our own.

It is only through research and practice that we could contribute to the nation and the world at large with the advances and innovations in the field of social sciences and humanities to ensure a balanced growth in the society. Sustaining progress in research for the advancement of the society is a very challenging task. It takes continuous effort and sacrifice to provide new insights on issues pertaining literature, language and culture that would benefit the students and the nation. I would like to congratulate and thank for organising this international conference in Coimbatore. In fact, Bodhi Journal and the English Division from School of Science and Humanities, Karunya Institute of Technology and Sciences has brought the international world to the door step of this Institute.

This conference also acts as platform to begin networking among scholars and researchers from all nooks and corners of India as well as from around the world and to generate sequels of collaborative research and publications which is the primary goal of this conference. By attending this conference, the postgraduate students get an opportunity to publish in an international journal which at the same time fulfills the requirement of the senate for them to graduate. This conference acts as a stepping stone for new researchers and post graduate students to further embark into more international conferences. This conference also provides an access in producing a more contributing and productive future generation which will aid the nation of India to prosper in the international arena ensuring that the nation will be on the same platform with other prosperous countries.

I also thank everyone who has contributed for the success of this conference directly or indirectly and pray that the teamwork will continue and grow in the years to come. Thank you.

"Knowledge brightens the path of the Seeker".

EDITORIAL

We use language as a means of expression, communication and interaction. Teaching and Learning is a process in academia where language is inevitable. Faculty members of any subject would accept that they require a language in the classroom to explain a concept. The study of the *English language* provides the perfect context for the analysis of *literature*, and the study of *English literature* enhances an understanding of the *language* working in practice. The two disciplines complement each other, and offer a great variety – of subject matter and learning and assessment methods.

This special issue comes in two volumes on both language and literature. The first volume consists of 50 articles both in language and literature. The articles touch a area of the researchers' interest and emerging trends in language and literature. They also explore the new avenues where people find something could be filled in with. The published articles in this volume bridge the gap in the field of language and literature. The articles are highly informative with exhaustive research and outcomes are quite innovative and enlightening. The readers of these articles will have something to store for their life.

The editorial team appreciates all the contributors for their research novelty and innovative outcomes. We also appreciate all the readers who invest their time to cherish these ideas into practical steps. Language is to express and literature is to follow and live. We sincerely thank the publishers and the team who put their effort to bring out this special issue.

At this Moment we make our Sincere thanks to Management and all faculty fraternity of English Department for this Successful Academic event backed by their wholehearted contributions and supports, which exhorted us at large that are really appreciably commendable.

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

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THEMES AND CHARACTERIZATION IN RUSKIN BOND'S SELECT SHORT STORIES

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Abstract

Children's literature is a social practice which includes stories, books, magazine and Poems that are enjoyed by the children. Modern Children's literature is classified into different ways. They are genre and the intended age of the reader. It traced on short stories, Fiction, oral tradition, Folklores, myths, songs and Fairy tales. It's aim is to give moral or religious message especially for children. The Characteristics are Optimism, Innocence, action, Children's right movement and didacticism. It includes many themes like friendship, family, love and affection, kindness, loyalty and so on. Ruskin bond is an Indian author with British descent and he is famous for his writings and style. He is well known for his short stories. He received ' Padma Shri' award in 1993 for children's literature. This paper attempts to show the innocence, friendship, family and their bond in his Short stories.

Keywords: Love and Care, Nature and hope.

Introduction

Children's Literature in English comes under 18th century. At the beginning of the century very less of people enjoyed the children's book. In mid-18th century mainly the books were published for Children's literature. Yet the books seem very dull or disciplinary during that time. The Father of Children's Literature is John Newbery whose first book for the entertainment of the children and the book name is A Little Master Tommy and Pretty Miss. Polly (1744). It was pretty book, small and neat. His books perfectly express the educational ideals of John Locke. His children's books attain huge success during that period. The late 19th century and early 20th century is well known for "Golden Age of Children's literature".

Children's Literature is imaginative land which mainly focuses on children and their noble ideas in them. In India Children's Literature did not last for long time because most of the stories are in oral form. Actually it is a bed time stories and it as told by grandparent to their grandchildren. The stories like Panchatantra, Ramayana, Mahabharata and so on. A lot of children's books focuses on social conscious. It includes magazines, Fairy Tales and poems. During 19th century, it creates a separate one for Children's Literature in India.

Ruskin Bond is an Indian author. He was born on 19th may 1934 in Punjab. At the age of sixteen, he wrote first short story "Untouchable". In London, he started writing his first novel "The room on the roof". Later he mainly focused on short stories and wrote around 300 short stories. He got many awards including Padmabhusan award in 2014. His notable works are 'Our Trees still Grow in Dehra', 'A flight of Pigeons' and 'The Blue Umbrella'. All his short stories focus on innocence, longing for love, family bonding, relationship between man and animals and so on. He wrote the stories in a simple way which is very easily understandable by the readers. His stories talks about ordinary people. The short stories shows on children's perspective.

The select short stories such as "Romi and wildfire" talk about how Romi and his friend escape from the wildfire with their hope. Both are very young and innocent. It shows how they able to fighting for their life. It also talks about the devastation of nature. "A Special Tree" is another short story which talks about the character Rakesh who is longing for the cherry tree. He is six years old boy who is living with his grandfather. He used to help him all the chores in the land. He read newspaper for his grandfather and his grandfather told many stories for him. Rakesh and his grandfather

plant a cherry seed and they are waiting for tree to grown up. It shows the hope of Rakesh. He stays in a mountain have many trees around him but still his affection for the tree was unconditional, it was his favorite tree because he planted it from his hands.

"The Thief's story" is a short story, how love and kindness changes one person. Arun, a young good heart person and Deepak, who is a thief and he is a wrestler. Two strangers become friends but Deepak who actually pretended to be his friend. Deepak and Arun made an agreement which Arun promised to teach numbers and in return he teaches him how to make good recipes. It shows the innocence of Arun and how it affects Deepak in his life.

"Monkey Trouble" is the Short story between Grandfather, grandson and monkey. Grandfather usually has the habit of collecting the unusual pets like Tortoise, few white mice and python. Grandfather brought a monkey and brings home. His grandmother objected his decision but later she give in. The Monkey name is tutu and it is mischief. Aunt Ruby is very scared of that monkey. Others in the house also did not ready to accept the monkey.

"The Kitemaker" is a short story between the old man, grandfather and the Kite. The old man Mehmood and his grandson go for a walk. His grandson name is Ali, a young boy, plays with a kite as his grandfather rest under an old banyan tree. He starts to recollect his old memories in which he was a kite maker and he was very famous during that time. He feels nostalgic. Now nobody knows him and his wish is to make huge kite for his grandson who is playing with kite.

Ruskin Bond wrote about what is uncommonly common in human nature. His characterization is different from others and its unique during his periods. His characters are not from high class society but it all comes from rural background and it shows the simple way of living in the hilly areas. Ruskin bond's story basically revolves around the beauty of nature,

animals, family, love, kindness and so on. His imaginative world is fully made up of north east of India. His most of the stories portray the people who live in hilly areas and villages. The character of the people represents the social and family relationships.

Ruskin bond shows the relationship between the humans and the nature in the short story "Romi and wildfire" and "A Special Tree". Ruskin bond shows the importance of the nature in the story "Romi and Wildfire". It shows how Romi and Teju escape from the wildfire. Both the boys are sensitive and innocent in nature. Ruskin Bond in the short story shows the importance of the nature and sympathy. He tries to convey the message about the forest how nature/forest are really important. Bond shows the boys hope and courage to escape from the fire.

The clanging came nearer, and Romi discovered that the noise came from a small boy who was running along the forest path, two milk-cans clattering at his side.....'Come, Teju, Jump on!, urged Romi. We can't stay here too much longer! (34)

Bond shows the friendship between Romi and Teju who is ready to help at anywhere and anytime. The next short story is "The Thief's Story" in the bond of trust. Bond shows how ones care changes the other person and his character in a good way. Arun and the thief are the main characters. Arun teaches him numbers and thief teaches him how to cook. The thief escaped from his Arun's place with money and he entered into the railway station. He started feeling guilty and its haunts him. He feels sorry for him and decided to go back from where he comes. He remains Arun's innocent face and he is long for him. Slowly he started to change himself. The author teaches the moral values in this story one should not steal any properties.

Sentences! I had forgotten about them in the excitement of the thief. Writing complete sentences, I knew, could one day bring me more than a few hundred rupees. It was a

simple matter to steal. But now I had it all: no more cooking meals, running to the bazaar, or learning to write sentences. (69)

The next story is "The Kitemaker" portrays the ultimate truth of life. Bond shows the sympathy towards old people who are ignored from the society. His eternal happiness is thinking about his past memories and playing with his only grandson Ali. His secret wish is to make a huge kite for his grandson. He completely filled his past memories. Ruskin express his sympathy to the old age people and how society ignore them.

"Monkeys Torture" story shows how people treat wild animals if they adopt for a pet animal. The story opens with Grandfather and the monkey which is brought by him. Most of the house did not ready to accept the monkey, few of them very scared because the monkey is very

naughty and its do all mischief behaviors. Slowly they all accept the monkey.

"A Special Tree" talks about the relationship between the human and the nature. The story is full of children's love towards nature. Ruskin bond through this story gives a message to readers to plant the tree and protect the plant or nature from the pollution. The boy Rakesh, who is very fond of Cherry Tree, shares the very close bond into that tree because through his hands only he developed the tree.

Ruskin bond's short story of children has simple plots and it's around India. In every short story, he gives some moral values or he creates awareness. Likewise in his stories "Romi and Wildfire" and "A Special Tree" creates awareness of the nature and their importance in life. "The Thief's story" portrays the importance moral values in life.

A READING ON HENRIK IBSEN: THE RELUCTANT FEMINIST

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Abstract

Henrik Ibsen's *A Doll's House*, published during a time when misogyny was predominant in the nineteenth century European society, was instantly deemed as a mouthpiece for women's rights movement. The character of Nora became as much celebrated by feminists of the time, as it was criticized by the mainstream critics, for undermining the conventions of marriage. Amidst the varying views around the play, Ibsen eventually gave in to the conventions, and issued disclaimers all around, completely dissociating himself from anything to do with the "woman question." The opposition to the play's conclusion depicting Nora leaving behind her husband, reached such heights that for some theatres that were to stage the play, Ibsen was forced to write an alternative ending where she reconciles with her husband.

Ibsen's *Ghosts* that came out two years after the former's publication, could perhaps be seen as the playwright's attempt to appease the vehement criticisms over his previous play. The character of Mrs. Helene Alving in *Ghosts* could be seen as an extension to Nora. Mrs. Alving gets depicted as a character that succumbs to the aforesaid conventions, much to the appeasement of the critics. This paper will attempt to look into the trajectory that followed Ibsen's life as a playwright, in light of the "woman question" that got associated with him. Through a critical reading of his works/statements prior, and after the two plays, this paper will further attempt to investigate the course of Ibsen's journey from being labelled a "feminist," to the very denial of it.

Keyword: Feminist, Woman Question, Patriarchy, Convention, Misogyny, Individuality.

Introduction

Elizabeth Robins, who played the role of Nora Helmer in the stage adaptation of Henrik Ibsen's *A Doll's House* (1879) once said, "no dramatist has ever meant so much to the women of the stage as Henrik Ibsen" (Finney 93). Such was the reception that Ibsen met when his play, *A Doll's House* was first staged. Despite criticism from the mainstream critics of the time, Ibsen was at once given the title of a feminist and a spokesperson of "the woman question" of the time by activists of women's rights movement, which he eventually went on disclaiming. Perhaps affected by the criticism, Ibsen asserted that the issue of Feminism was something that happened to stumble upon while writing about individual's freedom in *A Doll's House*, "[I] was completely indifferent to [the woman question] except as a metaphor of individual freedom" (Templeton 2). This paper would be an attempt to look into the various aspects of the play in terms of its reception in general, and if at all it has anything to do with Ibsen's apparent disclaimer about not being a "Feminist"; which rather becomes problematic given his contributions to "the woman

question" in the text, during a time when misogyny was at its peak, at least in the literary world.

Material and Methods

In an essay by Gail Finney, "Ibsen and Feminism," it stresses on a note made by Ibsen on *A Doll's House* exactly a year before its publication, in 1878. It reads, "A woman cannot be herself in contemporary society with laws drafted by men, and with counsel and judges who judge feminine conduct from the male point of view" (Finney 90). The aforementioned quote becomes telling of Ibsen's stand as a playwright, vocal about "the woman question." It could be deduced that the character of Nora Helmer, too, is judged by the so-called "laws" drafted by these men; however, Ibsen eventually gives her the much-needed agency in the play to actually stand up for the individual that she is by defying the social conventions of the time.

It becomes interesting to note the idea that the play apparently conveyed to its audience was in complete contrast with Georg Wilhelm Friedrich Hegel's concepts of women and family, where a woman's identity is merely that

of a daughter, wife or a mother. Nora's rejection of Torvald, and their children only goes in opposition to the Hegelian concept which was dominant during the time of the play's staging and publication. Therefore, it does not come as a surprise that the play faced vehement criticism from many critics. Ann R. Shapiro, in her essay, "The slammed door that reverberates: Henrik Ibsen's *A Doll's House*" talks about the instance when Ibsen had to eventually change the ending of the play with Nora finally reconciling with Torvald when the lead actress of a German production house refused to play the role of Nora.

Interestingly, Toril Moi, in his book *Henrik Ibsen and the birth of Modernism* (2006) throws light at some of the prominent criticisms that *A Doll's House* faced. Moi cites Fredrik Peterson who compares the play with the Greek plays in terms of the former's wanting of reconciliation. Peterson stresses over the fact that the most "glaring flaw" of *A Doll's House* was the absence of reconciliation which was regarded as prerequisite for any artistic work in the Greek theatre. Moreover, M.V. Brun, too conjures similar views on the play where he stresses on a rather sexist reading of the play and goes on offering an ending that brings about a reconciliation between Nora and Torvald.

"Once Nora understood that she had committed a crime, the natural thing for her to do would be to "throw herself into her husband's arms and say: 'I have erred, but I have erred without knowing it, and out of love for you, save me!' and her husband would then have forgiven and saved her."

(Moi 228)

Moreover, a play like *A Doll's House* with very serious issues, because of its character of Nora Helmer, who shows sparks of a "Feminist" in it is even termed as a comedy by Hermann Weigand in his review. About Nora's character, Weigand writes:

(Nora is) an irresistibly bewitching piece of femininity, an extravagant poet and

romancer, utterly lacking in sense of fact, and endowed with a natural gift for play-acting which makes her instinctively dramatize her experiences: how can the settlement fail of a fundamentally comic appeal? (Templeton 3)

Findings and Results

With the kind of criticisms that Ibsen's *A Doll's House* faced, it could perhaps be derived that it ultimately led to Ibsen writing another equally controversial play, *Ghosts* (1881) as a response to the objections that *A Doll's House* faced due to its apparent addressing of "the woman question." Many critics like Robert W. Corrigan believe that *Ghosts* served a dual purpose for Ibsen. From providing an answer as to what would have happened to Nora had she returned to her husband; *Ghosts* went on becoming an attempt on part of Ibsen to free himself from getting tangled with "the woman question" of the time.

From the character of Nora who eventually learns about her individuality and apparently stands up for the same, even if it meant breaking the social conventions of marriage and family life, Ibsen, with *Ghosts*, gives a rather submissive woman character in the form of Mrs. Helene Alving. Where Nora's slamming of the door at the face of Torvald is till date considered as the awakening of women's rights across the globe, Mrs. Alving, on the other hand gets reduced to just another victim of patriarchy. Mrs. Alving not only succumbs to the aforesaid conventions of marriage and family, but in doing so, deprives herself of her individuality; interestingly, Nora leaves behind everything in order to have her individuality intact.

An in-depth reading of the two texts with special reference to the two women characters makes one notice how in *A Doll's House*, the character of Nora Helmer is addressed as just "Nora", without her husband's second name attached to it. Interestingly, in *Ghosts*, Mrs. Helene Alving is always unfailingly addressed

as "Mrs. Alving." It could be thus, deduced that the addressing of Nora Helmer as "Nora," gives her character a sense of agency, not altogether dependent on Torvald; eventually making her able to detach from the bond of marriage to attain her individuality. Nora eventually emerges as the individual within the play, much to the discomfort of the then "misogynist" society, and the critics alike. However, with Mrs. Alving, it becomes a complete contrast where she is presented as extremely dependent on the conventions of marriage that does not allow her to break free from the bond even when she finds out that her husband has been cheating on her with their maid. Even when Mrs. Alving decides to leave her husband, Pastor Manders, who becomes the mouthpiece of the church, and hence, patriarchy, refrains the former to not commit such a blasphemous act which would make the society question her.

Nora, unlike Mrs. Alving ventures out from the domestic realm of life. She saves her dying husband Torvald by apparently lying to him and borrowing money from Krogstad. In doing so, she defies certain conventions that are frowned upon, like the act of lying to one's own husband, and the act of borrowing money, which her husband despises. Moreover, Nora proudly tells a rather shocked Mrs. Linden that she saved her husband by borrowing a sum of "Twelve hundred dollars. Four thousand eight hundred crowns." The complexity of Nora's characters gets elevated when the angle of morality is brought in with reference to the aforementioned development in the text. Nora did not have much of a choice when her husband was dying in front of her. The only choices that were in front of her were either to remain the ideal, "never-lying" wife to Torvald and let him die; or to actually venture out from her domestic circle and keep her husband in the dark for him to be saved. Nora chose the latter, and her morality gets questioned by the Mrs. Linden, and the society in general. What perhaps needs to be highlighted over here, apart

from the aspect of morality/ dilemma, is the ability of Nora to make a choice, which otherwise was deprived to other women during that time.

In continuation to the argument, it does raise a big question mark on the said conventions of marriage, which becomes the core of Ibsen's *A Doll's House*. Ibsen's stand on the woman issue becomes striking here where he addresses the plight of women being judged for every action they do. Here, too, had Nora remained the "ideal," "never-lying" wife to Torvald, if not as vehemently, fingers would definitely have been raised at her over not saving her husband given that she had the option of doing so.

The rebel in Nora's character could be seen during the conversation with Mrs. Linden when an apprehensive Mrs. Linden asks Nora, "Why, a wife can't borrow without her husband's consent," to which Nora's response is in the form of a question, "...Is it rash to save one's husband?" (Ibsen 25). Here, the very concept of morality, and the ideals of patriarchy get questioned by Ibsen through Nora. And it is characteristics like this that eventually add up to developing the Nora in the end who leaves behind her husband and children in search of her individuality.

A special focus on the kinds of reception that *A Doll's House* received becomes telling of how Ibsen eventually changed his stand on "Feminism." From being extremely vocal about women's rights Ibsen became a torch-bearer of the ideals of patriarchy, and the social conventions thereof. The post-*A Doll's House* Ibsen, when honoured by the Norwegian Women's Rights League on 26th May, 1898 at a banquet gave a speech which more than substantiates the aforesaid argument. An excerpt from the speech reads:

I am not a member of the Women's Rights League. Whatever I have written has been without any conscious thought of making propaganda. I have been more poet and less

social philosopher than people generally seem inclined to believe. I thank you for the toast, but must disclaim the honor of having consciously worked for the women's rights movement. I am not even clear as to just what this women's rights movement really is. To me it has seemed a problem of humanity in general. (Finney 90)

The speech could perhaps be read as a defence against the onslaught that he received from critics all over for his close association with issues related to "the woman question." It is important to note that the late nineteenth century was the time when misogyny was at its peak. Feminist movements, and consciousness thereof were something that followed much later. In order to free himself from such harsh criticisms and accusations, the removal of the angle of "the woman question" from the play was perhaps a decision that Ibsen took. Ibsen eventually went on claiming that he never really meant to bring focus on the said issue. In fact, just two years later, Ibsen wrote *Ghosts*, which could be read as a response to the negative and violent reception of his previous play. Moreover, Bernard Shaw was even blamed for apparently seeing Ibsen as an iconoclast in his book *The Quintessence of Ibsenism*, which according to Ibsen's biographer Michael Meyer, he was not.

Apart from Meyer, Yvonne Shafer, the editor of *Approaches to Teaching Ibsen's A Doll's House*, goes on claiming that the "discussions of the play's 'connection with feminism' have value only if they are monitored, 'properly channeled and kept firmly linked to Ibsen's text'". Shafer's view, in a way, affirms Ibsen's claim that his idea in writing *A Doll's House* was only a "description of humanity" or "a slice of life."

Conclusion

In conclusion, it can never be completely answered as to what exactly lead to the change

in Ibsen when it comes to his distancing himself from being called a "Feminist." Even though Ibsen has asserted that he only writes for individual freedom in his plays, it cannot be entirely overlooked that in writing about the said "individual freedom," in particular reference to *A Doll's House*, the freedom that the playwright talks about is only Nora's. That Nora was considered an individual in itself, given the level of misogyny in Germany during the time only hints at Ibsen's stand for women's rights. Thus, Ibsen's apparent claim of himself not having consciously worked for the women's rights becomes a bit problematic, and he remains one of the earliest "Feminists" despite his asserting otherwise.

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CHARACTERIZATION OF RUTH AND ESTHER FROM *THE BIBLE*

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Abstract

Literature is the written and spoken materials of men and women from centuries. The written works are connected with one's creative art and also it includes the real-life incidents which are written in words. There are works related to history, religion, medicine and likewise. The Bible is considered as a spiritual work but it also gives the literary elements like stories, and different kinds of plots and themes. It also contains figurative language and other literary techniques like simile, metaphor and likewise. The Bible printed in 1611 remarks a great change in both history and literature. Thus, it can be taken as an example to show the depiction of women during the old testament days. The main theme of the paper is to show the character of Ruth and Esther who were alienated, later identified as great women of intelligence, patience and obedience.

Key Words: Alienation and identification.

Introduction

Women play an essential role in the world. Women are portrayed in different ways by different writers. They are portrayed as weak and strong by the writers. In the *Bible* women characters like Ruth and Esther are portrayed as strong and intelligent women who were regarded as blessing, saved the lives of Israelites and also became Queen because of their patience. Ruth and Esther were alienated from their homeland and they were identified as splendid and tremendous women in the host land, where most women do not. Women in present days struggle to get their own identification but these two women are identified because of their intelligence and obedience.

Ruth was the daughter-in-law of Naomi. Naomi and her husband Elimelech, with her two sons stayed in Moab. Naomi's husband and her two sons dies, so she and her daughters-in-law leaves Moab. Naomi tells her daughters-in-law to leave her alone and return to their mother's house. Orpah kisses her mother in law and sets back to her mother's house. But Ruth refuses to leave her and she says "Entreat me not to leave thee, or to return from following after thee: for whither thou goest, I will go; and where thou lodgest, I will lodge: thy people shall be my people, and thy God my God"

(Ruth 1:16). Naomi and Ruth go to Judah which is the home town of Naomi.

Naomi and Ruth arrive in Judah during the time of harvest. Ruth being an obedient woman, she tells her mother in law that she will go and pick the remaining from the field which the reapers had left. This was noticed by the land owner Boaz, who was kinder to her. She found grace in the eyes of Boaz that he helped her to pick more glean ears of corn as he insists the reapers to leave more glean ears of corn in the field. Boaz was blessed because of his act and wanted to marry Ruth. As he married Ruth, he became the wealthiest man in Judah and the Lord Blessed him more. Ruth took Naomi with her as she became wealthy without forsaking her mother-in-law. This shows, because of Ruth's obedience and patience she became wealthiest woman by marrying a wealthiest man in Judah.

Esther and her uncle Mordechai were Jews, came to Persia from Israel because there was war. In Persia, King Achashveyrosh was angry with his wife Vashti as she disobeyed him when she was asked to meet him in the court. So, the King wanted to marry a beautiful and intelligent woman in Persia after Vashti was killed. When King Achashveyrosh ordered to bring all the beautiful women in Persia, Mordechai brings Esther to the palace not saying that she is a Jew. King orders all selected

virgin women to be cared by the best beauticians and trained by best trainers to become like a Queen. Esther becomes well groomed to be a Queen and when she arrived before the King, he loved Esther above all the women, and "she obtained grace and favour in his sight more than all the virgins: so that he set a royal crown upon her head and made her queen instead of Vashti" (Esther 2:17).

Mordechai who was working in the city gate of the palace was disliked by Haman as he refused to give respect to him. Mordechai did not respect Haman because Haman wanted to kill all the Jews. Mordechai tells the plot of Haman killing Jews to Queen Esther to save all the Jews. Queen Esther plans and asks the king for a banquet cooked by her. King was so impressed and when she asks King and Haman to dine again with her. Haman builds gallons to execute Mordechai but his hopes fades when the king asked him to reward Mordechai remembering him saving his life. Haman was disappointed and he gets orders to kill the other Jews. Esther asks Mordechai to "Go, gather together in Shushan, and fast ye for me, and neither eat nor drink three days, night or day: I also and my maidens will fast likewise: and so will I go before the king which is not according to the law: and if I peris, I perish" (Esther 4:16). Thus, she found favour from the King and gets orders to defend the Jews from attack by rebelling and also Haman was hanged in

gallons made for Mordechai. Thus, she saved the lives of all the Jews in Persia.

The characters of Ruth and Esther are similar as they were not identified when they were alienated from their homeland. They were recognised and identified in the host land as blessing and beautiful women. Ruth stays with her mother-in-law and as she was obedient and loyal she found favour in Boaz eyes and becomes a wealthy woman. She did not expect to live rich but was rewarded at the end to live rich as she believed in Naomi and in Naomi's God. Esther also found favour from the King as she pleased the King by her beauty and intelligence. She saved the Jews from dying only because she prayed and received the knowledge from God to tackle the situation by favouring the King. Thus, this shows how both the women were praised in the *Bible* as loyal, obedient and intelligent. They were identified as women of beauty, and also as intelligent women who brought peace and safety to all Jews in Persia. This also shows if women act intelligently with patience they will conquer their own identity.

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FEMINISM IN RABINDRANATH TAGORE'S FICTION

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Abstract

Rabindranath Tagore's writings, especially his novels bring out the erased portion of women's experience and show tremendous sympathy and understanding towards the plight of women which was quite an unfamiliar trend for most work of that period. Set in the Nineteenth Century Colonial Bengal, Tagore's writings portray the problems within Hindu custom and patriarchy, the uproar of spiritual and intellectual tension between Bengali Renaissance and tradition marked by the emergence of Colonial education and lives of Bengali, Hindu women in the juncture of all these social events. Controversial issues such as remarriage of Hindu widow, the need for female education, their emancipation and the oppression caused through social injustice have found significant place in his writing. Thus his writings are valuable documents of societal changes in its relation to larger social context of gender, nation, and politics.

His female characters come from diverse social settings and are inspirational as they struggle for space and autonomy. Through his works, Tagore is seen to break the false conventions of his society and thus liberating women from their bondages. Tagore's role in alleviating the minds of the Bengali reader is acknowledged anonymously today. Tagore's writings and how he projects women as the most significant transformative factor within social dimension.

Rabindranath Tagore's novel *the home and the world* offer a multidimensional portrayal of the society of the nineteenth century Bengal, and women's condition in it at that time. Tagore aligned his affections with the intellectual group "Brahomo Samaj" which concerned itself with the advancement of the society, and which was in support of those revolutionary changes in the society which aimed at casting away superstitions, ill-practices, and absolute customs. Tagore, similarly, was supportive of social and cultural changes which could make people more enlightened and free. He, as well as other followers of this intellectual motto supported emancipation of women, who had been the objects for oppression since ages. This paper is concerned with exploring the pattern of society. Its culture and women's role and importance in it, at the same time Tagore's portrayal of women's condition of his own time-period and his ideas regarding women's

freedom. The point is to show how Tagore proposes to break the prevailing cultural mould of the time by introducing progressive thinking into his novel *The Home and the World*. Now the human civilization has progressed so well, and human beings have acquired the status of being the best creation of God.

They are always represented as the second or 'the other' gender. Women and their lives have been one of shift dependency. The societal system is such that before marriage they are the accountability of their fathers, then of husbands and at last, of their sons. They are not given any free space or liberty to make their own choices and to live freely. Such problems can be traced back to the age old notion of perceiving women as home makers and the emphasis on their marital responsibilities alone. Even in literature we see a long passage of struggle for identity on the part of the women writers or writings depicting women's experiences. Thus literature has always engaged in portraying, disproving and approving women's lives, their predicaments and their place in patriarchal society.

Women's writing and writing consisting of women's experiences have a difficult history of reader's reception. Starting from books of feminist criticisms to women's literature such as *Vindication of the Rights of Women*, *Second Sex*, *Laugh of Medusa*, *A Room of One's Own*, *Sultana's Dream*, To further illustrate my point I have

chosen Rabindranath Tagore, Asia's first Nobel laureate (1913), who is a vital and convincing figure in the world of Bengali Literature. But he is equally read for his emphasis on social reformation including upholding the values gender equality.

His novels encompass vast range of issues. The issues of social inequality, religion, human relationships, human mind, society's false standards and contemporary political tensions have often found their way in his writings. Tagore's fiction, Women are illustrated in variety of ways. Tagore purposes the society of his times and develops his writings by relating them with ordinary Bengali Hindu family life. He criticizes the existing social injustices in his representation of the demoralized women who become conscious of their roles in society as well as the resources dormant in their own individuality. Through his long literary career Tagore explored woman as —the most creative transformative factor within social life. Tagore extremely aware of the condition of women and I find him to give significant time and thought on this subject which interests me as a student of Literature and also as a woman, personally.

Rabindranath Tagore has shown a remarkable understanding of female mind and gave ample space to women and their lives and narratives in his novels, short stories and plays. Women from different social class, cast and character are present in his works. There are multiple perspectives, dynamic characters and diverse narratives in his works which one cannot miss. Tagore has shown an extraordinary notice of the plight of women in his Hindu society. The issues of dowry, early marriage, domestic violence and passivity of women have come out in his wonderful stories. In the midst of these social obstructions, female education is shown as a greater need in the Tagore. *Nashtaneer* or *The Ruined Nest*, is a good example of that. Then again, in the novel *The Sand of Eye*, Tagore portrays how the force of eagerness and desire can weaken any relation

from its roots. Tagore also shows how a man disrespects the union and promises with his wife under the corrupt wishes of sexuality where he has no capacity to overcome it. It demonstrates the wrong Shila 10 treatments and disenchantment of a dishonest husband towards his naive and almost uneducated wife who never suspects his betrayal. At the center of the narrative we have an educated, self conscious woman named Binodini who was windowed at her youth and her emergence in a traditional Hindu family, her inclusion in their relationships and her actions shape the novel as much as it problematizes the concept of respectable'.

In most of the stories and novels, Tagore has shown the possibilities women have of which they themselves are generally kept unaware. His works show how women were denied autonomy and it in turn the possibility of their personal growth was also demolished. In *The Ruined Nest* we can see the male ego and false sense of pride is hurt when they come in touch with a woman who is not naive and unintelligible. To develop my thesis, I have chosen Rabindranath Tagore's popular novel *The Sand of Eye*, novella —Ruined Nest.

If in today's world we consider women subordinate because they are weaker than men, does it anyway show that human mind has ever evolved, or that, are we really greater than all the other species found in nature, for we possess power in our minds. The question mark becomes bigger and bigger as much as we brood on the points like this. Patriarchy has always had the law of forcing women one step behind men. They have almost no choice in their lives, instead of being good wives to their husbands and to pile up children children because in the sacred texts of every religion it has been considered to be their prime duty. In context of liberation of women, equality and many more, are in fact ineffectual changes to be seen only from outside, a change only for the external image. Strikingly, reality remains the

same as it was ever before. Consequently, in most of the countries, women have got rights equal to those of men, but the question is, are they really free to exercise their freedom? The answer is a big "no". Women are being harassed sexually, being raped everywhere, which is nothing but exercise of power against their sexuality. Women are doomed to suffer because it is a woman who is impregnated and bears the marks of violence on her body. In general perception, woman still has not evolved out of their image of a body which is only meant to play with.

By the mid-Twentieth century came suffragette movement which opened up the discussion about what we exactly do with our women who constitute half of this world. Feminism started as a criticism of gender roles in the society. Feminists argued that the gender roles were created by men of their own benefit. Since the 1950's feminists were broadly critical of family patterns, which were considered to be faulty at that time. The dominant family type at that time was joint family system especially in Indian society. Joint family system had created a polarized atmosphere within the family where women were on one side, performing their ritual like duties of household; while men were on the other side of the scene, controllers and masters. Essentially, feminists viewed the organizations of the family system as a breeding ground where patriarchal values were learned by an individual. The society, on the other hand, a macrocosm of family system itself exercise same authority over women, who are generally regarded as inferior constituents of the society. Who is considered to be a visionary author, realized the ill-practices which were done against women. Rabindranath Tagore in his novel *The Home and the World* (1919) tried to explore these problems inherent in Indian society, in the backdrop of Indian national freedom movement. Tagore's purpose is to bring into light, state of women in earlier twentieth century in the suitable background of

freedom struggle, which constitutes a general atmosphere of social unrest and enthusiasm, thus dragging attention of every class, creed and age group of society.

Women, the weaker sex was not allowed to come outside the territory of house and take part in the functioning of outer world. The main reason behind were that, firstly, women were considered to be inferior in mental as well as physical abilities. Secondly, women were considered nothing but companions and subordinates to men. In every relationship women subordinates to men. In every relationship women constitute the other and inferior part, whether in the relationship of husband-wife, son-daughter, brother-sister or father-daughter. The male counterpart, in every relationship, remains the controller and master.

I would have you come into the heart of the outer world and meet reality. Merely going on with your household duties, living all your life in the world of household conventions and the drudgery of household tasks, -you were not made for that! If we meet and recognize each other in the real world, then only our love will be true. Prohibition of widow marriages, child marriage, polygamy and lack of education were chief evils of the society. Issues of female education and emancipation remained in the agenda of nationalists at that time but never quite achieved. Tagore is the novel is presenting the idea with the help of Nikhilesh is the mouth piece of Tagore's liberal ideas. His understanding and support also extend to even those people whom he does not politically agree with. Nikhil befriends and funds a popular activist of swadeshi, Sandeep. Thousands of people are attracted with his charismatic personality, whom he easily always with himself. Sandeep gradually becomes a frequent visitor at the drawing room of Nikhilesh, and gets chance to converse with Bimla as well. Bimla, too is attracted toward him. She finds views of Sandeep to be very energetic and forceful. Sandeep, being fully aware of her

devotion, makes opportunist use of her. In spite of all congenial support provided by Nikhilesh, Sandeep persuades Bimla against her own husband.

He even persuades Bimla to steal gold from Nikhil's case. Sandeep suffers from excessive hubris and narcissist attitude to make use of their people for his own cause. He says at a place that Bimla is a ripe fruit, whom he must pluck. His lustful desires do not spare a bosom-friend's wife. The contrasting views of two men. Nikhil and Sandeep, provide two different attitudes for woman, for one she is an individual who recognizes her potential and promotes, and for the other she is an object of pleasure. Bimla's character undergoes

development in which she gradually moves towards realization.

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A THEMATIC STUDY ON VALERIE MARTIN'S *PROPERTY*

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Abstract

Valerie Martin's Property is a historical fiction which reveals the past of the nineteenth century in New Orleans. This novel tells the story of Manon Gaudet, the wife of the plantation owner in which both live an unhappy life. Sarah, a slave girl, is given to them as a wedding gift on their wedding day. Sarah is not only a slave but also her husband's paramour and sufferer. This story centres on Manon and her hatred towards Sarah. Though Sarah is not happy with her life she manages to lead a happy kind of life. She, out of unwillingness, even gave birth to his two children - Walter, a deaf boy who is out of control and a six month old baby, Nell. Black people are meant to serve the Whites as they are discriminated based on the colour, race, class and gender.

This paper is an attempt to look at the themes that are portrayed in this novel. The major themes are bitter relationships, power and authority, humiliation and yearning, racial discrimination, and property. The themes portray the major elements that are revealed in this novel. The main objective is to reveal the sufferings of the black people that are given by their white masters. In this novel both the women characters (master's wife and the slave) are like property to the men. Here, women, black and white alike, suffer under the white man's control.

Keywords: bitter relationships, racism, power and authority, property, and humiliation and longingness.

Introduction

Valerie Martin is an American novelist and a short story writer. Her other fictional works include *Set in Motion* (1978), *Alexandra* (1979), *A Recent Martyr* (1987), *The Consolation of Nature and Other Stories* (1988), *The Great Divorce* (1993), *Italian Fever* (1999), *Property* (2003), *The Unfinished Novel and Other Stories* (2006), *Trespass* (2007), and *The Confessions of Edward Day* (2009), as well as *Salvation: Scenes from the Life of St. Francis* (2001), a biography of St. Francis of Assisi. Her most recent novel, *The Ghost of the Mary Celeste*, was published in 2014, and *Sea Lovers: Selected Stories* appeared in 2016. *Property* won the prestigious Orange prize in 2003. This novel voices out the suffering and pain of the blacks. There are many themes that are used by the author in this novel. However, the themes mainly used are bitter relationships, power and authority, property, humiliation and racial discrimination. It mainly shows the negative side of the white's claim of supremacy.

Bitter Relationships

Relationships are meant to be happy and healthy. In this novel, relationships are a central theme. The relationship between Manon and

her husband, Manon and Sarah, White and Black are perfect examples of the bitter kind of relationships. Manon and her husband lives in New Orleans. Her husband, being the plantation owner, does not keep his wife happy, and he talks only about the plantation's profit and loss, account details, slave's work and the punishment given by their overseer. There is no healthy conversation between them other than the work related one. There is no love between them except as strong bonding driven by hatred. In one instance, Manon wishes "I might die of cholera, and fears that she [Sarah] may instead. I wish he might be killed while shooting rebellious negroes. She wishes us both dead" (Martin 67). Both Manon and her husband want each other to be dead but Sarah wishes both of them to be dead.

Manon shows hatred towards her husband. In one instance, when her husband calls her to the office to discuss about the supplies and the other debt related to the plantation, she "kept him waiting a quarter of an hour to irritate him" (Martin 9). She keeps doing things such as these to irritate him.

Their relationship is a farce they keep in front of others. In another instance, Joel, friend of Manon comes to the house,

... my husband had insisted on passing his arm around my waist, and there

was nothing I could do but bear it until Joel was out of sight, there we were, a

loving couple, waving and smiling as our guest turned his horse toward the

town, no doubt eager to be done with us and our sham of a marriage. . . I

removed my husband's hand. (Martin 32)

When Joel went back to his place, she says to her husband that, Joel might have some nice story to tell it to others. When thinking about her life she feels that, "There is never a moment's peace in this house, I thought" (Martin 55).

The relationship between Sarah and Manon is not a healthy one either. Because Sarah is her husband's mistress, their relationship becomes an unhealthy one. Even though Sarah takes care of Manon's attire and is the hair dresser, Manon dislikes her. Initially Manon tries to create a good atmosphere for Sarah. However, Sarah who feels uncomfortable tries to run away on the horse Manon has prepared for herself as her escape plan. This instance turns Manon against Sarah and their relationship turns sour.

When Manon's mother passes away due to an epidemic disease, she feels that there is no one for her in this whole world even though her husband is alive. She longs for her freedom from him. "Sally sued to have her marriage portion, which was considerable, exempted from his creditors and restored to her. By some miracle she has won. Now she has her own income and is free of her detestable husband. Fortunate woman!" (Martin 47) says Manon. She feels that there is no escape from her husband and appreciates Sally for her bravery.

Power and Authority

Power and authority is another theme. Both are depicted in the white masters who abused their power over the blacks. Blacks are meant to work for their masters, this kind of order is set by the power that the masters possessed. Even

deciding on which slave to sell, and on what basis they have to select and sell the girl is all decided by the whites, which is evident in the instance where Manon's husband says, "Ugly, dark little girls aren't easy to sell" (Martin 7).

The menial jobs like dressing up and brushing the hair are also done by the blacks, as they are the servants and the whites are their masters with power and authority over them. Whites buy the black people in the auction to work for them and they are their masters until they are sold again. There are several restrictions that they must follow. One such is, ". . . 'that servants are not allowed to receive visitors at the front door.'" (Martin 88). The cruel and brutal nature of white shows the white supremacy over the blacks.

Even though whites have the power over the blacks, the white women are given power only to a certain extent. The narrator, Manon, purposefully chooses not to use her husband's name while narrating the story. This shows her desperate attempt to eliminate her husband. However, the power he has over her is evident. While a white woman does not want to be dominated by her man they show their power and authority to their servants by which they vent out their frustration. When comparing the power with the men, white women are powerless.

Racial Discrimination

"Racism is the belief that a particular race is superior or inferior to another, that a person's social and moral traits are predetermined by his or her inborn biological characteristic" (Racism). A person is treated less favourable than the other, where they are not even considered as a human being. Angela Davis says that, "Racism, in the first place, is a weapon used by the wealthy to increase the profits they bring in by paying black workers less for their work." (Bollinger 166)

The main aspect with regard to racism is the violence and torture that are rendered by the

masters to their servants [slaves]. Moreover, their actions are justified because of their claim of supremacy. The language that the masters use also has racism. They address them by the word 'Negroes'. In one instance, Manon says, "The negroes labored past us, shouldering the coffin, shoved it into the space with much groaning and sweating, and backed away . . ." (Martin 85). They don't call them by their names.

A white man thinks that he is well - civilized to be a master and feels superior to all. As they are superior they even seduce the blacks and use them as sex objects. Only racism creates this kind of discrimination and by that the whites take advantage over the blacks.

Humiliation and Yearning

Manon is humiliated by others in the town for not having a child. "Humiliated by what must be evident to everyone -- the bastard Walter bears his father's curly red hair and green eyes -- Manon is poisoned by rage, a self-righteous anger that she carefully nurtures." (Harrison 196). Whenever Walter walks or rushes into the house she is reminded that she does not own a child.

It is only natural for Manon to long for love from her husband. When her mother passes away she longs for a soul that can erase her huge loss but her husband is not there when she wanted. Moreover, she has no child to either give or get love from. She confesses that, "The truth was that at that moment I wanted nothing more than to pour out the tale of my unhappiness to someone who loved me, but there was no such person." (Martin 113). While Manon longs for care, love and affection, Sarah longs for her freedom.

Property

The term Property is not used for the material but for the people. The title of this novel is perfectly apt for this novel. Blacks are like property to whites and also white woman sometimes are like property to the husbands.

Both the women characters - Sarah and Manon are like property to Manon's husband. Master and slave, husband and wife, both these relationships give Manon's husband a right to treat them as property. "By this time Manon knows that her widowed mother had little dowry to give her, so she herself was the "property" that her husband gained through marriage." [Feeley]. The property or the wealth owned by Manon also becomes his property and so she cannot enjoy her own wealth. When her mother passes away, her estate comes to Manon but she cannot consider that estate to be hers. Manon dejectedly says that, "'A woman's property is her husband's.'" (Martin 90).

"Manon refuses to see Sarah as anything more than property once Sarah betrays her." [Recycling Oppression]. Women are considered to be weak and mere breeders. "Due to their status as property, black women were perceived as genderless, yet were exploited on the basis of their sex as mere "breeders" to increase their owner's "stock" and as objects of sexual gratification to white male enslavers." [Nordtveit 4]. Manon without realizing the status of hers she criticises Sarah. "Manon will never realize that she and Sarah are one in the same—women abused by the systems of marriage and slavery—both will always be nothing more than property of men." [Recycling Oppression].

Conclusion

The relationship between whites and the blacks is portrayed in this novel. It shows that the novel exposes the negative side of white supremacy and male dominance. Thus, the main objective and the central themes prove that a black has suffered a lot under the white's custody.

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WOMEN AND EVIL IN THE HARRY POTTER TEXTS

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Abstract

As a very popular and a well-known series, J.K Rowling's Harry Potter series has been critically analyzed several times over the years. Many of the researcher has focused on the Villain Lord Voldemort, but only few studies have explored the villainous women and how they are portrayed. While doing a close reading, two of the evilest women: Bellatrix Lestrange and Dolores Umbridge, I will examine how they are portrayed to represent evil through their behavior and actions. These two women in the Harry Potter series are an epitome of evil. Also, since Lestrange and Umbridge are introduced later in the series of Harry Potter, I will focus on the following selected texts: Harry Potter and the Order of the Phoenix, Harry Potter and the Half Blood Prince and Harry Potter and the Deathly Hallows. I will also be using different theories on evil by different philosophers.

Introduction

"There is no good and evil, there is only power and those too weak to seek it." (Harry Potter and the Philosopher Stone, Pg. 211) Voldemort's words expressed by Quirrell in the primary volume of the Harry Potter series, set the beginning stage for an examination of power and evil in these popular books. Both power and evil are portrayed with purposefulness and therefore, an association between the two, is established as evil requires power to be enacted. Both Bellatrix Lestrange and Dolores Umbridge cross the line between good and evil, and morality doesn't seem to be an issue of concern or hinderance for them. Their personalities do not reflect any regrets, any respect for others emotions or well-being and self-serving inclination in their being. Since the world in which these characters move is a domain immersed with magic, their personality and morality has no bearing on them being witches. The way that the Harry Potter world incorporates both evil wizards and wicked witches is worth examining.

The first and foremost work of my research is to define what evil is and does it really exist? From a Christian perspective, people are essentially evil. In the Genesis 6:5, it reads: "The Lord saw how great man's wickedness on the earth had become, and that every inclination of the thoughts of his heart was only evil all the time." According to Machiavelli, people will always be evil until necessity forces them to be good.

Evil in Harry Potter

The article "A Skewed Reflection: The Nature of Evil", by David and Catherine Deavel endeavor characterizes evil inside Harry Potter. They say that "evil doesn't really exist. Evil doesn't really exist in itself, but is a privation, a lacking what is good" (Pg. 132). They also refer to Quirrell and how he in Harry Potter and the Philosopher's Stone finds out about good and evil from Lord Voldemort (137). At the end of the novel, Quirrell tells him that: "there is no good and evil, there is only power, and those too weak to seek it" (Philosopher's Stone 313). This shows that, individuals who think themselves as good, are the ones who are weak to seek power. Also, the headmaster, Albus Dumbledore telling Harry that power is something evil and power being his weakness "perhaps those who are best suited to power are those who have never sought it" (Deathly Hallows Pg. 586). It shows that thirst for power is evil and not a general pursuit.

Theoretical Framework

In Lars Svendsen book, *A Philosophy of Evil*, the author says that attempting to discover one meaning of the word evil is not productive, because it limits our understanding. He proposes four different kinds of evil, namely: the demonic evil, the instrumental evil, the idealistic evil and the ignorant or stupid evil. Ignorant evil is characterized by agent who acts

without stopping to consider whether his/her actions are good or evil. Ignorant/Stupidity can be understood as a form of thoughtlessness, an absence of reflection. It is this form of evil that Hannah Ardent describes as banal.

Critical Evaluation

To categorize Bellatrix Lestrange as evil, one needs to consider the different occasions she torments or kills different characters in the *Harry Potter* texts. The Aurors (dark Wizard catcher) Frank and Alice Longbottom, are forever injured by her ability to use the Cruciatus curse (torture curse) to torture some information out of them, Hermione is left traumatized when being tormented by Bellatrix while using the same curse in *The Deathly Hallows*, while Sirius Black and Nymphadora Tonks are left dead after their encounter with her in *The Order of the Phoenix* and *The Deathly Hallows*. Her knowledge of the deepest and the darkest of curses and spells are a merit to Lord Voldemort, as she admits to Harry that it was the Dark Lord who taught her magic (*Order of the Phoenix* Pg. 811). She appears to have an inclination for murdering her relatives, since Sirius was her cousin and Tonks her niece, while others through torture. The evil actions that she commits in the novel are intentional, as Harry himself says that she is a witch of "Prodigious skill and no conscience" (*Deathly Hallows* Pg. 374). Bellatrix is not worried about the suffering of others, rather she enjoys it and because of this, she is able to commit evil deeds with no remorse or regrets. The Death Eaters fear and respect her, and address her as "Madam Le strange", which clearly portrays the amount of fear she has imposed on them.

On the other hand, Dolores Umbridge during her tenure at Hogwarts as a teacher of Defense Against Dark Arts, High Inquisitor and Headmistress, turns out to be cruel in her teaching methodology and punishing students by using Veritaserum (a powerful truth potion) and using Cruciatus Curse on students, to gain

information. Harry Potter is being punished for telling the truth about Lord Voldemort's return and making him write lines with a Quill, that uses Harry's blood and engraves the lines into his skin (*Order of the Phoenix*). Here we can understand that, Umbridge loves torturing and has a sadistic personality. She claims that the Muggle-born wizards do not possess any magical talents and they have stolen magic and wands from other wizards. It becomes clear that she supports Voldemort's ideology about the purity of race through her attitude towards half-blood and Mudbloods (non-magical wizards).

In the *Harry Potter* novels, the evil depicted by Bellatrix Lestrange and Dolores Umbridge are inter linked to the subject of pain and suffering. Lestrange enjoys the suffering of her victims and Umbridge does not seem to mind Harry's suffering during detention. This kind of attitude and behavior is what Lars Svendsen calls Ignorant or stupid evil in his book *A Philosophy of Evil*. Hannah Ardent talks about Eichmann's trial in her book *Eichmann in Jerusalem: A Report on the Banality of Evil* that he was only following orders from higher up and his actions did not involve a personal decision. He also adds that, if ordered, he would have sentenced his own father to death because of his visions and confidence in the request got by his superiors. In the light of Hannah Ardent's theory of evil, Dolores Umbridge's actions as a bureaucrat and her racism, link her to Eichmann. She acts against half-breeds and supports purity of race, while following orders from the Ministry of Magic. Despite the fact that Umbridge is not a death eater, she is equally monstrous and evil. She brands Prof. Lupin as a dangerous half-breed due to her dislike for part humans. She even marks Hagrid as a half giant and gives extremely unfriendly comments about his class and tries to prove that he is an incompetent teacher. With her close work relationship with the Ministry of Magic, she starts inspecting the classes of her fellow colleagues and tries to insult and humiliate them. With the power of being the High Inquisitor and Headmistress, she expels Prof.

Sybill Trelawney from her job and humiliates her in front of all students and staff. Her chuckling and enjoyment in others agony, marks her as a twisted person, who loves to abuse and mishandle power. She does not understand gentleness, pity or empathy.

Thirst for Power

Power creates a feeling of superiority and respect in the minds of people. However, when it comes into the wrong hands, it will undoubtedly be mishandled. Lestrage and Umbridge are in a place of power, but desire for more power. As Umbridge has become the Headmistress of Hogwarts and high Inquisitor, she is powerful enough to take decisions about the staff and alter the regulations at school. Likewise, Lestrage works nearly to the Dark Lord, and in this manner, she has control over others working for him. She controls the Death Eaters (followers of the Dark Lord), as well as her own sister Narcissa and her brother-in-law Lucius Malfoy in their house. Umbridge is highly influential with the Ministry of Magic, and through them, she gets approval to make new regulations at school. *"Well, now, I couldn't have that. I contacted the Minister at once, and he quite agreed with me that the High Inquisitor has to have the power to strip pupils of privileges, or she – that is to say, I – would have less authority than common teachers!"* (Order of the Phoenix Pg.385). Since Umbridge cannot deal with having less power than normal teacher, she finds a solution through her powerful contacts. A similar behavior can be seen with Lestrage, as she is in the outside world and not at Hogwarts. She feels her sole purpose is to serve and please her true master Lord Voldemort. She also has an infatuation towards the Dark Lord, and it could be because of his evil powers. Both Lestrage and Umbridge are greedy for power, they receive the power only through powerful people in the novel. In case of Umbridge, it was the Ministry of Magic who gave her the power, and in the case Lestrage, it was Lord Voldemort who taught her magic and made her command to the Death Eaters.

Conclusion

In the analysis of the article "A Skewed Reflection: The Nature of Evil", by David and Catherine Deavel says that, "We are what we choose to make our lives. We are evil only if we choose evil" (Pg.144). In the *Harry Potter* series, both Bellatrix Lestrage and Dolores Umbridge ultimately meet their end only because of their evil personality. Lestrage is killed during the last battle at Hogwarts at the hands of Molly Weasley, while she is safeguarding her only daughter Ginny Weasley. It was the power of a mother's love (Molly Weasley) and Lestrage's own pride that ultimately bought her downfall. She never had any motherly feelings and during the discussion with Narcissa and Snape, she says *"You should be proud!" said Bellatrix ruthlessly. 'If I had a son, I would be glad to give them up to service of the Dark Lord!' (Half Blood Prince Pg.39)*. Similarly, with Dolores Umbridge, we see her meet her fate in the *Order of Phoenix*, when a group of Centaurs drag her away into the deep forest. These two evil women are dedicated towards accomplishing their objectives in a willful manner, and do not feel guilt or remorse for their actions.

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CAPITALISM AND DRUG ABUSE: EXPOSING MEDICINE INDUCED PERSONALITY CHANGES IN HILARY MANTEL'S *GIVING UP THE GHOST*

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Abstract

*Medical errors or medication error is one of the most common mistakes practiced globally in the field of medicine. Many post-Marxists critics claim it as the result of capitalism and question the least importance given to human life in the hands of capitalists. It involves not only the prescription of wrong medicine or incorrect dosage to patients but also the ending tragedies resulting in the death of common men. The misdiagnosis by the doctors and their medical prescriptions makes their patients physically and mentally unstable. Hilary Mantel's memoir *Giving up the Ghost* describes a similar situation in which the misdiagnosis made for Somatic pain by several doctors and their wrong prescriptions finally ends in the confiscation of the writer's uterus. The description about the toxicities of pills which changed Mantel's overall personality driving into physical and psychological illness becomes notable here as it ironically brings out the true colors of the entire corrupted medical system. This research paper focuses more on exposing the role of capitalists in supplying excess of drugs and its impact in abuse resulting in personality change.*

Keywords: *Capitalism, confiscation, Somatic pain, prescriptions, Toxicities.*

Introduction

Drugs when taken for long term affect physical organs especially several parts of brain that are responsible for emotions, impulse control and behavior reinforce. Dopamine, a fluid in the brain is responsible for regulating movement, emotions, motivation and feelings of pleasure. When drugs and alcohol are consumed at large quantities regularly, it increases the level of Dopamine in brain resulting in illusionary moments of excessive happiness. But in turn it rapidly creates a desire for craving making the individual feel addicted and prioritize the substance use over other things. The euphoria caused by drugs not only sustains addictive behavior but also creates drastic changes in personality. Drugs, in general is classified into two category as legal and illegal. The illegal drugs are globally prohibited drugs yet cultivated, manufactured and distributed through black market trades. Narcotic drugs such as cocaine, heroin, LSD, are commonly prohibited drugs which causes much impact in personality change.

Legal drugs which are prescribed by doctors and medical practitioners also affect physically and psychologically as illicit drugs do. Many people are unaware of the changes

medication does when consumed in large numbers. The chemicals in any medication when introduced in a body will change the nature of its regulations and brings a troubled state to the mind and body in course of time. The scariest part which should be known is that even legal medicines can easily catch extreme sense of addictiveness in the users and are extremely harmful. Drug addiction or Drug abuse is one of the serious psychological diseases which should be taken proper care. If concentration is not paid on the inflicted individual it may result in serious issues even death circumstances.

Generally people are exposed to illegal drugs through various reasons, but addictive infliction of legal drugs occurs as a result of wrong prescriptions or misdiagnosis at a major cause. Doctors because of their ignorance or due to various capitalized reasons tend to prescribe wrong medication which results in serious disputes in patient's health. Any form of inappropriateness in curing methods, practicing ailments, wrong prescriptions are brought under a label called *error* in medical field. Medical errors are human errors which occur as a result of both misdiagnosis and missed diagnoses. The incorrect prescription of

medication fails to solve the problem in patients and makes things worse in course of time. In some patients the recovery gets delayed while in others it increases the severity of their illness and creates tremendous effect in their physic and psychic.

The medical-industrial complex is one of the worst capitalist economies which deal with the exploitation of new medical drugs and technologies and testing it on people on large scales with the help of the medical practitioners for promoting their big business. With the aim of money making, the big pharmaceutical corporations hold the worst criminal records than any other industries in the world. By implementing modern medicines through doctors and surgeons, the capitalists had turned the patients into commodities for selling their drugs. Illness had become a source of profit for the medical industries which aims not at curing or eradicating the disease completely. The increased availability of medications in the market that have been approved for the treatment of diseases influence clinicians who are unsure of the side-effects the medication makes. It's not true that all medical practitioners' does research about every medicine they prescribe. Even scientific journals which discuss about the chemical composition and side effects of each medication lies in the hands of Global capitalist.

The patient's body is treated in the medicinal market just as a 'biological machine' with the aim to restore its economic functionality by repairing it. The patient's felt 'dis-ease' is perceived and reclaimed by medical professionals as scientifically diagnosable disease and results in iatrogenic disease with their over-diagnosis and over-treatment. The concept that the 'readiness to consume' among people had become one of the successful achievement of the capitalists' move. New drugs are implemented with the motive of enhancing the flow of profitability of the drugs through consumer awareness campaigns, free

medical checkup camps, medical education programs which are indirectly organized by the capitalists. The ignorance of many doctors about the effects of chemicals used in the medicines they prescribe and their inability to accept their ignorance becomes another potential for the capitalists to persist their practice. Another interesting phenomenon is that by creating taboos and narrowing the definition of health, even milder pre-symptoms are now-a-days framed to be risk factors in medical field.

The general public without understanding the traps of the money-minded capitalists falls prey to them and to their medicines. In majority of conditions doctors are suspected by public and not the capitalists behind them. Now-a-days, people have direct communications by getting drugs through pharmaceuticals avoiding doctors. The capitalists use this opportunity and develop direct relationship with their consumers. Even many literate people surf through web, books, and journals to get information about their health condition and associate their symptoms to the already listed diseases. This once again makes them fall into the trap as many of the web pages like Wikipedia are favorites in pharmaceutical company manipulation. Many individuals with their physical illness who are previously misdiagnosed develop the attitude of avoiding the doctor's consultation as it had already wasted their efforts and spoiled their existing health.

Mantel in her memoir writes about her experience with both medical physicians and medical psychologist. At the very early age of six, her sufferings from neck pains were misdiagnosed and were left untreated. Due to her regular sickness, her family doctor called who her 'Miss. Neverwell' failed to get her cured through his prescribed medicines. Unfortunately that became the first and worst registered thing in Mantel's mind that the consultation with her doctors received no aid to treat her illness. Mantel's physical condition and

her often infecting illness becomes a reason for her childhood stress. Already her mother's separation from her father Henry and her friendless environment had created much trauma and added to it the illness had also done a seductive role in her change of personality.

Living with untreated illness is not easy as it zaps person's productivity making them dull in school or at working places. Mantel's unhealthy bonding with her stepfather Jack and later on towards her mother is proved as a result of her mental illness. The 'growing pains' in her appeared at regular intervals and even Mantel took less notice of it as it had become a habitual pain. Her marriage life also forced her to consume lot of contraceptive birth controlling pills and as a result her vision became blurred with heavy aches in her legs. When distress grew unchecked and the treatment due to misdiagnosis fails, persons develop dangerous psychological condition and expose themselves to new pharmacological therapies which results in the emergence of new disease. Mantel also mentions about similar circumstance when she visited libraries to get information about the unaiding medication her doctor gave her.

...I found I couldn't read; print blurred before my eyes. I went to the university library and tried to look up the side effects of the drug, but I was laboring under the obvious handicap. In those days, pills didn't come with a patient information leaflet. Your doctor had all the information you needed, and whether you could get it depended on whether you had pull, face and cunning. (171)

Knowing about the chemicals and its side effects is much essential before consuming any medication. Mantel describes about the effects of the misdiagnosed medicine on her. Her doctors' prescribed anti-depressant medicine had other effects on her rather than curing her existing illness.

I had finished the course of anti-depressants, but felt no more cheerful (173).

The drugs seemed to be having an effect, but not the one required. The pangs of bereavement, of estrangement, had given way to a dull apathy. My sleep was broken and the climate of my dreams was autumnal, like the dim leaf-mould interior of a copse; their content was exhausting and yet somehow banal. (172)

Medical anthropologists use an expression to describe such non-medical phenomena in terms of disorders or potential disorders as 'medicalization'. The managerial conditions and medical practices over health care today are generally brought under "medicalization" which has a direct connotation to commoditization in Marxist economic terms. Disease mongering is one of the main principle which emphasis the growth of medicalization. Patient who goes to medical check up or for general consultation are put under a formality regulation of blood, urine and motion checkup which are nothing but a process of medicalization. Mantel writes a similar situation in which she was tested with unnecessary medical checkups.

I had been tested for anaemia, but I wasn't iron-deficient. (173) I was laboring under a violent sense of injustice that may have seemed unreasonable to the people around me; I was angry, tearful and despairing, and I still had pain in my legs. (176) the more I said that I had a physical illness, the more they said I had a mental illness. The more I questioned the nature, the reality of the mental illness, the more I was found to be in denial, deluded. (177)

The doctors who acts as agents of the capitalists treat patients as an experimental object without listening to them or hearing their inner 'dis-ease' or learning about their health condition. Marx calls this as wage-slavery. Capitalists' profits from people's illness by manufacturing various medications on an industrial scale and through casually disposing further dis-ease generated by their agents.

Mantel's memoir shows the condition of how the doctors try to keep the patient with 'disease.'

If you didn't respond to the first wave of drugs- if they didn't fix you, or you wouldn't take them- the possibility arose that you were not simply neurotic, hypochondriacal and a bloody nuisance, but heading for a psychotic breakdown, for the badlands of schizophrenia, a career on a back ward. To head off this disaster, doctors would prescribe what were then called the major tranquillisers, a group of drugs intended to combat thought disorder and banish hallucinations and delusions. (180)

Mantel mentioning about some of the heavy drugs like 'Largactil,' 'Fentazine,' 'Stelazine,' 'Valium' which are used in modern medical field to treat persons with illness also shows the cruelty of treating patients as trail machines. She writes about the disaster she had encountered because of consuming such drugs forcefully prescribed to her by her doctors.

Akathisia is the worst thing I have experienced... You are impelled to move, to pace in a small room. You force yourself down into a chair, only to jump out of it. You choke; pressure rises inside your skull. Your hands pull at your clothing and tear at your arms. Your breathing becomes ragged... You want to hurl yourself against the windows and the walls... A desperate feeling of urgency - a need to act- but to do what, and how? - throbs through your whole body, like the pulses of an electric shock. (181)

The effect at last on patient's physical body, the consumed medication makes is one of the worst things hidden globally from peoples' knowledge by the capitalists. The impact on the patient's social world is very much high that their relationships with others are shattered and their normal living is questioned. They get their jobs even life opportunities lost and get isolated themselves from the outer world in fear of being

lost. Both the surgical and drug treatment not only reduce the quality of patient's life but also makes it on hold. The condition becomes so worse sometimes that patient's are made to live just as an artificial 'doll' without disposing their normal natural functions from their bodies. The effects of consumed drugs had made many people impotent and incontinent both physically and mentally. Mantel also mentions about the similar effects she had faced in her life because of the drugs that she had consumed.

My legs didn't seem to ache so much; I had more abdominal pain, but I knew better than to mention it... They had no other suggestions, except perhaps some Valium... By the time I was twenty- four I had learned the hard way that whatever my mental distress... I must never, ever go near a psychiatrist or take a psychotropic drug. (184)

For every discomfort the patient's encounters, the hospital i.e. the medical industry offers only further medication and takes no measure for getting it cured. This irony ends in much tragedy that the true usage of medical science which was invented to help people has become corrupted by the people in power. Mantel when she writes about her surgery on endometriosis, her state of dilemma that she will no more be useful for her relations even to herself gets truly expressed.

I was twenty-seven years old... When I was admitted, I knew I was very ill... I had pain and it was real: only that it was a disease Valium wouldn't cure. (185) I was given a Panadol, an over-the- counter remedy for everyday discomfort. (188) Some inflamed growth inside me was bending me at the waist, pulling my abdomen, knotted with pain, down towards my knee. (189)

The medical regulations followed on patients during the surgical process is many times so cruel that it makes them half-dead before entering into the surgical theatre. The relatives of the patients are all informed about

the risk in the surgery and the agreement summing up the hospital's passivity in case of death. Mantel too had faced a similar situation, but she conveys to her readers that it was not on the advice of her doctors she developed her will power but because of her own diagnosis of her physical health.

My husband has been told that, in the event that the growths were malignant, he should expect my death. I had not been given the message, but I didn't really need it. I stubbornly believed in my own diagnosis. If I was right, I would survive. (203)

The risks on patients' health which comes after surgery with dangerous complications, infections, bleedings, etc is so complex that the concept of humanity itself gets crushed. The errors because of the doctor's negligence, wrong prescriptions, unsafe surgical treatments, untrained physicians, all results in the loss of individual's life. Mantel after witnessing many patients being treated maliciously in the hospital decides not to speak the truth which had happened to her in her treatment. She writes:

How can I write this, I wonder? I am a woman with a delicate mouth; I say nothing gross. I can write it, it seems; perhaps because I can pretend it is somebody else, bleeding on the table. (190) After four months later, after repeated courses of penicillin had got me over the infections that I had contracted while in the hospital... I went back to the GP who had been treating me, or failing to treat me. (210)

Mantel at last after having done with her 'surgical menopause,' understands the true nature of hospitals and people functioning in it. The failure of clinicians to create an environment to make the patients feel supported and safe is very much reflected in today's medical field. Patients like Mantel had received only the painful experience after their treatment from the hospitals. The most embarrassing situations they had experienced made them distorted to express themselves to the world. Mantel's finally words "I knew it was for the doctor [the agent of Capitalists] to direct the blow, and me [people] to absorb it." (215) ensures the sensitive and sensational truth every patient's receive after their consultation from hospitals.

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UNRAVELING MAGICAL REALISM IN THE SELECT STORIES OF KATHLEEN ALCALA'S *MRS. VARGAS AND THE DEAD NATURALIST*

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Abstract

Magical Realism is a literary or artistic genre in which a realistic story and naturalistic technique are combined with surreal elements of dream or the supernatural. It is a blend of fantasy and reality and also focuses on ordinary people who are going about their day-to-day life. KATHLEEN ALCALA (born on August 29, 1954) is the author of a short story collection, three novels set in American Southwest and nineteenth century Mexico, and a collection of essays. *Mrs. Vargas and the Dead Naturalist* is a collection of fourteen magical short stories that is considered to be Kathleen Alcala's first book. These short stories are set in the Southwest and Mexico that moves vividly between realism and imagination. Many of the stories include issues that deal with the inner landscape of these women and men, the world of dream and imagination and shifting reality. This short story collection portrays the psyche of women which is represented through their dreams. Some of their dreams show their inner landscape and also their longing for the dreams that they wish to come true. Most of the short stories in this short story collection are open-ended i.e. left to the view of the audience. Here Kathleen Alcala paves way for the readers to interpret the text.

Keywords: Unraveling, magical realism, surreal elements of dream, supernatural, inner landscape.

Introduction

"Life is very mysterious and there are many things we don't know. And there are elements of magical realism in every culture everywhere. It's just accepting that we don't know everything and everything is possible."

-Isabel Allende.

Magical Realism is a literary or artistic genre in which a realistic story and naturalistic technique are combined with surreal elements of dream or the supernatural. It is a genre where magical or unreal elements play a natural role in a mundane environment. It is a blend of fantasy and reality and also focuses on ordinary people who are going about their day-to-day life. Everything is normal except for one or two elements that go beyond the realm of possibility be it magic or fate or a physical connection with the earth and the creatures that inhabit it. The stories that involve magical realism often have a dream like landscape and include folk-lore and myth to question the true nature of reality.

KATHLEEN ALCALA (born on August 29, 1954) is the author of a short story collection, three novels set in American Southwest and nineteenth century Mexico, and a collection of essays. She teaches creative writing at workshops and programs in Washington State

elsewhere, including Seattle University, the University of New York and Richard Hugo House. Alcala is also one of the co-founder of and contributing editor to "The Raven Chronicles". A play based on her novel, *Spirits of the Ordinary* was produced by The Miracle Theatre of Portland, Oregon.

Mrs. Vargas and the Dead Naturalist is a collection of fourteen magical short stories that is considered to be Kathleen Alcala's first book. It is said to have received the King County Publication Award in 1992 and was published by Calyx Books of Coravallis, Orgeon. The unique feature of this collection is that two of its short stories are included in the Norton's Anthology of Latino Literature. These short stories are set in the Southwest and Mexico that moves vividly between realism and imagination. Many of the stories include issues that deal with the inner landscape of these women and men, the world of dream and imagination and shifting reality.

The title of the short story collection, *Mrs. Vargas and the Dead Naturalist*, has a distinctive quality of Magical Realism that is illustrated in the inharmonious arenas where the plots include issues of border, mixing and change. The issue of change takes place where Mrs.

Vargas mistakes a person to be the naturalist, who dies when he reaches her house.

The stories that involve magical realism incorporate elements of fantasy in it. This element of fantasy is portrayed when, not only Mrs. Vargas, the other people in the village also see the dead man approaching them and asking for Mrs. Vargas. They could not believe their eyes. The next incident is where the naturalist sees the tomb with his own name written on it when he is alive. The magical elements are presented as normal to the characters. At the same time, the whole world is enchanted and seems to be mysterious. The death of a person is an ordinary event. But the mystery lies when the same person, who is considered to be dead and is buried, comes alive in few days.

The writer does not wish to explain everything and withholds information from the reader. In this short story, though the message is sent, the mystery of the dead American is not found till the end. While the magic is never clearly explained, there must be some kind of internal logic that guides the mystical goings-on in the world that the characters inhabit. Though the magic in the death of an American naturalist is not explained clearly, there is a logic where the man arrives at the house of Mrs. Vargas, who is expecting for someone. But before he introduces himself, he dies and so everyone believe that the naturalist is dead. They also get a shock when they see another person with the same name. The next incident is that when Dr. Ellis, an American Naturalist, comes to know that the rock bird could be seen only when someone is about to die in the village. There is logic when the person, who is assumed to be Dr. Ellis, dies.

The last line of the story creates an impact on the readers where the writer portrays reality. Through the statement given below, the writer means the period where Mexican Revolution took place and there was loss of many people. Both the people who are dead in the revolution

and the people who have survived are all on the same place.

In *Amalia*, the element of fantasy is evident in several places in this story. First is when Amalia sees her nephew Ezekial, who has died fifteen years ago. Not only she sees him, she also has a conversation with him. When inquired about his mother, Ezekial replies,

"Amalia sat and thought some more. "And how is your family? I haven't seen your mother in years....I really haven't seen much of them since I died....My brother sells Cadillacs". (VDN Pg no. 137)

The next incident is where Ezekial and Estrella, Amalia's childhood friend asks her if she wants to visit dreams. They visit various dreams like a gardening dream, a church service, preparing food, etc. The third element of fantasy is portrayed is where Amalia meets her sister, Julia who informs her that they were in purgatory which can be seen through the line:

"Purgatory," answered her deceased sister Julia, "a way station to heaven." Amalia was stunned

"But we don't believe in purgatory, do we? That's Catholic! (VDN Pg no. 140)

When they were travelling through the dreams of their relatives, they decide to travel through the dreams of Rachel, Amalia's niece. They do this so that Rachel would get the message and make others believe that they were in purgatory.

The writer presents ordinary day-to-day events in an extraordinary way. The dream of a person is an ordinary event. But the way Kathleen Alcala describes the dream and the way the characters are travelling through the dream of different people lies the hint of magic. At one place in the story, the writer describes the dream as follows:

"In their night time wanderings through the dreams of their relatives, they had come across Ruth's youngest,..... The dreams were cool and wide, full of nights on the

desert and luminous skies, rooms full of dusty books, and a fear of the color combination of pink and black.”(VDN Pg no.141)

In the short stories that have magical realism, the writer deliberately withholds information from the reader to heighten the sense of fantasy within the story. In this story, the author does not give any information about the death of either Estrella or Julia, who suddenly says that they were in purgatory. The other thing is that from the beginning till the end of the story, the author does not bother to tell the readers as to why the two elderly sisters did not marry. While the magic is never clearly explained in magical realism, there must be some internal logic that guides the mystical goings-on in the world. In this story, though the arrival of the dead people is not known at first, there is logic behind their arrival i.e. they want to make their relatives understand that there is something called purgatory.

In the short story, *The Transforming Eye*, the unnamed narrator or the speaker goes to a photographer's shop and she sees fantastical elements taking place. In the middle half of the story, there is a sort of excitement that can be seen in the unnamed speaker when she goes to the shop named, “The Transforming Eye”. There she sees a variety of paintings and portraits that were attractive and she got immersed in it. At the end of the story, she is filled with fear when she realizes that she has been locked inside. Nature is a theme that often crops up in the stories of Magical Realism. This story begins with a natural element where the narrator sees a dried wreath of grape vines and Japanese fishing floats. In the evening, the narrator walks up a steep hill and reaches a photographer's shop. She also sees a backdrop that contains paintings of nature that is Moorish in style and that there is a painting which has bright trees and flowers. She also sees the fountains running with ice-water.

The events and things that take place have a deeper meaning than what is simply on the surface. This is evident where the photographer named Hiram Noobes, an anarchist fills strange ideas in the heads of the people. Through this, the writer gives a hint on the aftermath of the Mexican Revolution. The characters in the stories that have magical realism in it explore the invisible world behind the visible. This is portrayed at a place where the unnamed narrator sees her grandmother in the photograph studio. Magical realistic short stories incorporate fantastical elements in the story. In this short story, the pictures that the unnamed narrator see becomes an element of fantasy. The narrator could see the life-like quality in the pictures. She is awestruck when she sees her image where she is holding a bowl of pomegranates. But in reality, she was not holding the bowl, when the photograph was taken. As she proceeds further into the shop, she finds her bedridden grandmother walking towards her.

The characters in the magical realist short stories do ordinary things but they differ by the addition of slight hint of magic running along the edges. The knitting of a handkerchief is an ordinary thing but the writer uses this ordinary thing in an extraordinary manner. In this story, the narrator sees her grandmother's handkerchief in the backdrop of the shop. She could visualize the same handkerchief that is embroidered by her aunt in a distinctive style. The tear of a person is an ordinary thing. But in this story the tears poured out by the narrator when she was left alone is compared to the water that flows into the ice-blue mountain.

The unique quality of magical realism is that the characters do not know what is happening and so they try to discover the truth of their reality as they go along. In this story, the narrator or the protagonist does not know what is happening to her when she is locked up inside and she tries to find out where she

actually is. Finally, when she discovers the reality, she finds that her grandmother is dead.

"It seemed like a long time that I was trapped in the backdrop. The mountains were painted onto another invisible barrier, so there was no more depth in there, at least not for me, than was visible from outside.... Once, a man seemed to step closer and looked at me, but after a minute he went away. (VDN Pg.No.13)

At the end of the story, the writer withholds information from the reader, so as to heighten the sense of fantasy within the story, where the narrator hopes that the grandmother is happy somewhere inside The Transforming Eye. There is hope and no confirmation. In magical realism, events from the past influence the present and future. This is evident where Elvira recollects the past by saying that Hiram Noobes had an eye on the narrator's grandmother. This is reflected when the narrator could see her grandmother reaching out her hand to Hiram Noobes in the photograph shop.

This short story collection also portrays the psyche of women which is represented through

their dreams. Some of their dreams show their inner landscape and also their longing for the dreams that they wish to come true. Most of the short stories in this short story collection are open-ended i.e. left to the view of the audience. Here Kathleen Alcala paves way for the readers to interpret the text.

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HUMOUR IN THE GRAVE-DIGGERS' SCENE IN HAMLET: A STUDY

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Abstract

The present study analyses the Gravediggers' Scene in Shakespeare's Hamlet. Hamlet is also one of the most analyzed plays of Shakespeare and there is hardly any scope for new study on this work. However, the paper tries to explore the way in which humour is interwoven with the idea of death in the 'gravediggers' scene': This aspect has not been explored by anyone so far. This paper focuses on cultural practices of linking 'death and humour', and uses an available theoretical frame of reference for analysis.

Keywords: culture, death, humour, Incongruity Theory

Introduction

Hamlet, one of the most popular tragedies of William Shakespeare, is a story of revenge. The story begins with Prince Hamlet who comes to the funeral of King Hamlet, his father, the king of Denmark who has been murdered, is shocked to see his mother who is already remarried to his uncle Claudius, who has already claimed the throne despite the fact that Hamlet is the true heir to the throne. Hamlet's suspicion of his uncle and his mother is strengthened when his father's ghost visits him and reveals that his uncle is the murderer. Finally, Hamlet takes revenge on Claudius by killing him before which his mother commits suicide.

Although Shakespeare's tragedies are often tremendously dark, there is always a touch of comedy in his plays. Shakespeare used humour for various reasons such as to communicate ideas, to entertain common people or the Elizabethan audience who stood on the ground as they could not afford seats, and to relieve tension. Shakespeare's comic touch is more obvious in *Hamlet*, which is a dark tragedy. Humour is used as a comic relief in this play, and less commonly to express ideas. In *Hamlet*, though there is a use of pun and satire throughout the play, the trace of humour is more evident in the gravediggers' scene i.e. Act V, scene I. The scene is a place where seriousness intermixes with comic elements. The 'gravediggers' scene', one of the longest scenes of the play, can be divided into parts: the

encounter between Hamlet and Horatio, the two gravediggers, and Ophelia's burial. It serves some main purposes such as providing comic relief, offering a criticism of organized religion, giving importance to the theme of mortality, predicting the final tragedy, and putting off Hamlet's antic nature and realism.

Research Gap

This study focuses on humour in the gravediggers' scene. Many people have already worked on this scene. Q. L. West, in his essay, "The Dramatic Function of the Gravediggers' Scene in *Hamlet*" explains the importance of this scene. He condemns the contemporary producers for cutting off this scene from their productions of *Hamlet* despite its "trenchant, laconic prose, its macabre humour, and its mordant, cynical philosophy of ultimate disillusion" as they want swift and forward-moving action. West further explains the significance of the comic scene saying that the scene increases the intensity of the tragedy and also gives relief to the audiences from tension caused by the tragedies. He says, "The pity and terror which the poet must arouse in us are multiplied by the deliberate incongruity in the juxtaposition of low comedy and high tragedy." Another writer Teddog, in his essay, "The Use of Humor in the Play *Hamlet*", explains the function of humour in *Hamlet*. As Teddog says, humour "acts like a release", giving the audience a break from the excitement caused by

tragedy before carrying on. He says, "Humor allows for the audience to release tension during and after suspenseful scenes."

Many scholars and critics have worked on aspects of humour in the scene. But, it is limited to the functions of humour and its significance in the play. Nobody has attempted to explain humour as related to the theme of death; how humour is linked to the idea of death. In this context, the present study is significant as it tries to explore the unexplored realm of humour in the scene using a theoretical frame. There are many humour theories like Superiority Theory, Incongruity Theory, Release Theory, Play Theory, and Dispositional Theory which illuminate the nature and the phenomenon of humour. When we see scholars like Teddgo who have analyzed humour in the play as comic relief, we tend to think that the Release theory might suit to describe the humorous elements in the gravediggers' scene. Release Theory is one of the traditional theories of humour. Aristotle, who has talked about tragedy, also has commented on comedy. We are told that he analyzed comedy in his second book, *Poetics*. He regards comedy as a way of dissipating built-up feelings. As suggested by Earl of Shaftesbury, "comedy releases our otherwise constrained, natural free spirit." It is also regarded by Herbert Spencer that "laughter discharges nervous energy, which occurs when the mind takes to something trivial from something serious." Same is expressed by Kant that "laughter is an affection arising from the sudden transformation of a strained expectation into nothing."

Theoretical Tool

Though humour implemented in the gravediggers' scene serves the purpose of the Release Theory, the theory does not succeed in tracing the source of humour. In order to explain the humour in the scene, I think, Incongruity Theory is more appropriate. The idea of Francis Hutcheson expressed in his

Thoughts on Laughter (1725) has become a key concept in the theory of the comic: according to it, laughter is a response to the perception of incongruity. The object of comic amusement is an incongruity. Arthur Schopenhauer wrote that the perceived incongruity is between a concept and the real object it represents. There are some presupposed norms or frameworks which govern the ways in which we think the world is or should be. And the deviation from such norms is what provides the key to comic amusement. So according to Incongruity Theory, humour occurs when concepts or rules are violated or transgressed. It is therefore not surprising that much humour involves immorality. In the light of Incongruity Theory, the present study attempts to explain the humour in the gravediggers' scene.

Discussion

The 1st scene in Act 5 begins with the two gravediggers, digging out a grave for Ophelia, discussing whether she deserves a Christian burial as her death seems to be a suicide. The gravediggers are projected or designated as clowns on the stage. Here, the word 'clown' does not refer to the joker who wears a funny costume, but to a peasant, the clever commoner who is often seen in Shakespeare's plays. Their conversation over burial portrays religious beliefs and customs which existed during the Elizabethan era. In Shakespeare's time, suicide was considered a sin. Suicide victims were denied a Christian burial; they were buried in the crossroads as a warning to others not to do the same. While the gravediggers comment on Ophelia's death by drowning, the first digger speaks in a light-hearted manner describing the incident in a humorous way:

"Here us the water-good here stands the man good
If the man go to this water and drown himself
It is, will he will he, he goes, mark you that.
But

If the water come to him, he drowns not himself." (*Hamlet*: Act V, Scene I)

The first clown makes this observation in order to clarify his doubt on Ophelia's death if it was suicide or accidental. Then he goes on to say that there is no ancient gentlemen like the gravediggers, because they hold up Adam's profession. Death is a serious matter and usually we do not treat it lightly. Death, one of the main sources of tragedy is usually treated seriously in real life as well as in plays. Death demands lamentation. For example King Lear's lamentation over his dead daughter, Cordelia. This extraordinary scene concludes:

"No, no, no life!

Why should a dog, a horse, a rat, have life,
And thou no breath at all? Thou'lt come no more,

Never, never, never, never, never!

Pray you, undo this button: thank you, sir.

Do you see this? Look on her, look, her lips,
Look there, look there!" (*King Lear*: Act V, scene iii)

Hamlet's mourning over his beloved Ophelia's death is also to be noted. When he sees Ophelia's body laid in the grave, Hamlet, overwhelmed by sorrow, expresses his sadness by revealing his love towards her. To her brother, he says:

I loved Ophelia. Forty thousand brothers
Could not with all their quantity of love
Make up my sum. What wilt thou do for her?
(*Hamlet*: Act V, Scene I)

However, death does not cause lamentation in every instance. But it definitely brings fear in all, especially when death is unnatural like in murder or suicide. Most of the times one commits suicide when one is troubled or tortured by others. And it is believed that such persons return as ghosts to take revenge on those who caused them death. As Charles F. Emmons says in his essay, "Ghosts: The Dead Among Us", "...ghosts are commonly if not universally thought to have emotional ties to concerns in their pre-death existence. Such

concerns might include unfulfilled social expectations, violent death, and improper burial, but they may also involve more positive attachments to surviving relatives and friends." It is also believed that if one dies before one's time or in a socially inappropriate way, one may end up wandering about as a ghost. In the play *Hamlet*, King Hamlet, after his murder, returns as a ghost to visit his son and to instigate him to take revenge on the murderer. But, the gravediggers who are indifferent to all such ideas and beliefs on death, comment humorously on Ophelia's death. The incongruity between the two ways in which death is treated in the play i.e. lamentation over the death of Ophelia and the funny discussion on it results in the emergence of humour which gives relief to the audience from the tension induced by a series of tragedies which take place before this scene.

The first gravedigger further asks the second clown a question: "Who builds stronger than a mason, a shipwright or a carpenter?" The second clown struggles to find a fitting reply. When he fails to answer, the first clown humiliates him by accentuating his victory over him by giving the answer that it is the gravedigger who builds stronger than anyone else since the house that the gravedigger builds persists till doomsday.

Cudgel thy brains no more about it, for
your dull
ass will not mend his pace with beating;
and, when
you are asked this question next, say 'a
grave-maker: 'the houses that he makes last
till
doomsday. Go, get thee to Yaughan: fetch
me a
stoup of liquor. (*Hamlet*: Act V, Scene I)

Grave, a symbol of death is not treated lightly in any culture. *Your Dictionary* (E-dictionary) defines the word grave: "The definition of grave is something that is serious or taken seriously or doing something in a

solemn or sedate manner". Doom has also been a location where, people believe, ghosts dwell. Troy Taylor, in his book, *Beyond the Grave*, records some legends on the presence of ghosts in a cemetery in Stepp, a small but wild graveyard in the Morgan-Monroe State Forest in Indiana. It is reported that you can still hear the chanting of their gatherings in the cemetery at night. Another story says that a devoted mother stayed at the tomb of her child every day, even after her death. Graveyard and dooms are also the common scenes in most of the scary movies and gothic novels where they are used to instil fear. But, in the play, the funny discussion of the gravediggers on grave despite the scary tales and taboos attributed to cemeteries creates amusement.

Another funny reference to death in the scene is the way the first gravedigger digs the grave of Ophelia. After sending away the second clown to fetch some liquor, the first clown continues to dig the grave. A number of his waist-coats of several colours and designs are kept aside. Sleeves are rolled up before descending into the half-dug grave. Finally, he gets into it to proceed with his work, loosening the soil with his pickaxe and throwing it out along with the skulls and bones, singing a humorous love song:

"In youth, when I did love, did love,
Me thought it was very sweet...
...O, a pit of clay for to be made
For such a guest is meet. (Throws up
another skull.)" (*Hamlet*: Act V, Scene I)

The task of digging a grave is never taken lightly in any culture nor projected so in any literature. In Emile Bronte's *Wuthering Heights*, Heathcliff too digs up the doom of his beloved. After losing his beloved, he realizes the loss of her absence in his life and out of a deep sense of sorrow, digs up her grave and embraces the corpse. In the French novel, *La Dame aux Camélias* by Alexandre Dumas, Armand, the protagonist, when he fails to return quickly enough to see Marguerite before she dies, digs

up her grave in order to have a last look at her. But she is "terrible to behold... the eyes were simply two holes, the lips had gone, and the white teeth were clenched." In both the cases, the act of digging the grave is projected as very serious and emotional. But in *Hamlet*, the gravedigger, who is indifferent to the grave, considers his task just as his occupation and rejoices in the work. In most ghost narratives, a skull is used as a scary object or as a property for black magic whereas here, the gravedigger hits it with a spade, throws it out of the grave by singing a funny song. The incongruity of these proceedings i.e. his grim work and the humorous song that accompanies it result in laughter.

At this point, Prince Hamlet, along with his friend Horatio, encounters the gravedigger who is aware and critical of their social injustice: "the more pity that great folk should have countenance in this world to drown or hang themselves more than their even Christians" (*Hamlet*: Act V, Scene I) (22). The prince, surprised to see the old man's attitude toward his job, inquires with his friend: "Has this fellow no feeling of his business that he sings at grave-making?" Because he sings while throwing up skulls and digging a grave. Horatio wisely replies: "Custom hath made it in him a property of easiness." Hamlet and the gravedigger involve in a witty game of "chop-logic" – wordplay composed of a series of Questions and answers. Hamlet inquires of the gravedigger whose grave he is digging and if it is for man or a woman. The gravedigger first claims that the grave is his own as he is digging it and it does not belong to Hamlet since he is not going to lie in it, and that the grave belongs to no man and no woman because men and women are living things and the grave is meant for the dead.

HAMLET Whose grave's this, sirrah?

First Clown Mine, sir.

HAMLET I think it be thine, indeed; for thou liest in't.

First Clown You lie out on't, sir, and therefore it is not yours: for my part, I do not lie in't, and yet it is mine. (*Hamlet*: Act V, Scene I)

At last, the gravedigger admits the grave is for the one "that was a woman sir; but, rest her soul, she's dead" (V.i.146). In many cultures, claiming the ownership of a grave is considered an ill-omen. Moreover, one does not wish to claim the grave; rather one avoids talking on subjects like death, a human skull, grave etc. But, the gravedigger's light-hearted treatment of the grave and his humorous replies to Hamlet's inquiry on the grave and the dead person creates laughter.

Conclusion

Though death ceremonies and rituals are different from one culture to another, the subjects related to death such as grave, skull, corpse, etc. are commonly treated seriously in all cultures. For instances, King Lear's grief at his daughter, Cordelia's death, Prince Hamlet's lamentation at the death of his father and Ophelia, his beloved are evidently traditional ways of treating death. The gravediggers' take on the same subject is unusual and against social norms as explained in the present study. Humour emerges out of non-normative ways of treatment: serious subjects like death, skull,

skeleton, and graves are addressed by the clowns with gay abandon.

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RISING FOR THE RED: AN ECOFEMINIST EXPLORATION OF RABINDRANATH TAGORE'S *RED OLEANDERS*

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Abstract

Rabindranath Tagore has mostly been considered as a universal poet in the arena of literature. His saintly existence moved the bricks of the western as well as the eastern civilization to a great extent. His vast aura of literary creations ranging from poetry, novels, short stories, dramas and essays remarkably affects the readers to consider his extraordinariness even in the representation or the portrayal of the ordinary. Among various themes, nature has been of sheer importance to the poet and that is very much evident in most of his literary compositions.

It has been much discussed that the presence of God in his works often merges with a universal love for the human species, provoking the reader to realize that the ultimate reconciliation with the greater soul can be achieved only through selfless submission to Him. It can be done by serving the oppressed, standing for the truth or submitting to the nature.

*Tagore through his play *Raktakarabi* or *Red Oleanders* tried to raise various issues, much crucial for man to understand in the chaotic and capitalist industrial world where nature is nothing but a commodity. The play is a protest against the breaking of the natural relationship which exists between man and the nature at large.*

Eco-criticism as a growing body of literary, theoretical and political movements acknowledges nature as the most sacred entity on earth that is being exploited brutally by man, which in turn is destroying their own future bliss. An eco-critical reading of Tagore's literary text would not only do justice to the play for all it really stands for, but would also explore certain ways in which a more empathetic relationship between man and nature can be re-established.

This paper shall attempt to consider the dire necessity of a reconciliation between man and nature as perceived by Tagore himself. It shall also try to show how various parallel schools under the broad area of eco-criticism such as ecofeminism and deep ecology can also be appropriated in reading the play to interpret it for all it supports, rejects and celebrates.

Keywords: Tagore, Ecocriticism, Ecofeminism, Symbolic play

Introduction

Defining Ecocriticism as a school of critical theory within strict frames would surely be a matter of sheer injustice for its fundamental activities have proved to be of plural merit involving both academic disciplines as well as mainstream activism. Although there are certain sub-schools of Ecocriticism which as a movement emerged in the 1960s, the collective concern of all of them is the development of the environment. Ecocriticism as a novel idea in the sphere of literary theory at large attempts to analyse the relationship between man and nature and the reflection of it in literature and other forms of artistic and aesthetic expressions. The major sub-schools of Ecocriticism are Environmentalism, Deep Ecology, Ecofeminism, Postcolonial Ecocriticism and Social Ecology and all of them are widely varied from each other in their principles and working methodologies. However, it can be affirmed that their unified goal is to contribute towards the progress of the

planet earth by countering the selfish anthropocentric order of the world.

It was in 1978, that the term Ecocriticism was coined by William Rueckert in his essay "Literature and Ecology: An Experiment in Ecocriticism". After the popularization of the conception, several other academicians engaged themselves into similar kinds of researches and have hugely contributed to its growth across the global world. In 1960s, Ecocriticism had become quite a sensational phenomenon since the publication of *Silent Spring* (1962) by Rachel Carson that openly revealed the heinous functioning of the capitalist industries of chemical pesticides, exposing the environment and its habitants to severe dangers.

Although, Rabindranath Tagore was a product of the Bengal Renaissance that took place in the nineteenth century, he did not have any chance of being introduced to the formal school of ecocriticism or the philosophical and political tenets of environmentalism. But his

consciousness of the nature as reflected in his oeuvre of literary works timelessly have revealed his deep association with nature and his consistent faith in the effect of nature in the true progress of human civilization. His close connection with the nature is reflected in his works of fiction as well as non-fiction. In *The Religion of Man* (1931), he articulates about the cosmic power that propelled the generation of life which he identifies to be nature.

"It was made conscious not of the volume but of the value of existence, which it ever tried to enhance and maintain in many-branched paths of creation, overcoming the obstructive inertia of Nature by obeying Nature's law." (The Religion of Man, 7)

This philosophical perspective grows stronger in his plays where a large number of other interrelated issues are also addressed by him, all of which shares a common point of concern with environment which he refers to as Nature and its gradual destruction in the hands of man. *Red Oleanders* (1926), the English translation of *Raktakarabi*, which was translated by Tagore himself, is one of his most poignant and powerful of symbolic plays. There are several interpretations of the play, the most established one being the eternal conflict between machine and human spirit. Apparently the play highlights the power struggle between the ideologies of regimentation, exploitation and liberated human potential. But a deeper probing into the text reveals an intense sense of environmental consciousness visibly present in Tagore's literary merit. Tagore's humanitarianism becomes prominent in *Red Oleanders* to a great extent and the symbols that he employs ranging from a red flower to a liberated woman are intensely rich in submerged meanings latent within the text.

The deteriorating relationship between man and nature is a result of man's own irresponsibility and greed for material gain. From an Ecocritical angle, the mentioned play of Tagore can be seen as a metaphorical or symbolic chronicle of man's oppression of nature in order to ensure his prolonged

presence in the race of material progress. Since the emergence of the industrial revolution, the situation had but worsened and Tagore due to his vast array of knowledge about the world and its related phenomenon was quite able to understand the pace of degradation and attempted to move forward to find a resolve to it. To be eco-conscious, it is not always essential to participate in mainstream activism. To enlighten people through little activities too is equally important, and this was precisely what Tagore had attempted to do, at times through his preaching, and at other times with the help of his writings. *Red Oleanders* manifests such pertinent values of Tagore about the environment or nature at large. The plot of *Red Oleanders* primarily revolves around its powerful female protagonist Nandini who disregards every form of social and cultural barrier imposed upon the habitants of Yakshapuri, the mining town that runs only on the principles of greed for economic prosperity. It is her fearless search for true human happiness that goads the others in the town to follow her towards the demolition of the corrupt power cycle of the town. The town only has men enslaved either to mining of gold or to constructed hegemonies of royalist power, however the head of which that is the king is never appears in front of them and chooses to live in a dark chamber. Nandini sees through the obnoxious structure of the town and with her life spirit makes everyone aware of their bondage to materialism and the deadly emotions like fear, lust, greed and selfishness that it brings along with it. It is through Nandini, that hope walks into the town of Yakshapuri, emancipating the workers there to think beyond materialistic gain and therefore ensuring their own freedom. The characters in the play are mostly symbolic, but Tagore's symbolism is not abstract. He symbolically creates his characters in the play involving realistic, metaphorical and symbolic elements to render justice to his purpose. However, a closer analysis also brings out a strong reflection of Tagore's eternal faith in the power of 'prakriti',

or nature and its manifestation in the idea of nature incarnated in woman, not in terms of mere beauty but in her life spirit capable of bringing change to the society and world at large.

Ecofeminists from the very onset of their movement are associated with the traits followed the school of Feminism. However, they are not the same for their standpoints and principles despite certain similarities are widely different from each other. It would be inevitably simplistic to consider the proposition that the prolonged conflicts between the two opposite genders in terms of equality, gender performance, constructed identities etc. is similar to the power struggle shared between man and nature for both women and nature are oppressed by patriarchy and its associated mechanisms. Ecofeminism as a sub-school of Ecocriticism is simply not satiated with gender equality; rather their concerns are much more wide and inclusive. The Ecofeminists celebrate their bodies by considering certain physical properties of the earth being present in them such as body fluids being compared with rivers and other water bodies of the earth, also personifying mountains and soils. It is the effect of acknowledging such intense bonding that they can protest against the functioning of the nuclear power plants which leaves serious effects upon the lives of the ones living presently and also to the ones still unborn. It is the cry of motherhood that drove the initial activist progression of the Ecofeminists. But Ecofeminists like Vandana Shiva, Maria Maes and Val Plumwood are radically inclusive in their philosophical standpoints for they advocate environmental progress not simply for the sake of the women but for the entire mankind. Plumwood suggests that it is the patriarchal coordination of science that has resulted into the environmental problems for it had systematically excluded women and other non-human creatures from being part of the body of scientific knowledge and therefore the voices of the marginalized 'others' barely counted then and continues to be nearly ignored

even today. The Ecofeminists believe that it is the women who must invert the order of scientific objectivity and take responsibility to create changes in the prevailing order of the world which is invariably based on material and mechanical principles.

Tagore also believed that the true cosmic union that can contribute in the development of human beings is the union of 'purusha' and 'prakriti'. His emphasis on individual as well as mutually collective contribution towards the development of the society is evident in most of his work. His consistent faith in women and their intrinsic power within is reflected in his portrayals of women characters. In novels like *Home and the World* or *Ghare-Baire* where we see Bimala who wants to be the harbinger of transformation even within her restricted domestic domain, or in plays like *Chitrangada* or *Chandalika* where we see how a warrior prince and an untouchable girl finds liberation through the powerful quests of their strong spirit latent within that is capable of bringing change to their own lives and in the process transforming the lives of others around them as well. Nandini in *Red Oleanders* also brings the wind of change in Yakshapuri. In the modern world of capitalist progress where not the merest of human emotions are to be found, it is in the women that lays the hope of tomorrow. It is probably this insight that propelled Tagore to create the character of Nandini, who changes not only the habitants of the mining town, but also dares to refuse the invitation of the King to join him in his dark chamber. The King symbolizes the constructed idea of power behind which the human faces disappear, more than the human entity; it is the law that becomes important. It is the flag worship, which stands before true human interests that Tagore himself condemns deeply and therefore presents in the play.

"King: Deceived! These traitors have deceived me...My own machines refuses my sway! Call the Governor-bring him to me handcuffed." (*Red Oleanders*, 293)

The conflict between Nandini who stands for freedom and the King who apparently stood

against it dissolves for the man comes out of the chamber of the King, darkness giving way to light compelling the fierce woman and the powerful man to join hands for the sake of humanity.

"King: To fight against me, but with your hand in mine...There is my flag. First I break the Flagstaff,-thus! Next it's for you to tear its banner...a great deal of breaking remains to be done. You will come with me, Nandini?

Nandini: I will." (Red Oleanders, 294)

The play however ends with the death of Nandini, although Tagore does not overtly depicts it on the stage but leaves an obvious suggestion of it.

"Bishu: Victory to Nandini!

Phagulal: Here is her wristlet of red oleanders. She has bared her arm to-day, -and left us." (Red Oleanders, 298)

It is the collapse of the corrupted cycle of mechanical power that comes through the sacrifice of the woman protagonist, remembered for her rebellious spirit, symbolized by the red flower that she wears as long as she continues to live and even after that. The revolution against the corrupted power structure symbolized by the Governor and the Headman in the play receives a fresh gusto with the death of Nandini where the common men inspired by her spirit takes up her flag of revolution which is nothing but the signature wristlet of her made of red oleanders.

"Bishu: Once I told her I would not take anything from her hand. I break my word and take this. Come along!" (Red Oleanders, 298)

The character of Nandini can be perfectly appropriated in terms of the Ecofeminist principles. She is not a character who is just aware of the destruction of the mother Earth caused by man, but she chooses to put an end to it and in the process also attacks the power structure that is behind causing the severe harm to the planet and also to its habitants. This power structures as the Ecofeminists much later will identify are nothing but capitalist modes of production that considers nature as a never

ending source of resources to be explored and exploit for their own material benefit. It is in such situations that women must rise together and protest in their own ways, which Nandini does, and Vandana Shiva believes, as said before each in her own way.

An intensely Ecocritical interpretation of *Red Oleanders* significantly identifies a few qualities that can be located in the body of the text concerned establishes Tagore as an eco-conscious author. An eco-conscious person has a fair share of environmental values rooted in his perception but where Tagore takes the leap is not just by associating nature with women but in his attempt to consociate the idea of revolution against man's insatiable lust for material wealth and power with women. In his endeavour of celebrating distinctively different yet mighty power of womanhood that can bring change in the world, he stands in affinity with the Ecofeminist principles, while his play *Red Oleanders* successfully suggests his position as a proto-Ecofeminist author in its true sense.

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GLORIA NAYLOR'S *MAMA DAY*- A TESTIMONY OF AFRICA'S CULTURAL INHERITANCE

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Abstract

In the recent trend, the African American writers give importance to the past life and experience of the blacks. Through this, they uncover the hidden truths acknowledging the culture of Africa. Gloria Naylor's Mama Day is the best example as it goes along with the past culture and events. The world, Naylor creates in this novel is away from the materialistic twentieth – century American society and closely knits with the mythology rooted in African traditions. Willow Springs is packed of African myth and tradition and has the ancestral presence. The story connects much to the Afrocentric past and makes the characters to have a touch with the forgotten history. This novel celebrates the rich heritage of black people and gets a worldwide recognition too. The black people gain contentment in their history when they witness their past as a proud Source. This paper is an attempt to bring forth the use of supernatural elements, voodooes, and ancestral worship, in Gloria Naylor's Mama Day, thus acknowledging her artwork as a medium to celebrate the forgotten African history and culture in the American mainstream.

Key Words: African American literature, Mythology, Tradition, Ancestral Presence, Heritage, Voodooes, Supernatural Elements, African History, Culture

Introduction

The important aspect of African American writing is in its revival of African tradition. We can find the traces of African influences in the writings of Morrison, Walker, and Naylor, which promotes a new insight to the African American literature. Cesaire, in 1967, in an interview with the Haitian writer and political activist Rene Despestre, opines of black civilization and culture and the negritude's beginnings as:

We adopted the word *negre* as a terms of defiance ... We found a violent affirmation in the words *negre* and *Negritude* ... it is a concrete rather than an abstract coming to consciousness ... We lived in an atmosphere of rejection and we developed an inferiority complex ... I have always thought that the black man was searching for his identity. And ... if what we want is to establish this identity, then we must have a concrete consciousness of what we are – that is of the first fact of our lives: that we are black; that we were black and have a history ... [that] there have been beautiful and important black civilizations ... that its values were values that could still make an important contribution to the world.. (Qtd in Parry 46).

Culture is the colonised people's identity. Once, the coloniser wants to dominate the colonised by two means: the first is destroying the peoples' culture and the second is the elevation of the language of the coloniser. Some colonised country, even after colonialism celebrates their own culture and among them, Africa is noteworthy. Even after settled in America, Africans feel proud of their culture.

Gloria Naylor, one of the eminent African American novelists, has flavoured *Mama Day* with some supernatural elements and that increases its taste. In every culture, there are some myths, tales, supernatural elements, faith in God, spirit, ghost and these things make their life interesting. Either it is believable or not, the readings of supernatural elements induce our curiosity and that's why the African or African American writings are interesting to read at.

Willow Springs of *Mama Day* is an isolated island that lies off the coasts of South Carolina and northern Georgia. As an isolated island nearly for one hundred and fifty years, it has its own black culture and customs, and appears to be an African island. There are many herbs and roots in the forests used for both good and evil practices. The whole island is dominated by *Mama Day*, the heir of Sapphira Wade, who

inherits the magical power. The people of Willow Springs respect Mama Day and accept her as their guide. Naylor quotes, "If Mama Day says no, everybody says no" (MD 6). She has some magical powers and she identifies the secret of people, she can identify the ladies, who give their babies for adoption, the daughters watching pornographic movies and so on. She is an old woman in the island and she knows about the history of each and every people in that island. When Dr. Buzzard asks Mama Day the reason for not calling him as doctor, she replies, "There ain't but one Dr. Buzzard and he ain't you. The man is up in Beaufort County, South Carolina, and he's real. You may fool these folks in Willow Springs, but ain't nobody here older than me, and I remember when your name was Rainbow Simpson." (MD 51). As he does no harm to the people, Mama Day leaves him.

Mama Day is the ruler of Willow Springs. She knows about trees, flowers, pathways and everything in it. She has the magical power inherited from her foremothers. Representing her supernatural existence, Naylor avers, "She'd walk through in a dry winter without snapping a single twig, disappear into the shadow of a summer cottonwood, flatten herself so close to the ground under a moss-covered rock shelf, folks started believing John-Paul's little girl became a spirit in the woods" (MD 79). Thus Naylor gives a brief introduction to the power of the matriarch, Mama Day and her playground Willow Springs.

After the candle walk ceremony, Mama Day alone goes to the Sound usually and at that night she surely knows some secrets of her family. While she goes to the Sound, she hears the passing of a long wood skirt, heavy leather boots, and the humming of an ancient song. At that time, she tries to remember the tales about candle walk told by her grandfather. She reminds of that, this ritual is for a man, who dies from a broken heart. She relates that story with the heavy leather boots and finds that still

the man's spirit searches her. That is the secret that has opened to her on that candle walk night. Moreover she can feel the coming of the spirit Sapphira and feel the oneness with that spirit sometimes. When Ruby comes to visit cocoa after her wedding, Mama Day notices some changes in nature like the motionless birds, breathless air and so on. It is more like a premonition to Mama Day and it tells her about something hard to believe. She decides to go to the other place to know the secret.

While Ophelia goes to the other place, she hears the whisper that she will break George's heart. Mama Day also guesses that death surrounds her but can't guess whose death it is. She also finds that a big storm is coming as it has been in 1823. Abigail has lost her husband at that time, after that she never enters in the other place. Through these premonitions, Naylor indirectly mentions that there comes a great sorrow for the Day's family.

As per the premonition, there comes the tragedy in the form of Ruby. She puts tight braids for Cocoa, applying night shade poison in her hair, which starts the tragic plot in this novel. In order to save Cocoa, Mama Day asks George to believe in her magical power:

Back at my coop, there's an old red hen that's setting her last batch of eggs. You can't mistake her 'cause she's the biggest one in there and the tips of her feathers is almost blood red. She's crammed her nest into the northwest corner of the coop. You gotta take this book and cane in there with you, search good in the back of her nest, and come straight back here with whatever you find. (MD 295)

She warns him to be careful before the hen. George couldn't believe in this 'mumbo-jumbo' at first and he goes away. After that, he goes to the other place and seeks for the hen. He fights hard with the hen, and is hurt. George carries Mama Day's rank and power with the walking stick, carrying family history along with the ledger and watches the nest. He is shocked to

see nothing in the nest. He is confused as he has nothing except his hands. Mama Day, through these deeds of George, expects him to offer whatever he has to cocoa.

George, who has weak heart, out of fear and disappointment dies and his death assures Mama Day's power over Ophelia. As per the premonition and dreams, George dies and saves the life of Ophelia. As cocoa hears the whisper in the other place, she has broken the heart of George. Moreover, the female community lives in the Day's family after the death of men as per their family's fate.

Naylor renders her use of dreams also in her novel *Mama Day*. Strange things happen in Willow Springs and dreams are also strange. In the dreams of George, he is swimming across the Sound and the shore is far away from him. He hears the voice of Ophelia but cannot see her and he struggles to come to the shore. He also sees Mama Day leaning over the bridge asking him to get up and walk. He is so angry hence he raises his shoulders to shout at Mama Day but finds him in the middle of the Sound. This dream foretells the tragic happening for Cocoa but unfortunately he can't understand it finding it strange. Ophelia too dreams and it resembles the dream of George. She dreams,

I had dreamed that you were swimming in the sound. It all came back then and it was very disturbing. I was standing over here calling to you. I was in some kind of trouble-but you were swimming in the other direction. The louder I called from here, the faster you tried to reach my voice on the opposite side. You were starting to falter, and if I kept it up you would drown out there, so I clamped my mouth shut with my voice. Pushing inside my chest until it felt I would explode. (MD 189)

As such, she too dreams like George and their dreams warn that there comes a big crisis for them. In both the dreams, George seems to be affected. Indeed, as per the dream George

dies in the novel. Thus the dreams are foretelling agents in Naylor's novels.

The African American writers attempt to revive back the African culture and tradition including voodoo and magic in their work of art. This Voodoo effect is seen in *Mama Day*. Ruby, Frances and Dr. Buzzard are Voodooists. Frances thinks that Ruby has taken Junior Lee from her. To take revenge on Ruby, Frances involves in doing voodoo. One day Ruby, "found a hog's head swinging from the limb of her peach tree-had a red Onion stuffed in its mouth and nine little bits of paper with Ruby's name written on 'em" (MD 93). Dr. Buzzard is criticized as "doing the devil's work" (MD 92). Mama Day criticises Dr. Buzzard for his devil's work in the name of a doctor, "...How're you serving some community from the bottom of a liquor jug? You know what he gives folks when they got an ache in their left side? Moonshine and Honey . And for an ache in their right side? Honey and Moonshine" (MD 196).

Ancestral worship is a component of the celebration of African culture. Morrison witnesses, "There is always an ancestor there. And these ancestors are not just parents, they are sort of timeless people whose relationships to the characters are benevolent, instructive and protective and they provide a certain kind of wisdom" (Qtd in Beaulieu 76). Sapphira appears to be an ancestor or goddess in *Mama Day*. The African culture believes in the concept of the power of spirit after the death of a person and relies on their influence on the living members. Here, Sapphira's power is believed by Mama Day and her power has a great influence on Mama Day. Besides that, the society also believes that the candle walk ceremony is celebrated remembering the deeds of a slave, Sapphira and by that it is evident that Sapphira is accepted as an ancestor and her power has some influence on their lives. George, appreciating the cultural heritage of Cocoa, declares, "I thought it was unique that you had a heritage intact and solid enough to be able to

walk over the same ground that your grandfather did, to be leading me toward the very house where your great- grandfather was born" (MD 219). He asks Cocoa to feel proud of her familial history and cultural heritage that she inherits.

Gloria Naylor, by portraying the supernatural elements, gets success in playing the 'make-believe' game in this novel. These supernatural elements and magic carries us into Willow Springs and induce our curiosity to be a part of 'the make-believe' game. Naylor gets success in portraying the realistic picture of Willow Springs and the depiction of the supernatural elements shows her interest in African tradition. Thus, Gloria Naylor in her novel *Mama Day* efficiently portrays the cultural heritage of Africa.

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A THEMATIC STUDY ON MARILYNNE ROBINSON'S *GILEAD*

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Abstract

This paper aims to unfold a thematic study of Marilynne Robinson's most awaited novel *Gilead*. It is a post-modern novel. The paper begins with an introduction of the author, goes on to depict the entire novel in brief. This is followed by the thematic depiction of the novel. The paper ends with a note on the narrative style of the author.

The introduction of the author is given. It throws light on the author's life, education and literary achievements. The summary of the novel is then given in brief. The life of the novel's protagonist is thrown light upon. The next section explicates on the important themes of the novel. The themes of old age, grief, sorrow, history, *Gilead*, sin, redemption and creation are given importance to and a series analysis is given on the themes mentioned. This explanation enables the reader to understand the main themes that are prevalent in the novel. The abstract goes on to give an insight into the narrative style adopted by the author. The style of the author is discussed at the conclusion of this paper.

Keywords: Grief, sorrow, creation, history, *gilead*, old age, thematic study.

Introduction

'Stunning....there are gems on every page of *Gilead*, but it is the whole

construction that marks it as a great work'.

-John de Falde, Daily Telegraph.

Marilynne Robinson was born in 1947 in the town of Sandpoint in northern Idaho. Robinson majored in English at Brown University. She received her Ph.D from the University of Washington. Robinson has written four highly acclaimed novels. *Housekeeping* (1980), *Gilead* (2004), *Home* (2008) and *Lila* (2014). *Gilead* is her second novel. Marilynne Robinson's *Gilead* is her 2004 Pulitzer Prize Winning novel. Marilynne Robinson has been a visiting professor at many universities. On April 19, 2010, she was elected a fellow of the American Academy of Arts and Sciences. Robinson is one of America's best contemporary authors.

Gilead is a hymn of praise and lamentation to the God-haunted existence that Ames loves passionately, and from which he will soon part. *Gilead* consists of an extended letter written by a dying man to his young son. It focuses on grace and the struggle to grant it. Dealing with the psychological struggle of the protagonist, it remarkably depicts the life of John Ames. Robinson's long awaited second novel *Gilead* is written in the epistolary form. It can be considered as an imaginary memoir by John

Ames. It is a psychological and spiritual exploration of survival in the midst of family abandonment.

Gilead in Brief

Gilead gives an account of the life of a congregational minister John Ames in the small town of *Gilead*, Iowa. Ames has shared joy and grief of his family, friends, loved ones and his congregation. Ames is in his last days and has decided to write a letter to his young son. He wants to tell his son-

...things I would have told you if you had grown up with me, things I

believe it becomes me as a father to teach you (Robinson133).

With an expression of duty, Ames reveals the honesty and the love that pervade in his heart. In the year 1956, Ames who is seventy six years old suffers from a fatal heart condition. So he sets off to write a letter for his son. This novel deals with the psychological struggle of the protagonist. The hard-won wisdom and knowledge of Ames is revealed through the letter written to his son.

A Thematic Study

Gilead, the long-hoped for second novel by one of the finest writers like Marilynne Robinson deals with themes like old age, grief, sorrow, history, *gilead* and creation.

John Ames' letter to his young son is also a meditation of his old age. His perception of the world is focused on the fact that he isn't going to live very long. The shortness of time is well portrayed. He ponders on the world and the people around him. He delights in the beauty of the world but also realizes his absence is imminent and is already nearing. Ames is seventy six years old when the novel begins. He looks back on his life and reckons that he has been "pretty well content with it all in all" (24). As death seems imminent he decides to write a letter to his son. Marriage and fatherhood have been startling miracles in Ames' later life.

His major pre-occupation is his failing health and his friend Reverend Robert Boughton. Tensions escalate for old Ames as his godson, Jack Boughton arrives in town. The prodigal's return increases the grief of Ames and aggravates him all the more. It can also be considered as the life of an old man who writes an account of his own life for his young son.

Another important theme in the novel is *Gilead*. *Gilead* is the name of the weather-worn Iowa town. *Gilead*, in Hebrew denotes hard, firm and tough. This denotes or can prove as an apt metaphor for Ames' character. According to the Bible, *Gilead* is the place where King David seeks refuge from his son Absalom. The place *Gilead*, forms an important theme in the novel Ames embraces his destiny on this stark land, where his difficult circumstances have often strengthened his faith.

The theme of history is also thrown light upon. Ames' letter also includes a storehouse of family memories about the civil war and the bond between his father and grandfather. *Gilead's* sense of history works throughout the novel. There's an instance where Ames mentions about how he and his father make an arduous journey to find his grandfather's burial place. Ames mentions an incident in which John and his father pull-down a burned-out church. Ames remembers a burnt biscuit his father handed to him. For Ames the sooty biscuit

resembled the bread of affliction, that has its source from the tale of Exodus. The book oscillates between history and the present life of John Ames.

It is a novel where the protagonist recounts his life and writes it as a memoir for his son and the readers. Ames mentions that the story is addressed to "you my readers" as well as to "you my son".

Another major theme in *Gilead* is the theme of creation. Although *Gilead* is overtly theological, Ames also, often speaks of theology and quotes theological texts. The novel portray show the doctrine of creation looks like in practice.

This morning a splendid dawn passed over our house on its way to Kansas. This morning Kansas rolled out of its sleep into a sunlight grandly announced, proclaimed, throughout heaven one more of the very finite number of days that this old prairie has been called Kansas, or Iowa. But it has all been one day, that first day. Light is constant, we just turn over in it. So every day is in fact the selfsame evening and morning. (Robinson 239).

This is an extract from the novel that is spoken by Reverend John Ames. The quote depicts the clear allusion of light on the 'first day' of creation. It also affirms the goodness of God and his constant love for his people. He views creation as a relation between God and the created order. Ames regards every day as the first day of creation. He regards the goodness of creation as God's continuous concern for his creation. This feeling is so profound in him that it leads him to an enormous trust in the providence of God. Ames' enjoyment of existence is expressed continuously in the novel through his astonishment and wonder. This is evident in his words.

I feel sometimes as if I were a child who opens its eyes on the world once and sees amazing things it will never know any

names for and then has to close its eyes again. I know this is all mere apparition compared to what awaits us, but it is only lovelier for that. There is human beauty in it. (Robinson 64)

Hence the novel is filled with acute observations of the world. Creation emerges in *Gilead* as a way of experiencing the world, a way of adding significance to each moment, person and thing. Ames lives out the doctrine about the world's dependence on God, its goodness and God's love. This theme is focused with a sense of viewing the world and a practical guide as to how to live.

Another important theme that is dealt with in the novel is grief and sorrow. Ames' letter is coloured with grief, sorrow, disappointment, at times self-doubt and also the joy of living. Through out the novel Ames focuses on the unforeseen rewards and also the vexing trials of his long life. There are beautiful moments in the novel like joy, delight and love but the main tone of the novel is sadness, a tone of grief and sorrow prevail. It is not overwhelmingly prevalent but one can sense it throughout. Ames' sickness, his imminent death and his awareness that he won't be able to see his son grow up, his family history that he keeps pondering upon and his not so pleasant relationship with his godson add to his grief and sadness. Despite the sorrows of his life, Ames maintains a fervent faith in God and the appreciation of each new dawn that keeps him going.

The theme of sin and redemption is also dealt with in the novel. Many of the characters in this novel are deeply flawed but the author depicts them with compassion and grace. The melancholic Lila with her mysterious past, the troubled and lonely Jack Bought on and Ames himself who is saintly but still reveals moments of judgment, despair and stubbornness. All of this characters are dealt with fairly. The novel encourages the readers to recognize humanity and that in and flaws do not define a person

and that redemption can be achieved at any time. Even Jack whose life has been full of mistakes and who has caused much pain to others also gains the readers' sympathy and understanding by the novel's end.

The Narrative Style

The brilliance of Robinsons' prose is very much evident in her writings. The ability with which she handles the secret contradictions and the unspoken feelings of family life is evident. She interprets the elements of Christian teaching and also portrays the regret and heartache that engulf people when strong ties are broken. She has so much of an insight into her characters that all her characters are well portrayed. Her narrative is characterized by rich and vivid imagery. Most of it appear with flashbacks but do serve as a process of development of the story. It can be viewed as an attentive man, like Ames' attempt to capture the beauty of the world in prose.

This novel is an epistolary novel, in the form of a very long letter, written by Ames to his son. Marilynne Robinson's literary genius is very much evident in her works. Her profound knowledge and insight is revealed through her work. She is known for her graceful diction and the interfusion of theology into her fiction. The beauty of Robinson's prose encourages a slow reading that enables one to wonder at each aspect of the novel.

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ANGST AND AGONY IN A WAR-TORN WORLD IS AN ATTEMPT TO IDENTIFY THE QUEST FOR SURVIVAL IN A DREADFUL WAR; THE REPRESENTATION OF WAR AND RESISTANCE IN LOIS LOWRY'S, "NUMBER THE STARS"

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Abstract

This paper titled, "Angst and Agony in a War-Torn world", is an attempt to identify the quest for survival in a dreadful war; the representation of war in Lois Lowry's, "Number the Stars".

Literature gives hopes and despairs in a nation's history, it moves from freedom to slavery, from slavery to revolution and from revolution to independence. Literature helps the readers an inner view into the human condition, the events that occur in our lives, the emotions that we all feel and the things that give our existence a meaning. In order to think about human experiences, literature provokes emotional responses and can provide catharsis.

During the time of World War II, many lost their dear ones and family. The war displaced the homeland of millions of people. In order to resist the war, some parents took precautions that they kept their children in the orphanages or with the foster families. The quest for family in a War-torn area is very important; they were in search of dear ones. After the War, the parents were in search of their babies but the war ended up stealing the real identity of these children and they don't even know about their actual family. The end of the War did not bring an end to the traumatic experience of people.

Lois Lowry's, "Number the Stars" is the representation of the darkest moments of the holocaust, hatred of the Nazis towards the Jewish and their effort to wash out their entire culture from the earth.

"Number the Stars" provides themes of bravery and true friendship and is a work portraying the escape of a Jewish family from Copenhagen during the World War II. The protagonist of the story is a ten-year-old Annemarie Johansen, who lives with her family in Copenhagen in 1943; she becomes a part of the war. Annemarie protects her best friend Ellen Rosen by pretending that Ellen is Annemarie's late older sister Lise who had died earlier in the War. Lise had been killed because of her work with the Danish Resistance. Title of the story is taken from a reference to psalm 147, which means the writer relates that God has numbered the stars in the universe. Thus it provides an elaborate picture of how the Jewish protagonist, Annemarie tactically resist her own community so as to protect her companion and how she strives to keep her friend alive.

Introduction

Lois Lowry gets the name *Number the Stars* from Psalm 147, in the bible which says, "He determines the number of the stars; he gives to all of them their name". But actually the theme of the Psalm is God healing the broken-hearted. In *Number the Stars* Annemarie experiences the harshness of the world around her when her Jewish friend Ellen Rosen and her whole family are forced to leave Denmark in order to escape the "relocation". Annemarie is a typical little girl and not even brave, but sometimes she finds a way to overcome danger by doing the right thing for her friend Ellen and her family.

At the beginning of *Number the Stars* Annemarie likes Denmark but does not know the true meaning of patriotism. As she matures, she starts to witness the cruelty and harm the Germans are inflicting on her country. She

realizes that it is very much important for everyone including little children like herself, to make certain sacrifices to keep their fellow Danes safe. Since her early childhood, her father taught about patriotism and national pride. She came to understand that she is willing to sacrifice her own safety in order to help her community.

Annemarie express keen observation towards every issues. Although children in her age to focus on dolls and giggling with their friends but Annemarie has an awareness of what is happening around her. Annemarie's keen observation save her life at the end of the novel that is, she escapes from the German soldiers. In many forms pride appears throughout *Number the Stars*.

Annemarie and her family are proud of the great king Christian and their country

Denmark. At the same time Ellen Rosen and her family are proud of their Jewish identity and culture. Annemarie learns that pride is an important lesson in life. Although the Rosen's have lost everything like their jobs, their possessions and even the physical markness of their Jewish identity, they still carry themselves with nobility. Annemarie also learns that pride comes from within and not from the external achievements.

Annemarie enjoys a very close bond with her parents, her younger sister Kirsti and her uncle Henrik. Her parents also encourages her family-like relationships with Ellen Rosen and her family. Annemarie realizes that how much she loves her friend Ellen when she and her parents risk their lives in order to help the Rosen family escape to Sweden. The Rosen's have lived next to the Johansen's for years, they have no blood relation and are like family to them.

Both Annemarie Johansen and Ellen Rosen are best friends. Lowry portrays characters of both, Annemarie is lanky and has blonde hair and Ellen is stocky and has dark hair, however they immensely enjoy each others company. Throughout the novel Annemarie proves her friendship for Ellen by taking off Ellen's star of David necklace from her neck and hiding it in her arms. So that the German soldiers won't notice it. All alone, Annemarie takes a path

through the woods and is encountered by the Nazi soldiers. By acting like her younger sister kirsti she escapes from them.

At the end of the novel, the war is over and Annemarie plans to wear Ellen's star of David necklace in order to symbolizing her true friendship with Ellen, until she returns. Lowry tells about the heroic acts of Danes and portrays a strong bond between Annemarie and Ellen. The whole story is through the eyes of Annemarie who is a brave and prideful girl who would do any action to save the entire Jewish population.

The difficulty of growing up is the central theme of *Number the Stars*. The novel's main focus is on Annemarie Johansen's personal experiences of growing up is presented as a struggle for identity.

Annemarie experiences physical and mental voyages. As she travel from place to place, she is developing new ideas and observe herself.

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NEGOTIATING MULTIPLE IDENTITIES IN CHANG RAE LEE'S *NATIVE SPEAKER*

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Abstract

*With the onset of postmodern and postcolonial movements, the literary and critical scholarship took a new direction. The scholarship that emerged in diverse fields of Humanities and social sciences not only challenged and critiqued some of the foundational concepts and 'cemented notions' but also dismantled and dismissed them as mere constructions. One such concept that earlier stood for coherence and stability was the question of identity. Identity earlier signified a fixed notion that was incapable of being changed and was linked to particular place and location. Diaspora played a crucial role in unshackling identity from territoriality and foregrounded its dynamic and fluid nature. This study analyses Chang Rae Lee's *Native Speaker*, a significant diasporic novel that gets at the heart of immigrant crisis and depicts the identity crisis of a Korean-American immigrant Henry Park, who struggles with the questions of identity as he negotiates his many balancing acts while straddling two cultures and two worldviews.*

Research Objectives

1. To analyse multiple layers of identity unfolding in Diasporic Space.
2. To explore the immigrant's plight between two cultures with adherence to none.

Methodology

*Close textual analysis of Chang Rae Lee's *Native Speaker* will be done and moreover different insights of prominent postcolonial, postmodern and Diasporic thinkers will be taken into consideration to substantiate the arguments taken from the text.*

Introduction

Diaspora is a term which we use to refer to those people or their writings that have left their countries due to one reason or the other and have settled down in some other countries which mostly are western countries. The reasons for settling down in these western countries are numerous. In some cases it is due to political reasons and sometimes it is the western dream which allures these people to leave their homelands and live diasporic lives. During the last century there has been tremendous increase in the number of people who immigrate to other countries to live there permanently. Globalization could be seen as one of the main reasons for such huge bulk of human movement from one country to another. In these countries they experience different kinds of problems which relate to their clash with the new culture, their identities are split between two allegiances, one which they own to their homeland and one which they owe to their

newly adopted country. The term if we look back at its proper use was employed for the experience which Jews suffered. Jews referred to their experience of scattering as a result of a cataclysmic event that had affected the community as whole as diaspora. Later the term Diaspora was also used for the scattering of Palestinians who were forced out of their homeland by the wars between Israel and Arabic countries. In 1980s, the term Diaspora assumed broader significance as it came to be used for different categories of people such as expatriates, political refugees, expellees, alien residents, immigrants, ethnic and racial minorities. So the term is now used almost for all those people who are living away from their homes in a host land.

William saffron in his article "Diasporas in Modern Societies: Myths of Homeland and Return" listed six characteristics of contemporary diaspora and for him, the term

should be applied to those who share at least the following six characteristics as follows:

1) They, or their ancestors, have been dispersed from a specific original "centre" to two or more "peripheral," or foreign, regions; 2) they retain a collective memory, vision, or myth about their original homeland—its physical location, history, and achievements; 3) they believe that they are not—and perhaps cannot be—fully accepted by their host society and therefore feel partly alienated and insulated from it; 4) they regard their ancestral homeland as their true, ideal home and as the place to which they or their descendants would (or should) eventually return—when conditions are appropriate; 5) they believe that they should, collectively, be committed to the maintenance or restoration of their original homeland and to its safety and prosperity; and 6) they continue to relate, personally or vicariously, to that homeland in one way or another, and their ethno-communal consciousness and solidarity are importantly defined by the existence of such a relationship.

In the age of globalization, transnationalization, political refugee, wars, political and economic insecurities, dislocated persons and other relevant things, the issue of identity has become a dynamic and important issue with hardly any Asian-American text that does not deal with the identity issues. Culture, history and ethnicity are three basic elements which determine the formation and construction of an identity. Kathryn Woodward deliberates on the role played by culture in the formation and definition of identities in her book *Identity and Difference*, "Identities are produced, consumed and regulated with in culture-creating meaning through symbolic systems of representation about the identity positions which we might adopt"(12).

According to Stuart Hall, there are two ways to think about "cultural" identity. The first position defines 'cultural identity' in terms of one, shared culture, a sort of collective 'one true

self,' hiding inside the many other, more superficial or artificially imposed 'selves,' which people with a shared history and ancestry hold in common.(223)

In this model, shared history and cultural codes form a frame of reference, a feeling of belonging to "one people." This model though does create that sense of oneness with similarities among the community becoming obvious but it comes with a dangerous kind of mind-set which is exclusionist and dangerously flirts with cultural nationalism. Hall's description of this model of cultural identity is almost identical to the common definition of "ethnic identity/ethnicity." But Hall's second model of cultural identity does recognise the similarities among individuals but it also recognises the differences.

This second position recognises that, as well as the many points of similarity; there are also critical points of deep and significant differences which constitute 'what we really are'. Cultural identity in the second sense is a matter of becoming as well as of being (Hall 225).

According to Hall, the second form of identity is always in a continuous form of transformation and fluctuation caused by different forces and factors present in the society or due to certain deliberate choices. But history plays a role in both the forms of identities. In the second model, history is not a fixed fact but a narrative that can be changed accordingly to shape one's identity. So the stable question of identity is replaced by the changing notion of identification. Avtar Brah in his book *'Cartographies of Diaspora: Contesting Identities'*, observes that,

The idea of identity like that of culture is singularly elusive. We speak of this identity and that identity. We know from our daily experience that what we call 'I' or 'me' is not same in every situation; that we are changing from day to day. Yet there is something we recognise in ourselves and in

others which we call 'you' and 'me' and 'them'. In other words, we are all constantly changing, but this changing illusion is what we precisely see as real and concrete about ourselves and others. And this seeing is both a social and psychological process. Identity then is an enigma which by its very nature defies a precise definition. (20)

Keeping in view this observation, we infer that identity is a dynamic and changing notion and not a fixed one but also it is always distinct. The self is always different from others and never like them. The identity formation is for the most part an unconscious process, except when inner conditions and outer circumstances combine to create a painful identity crisis. Then identity is both a subjective and social process and is formed in and through the culture which is inextricably linked to identity. There is of course much more to a person's identity than ethnicity, culture and religion, but these are likely to continue to be important for the South Asian diaspora for a while.

Delineating Complexity of Identity in Chang Rae Lee's *Native Speaker*

The novel *Native Speaker* (1995) revolves round the life of a Korean-American protagonist Henry Park. As the novel opens, the first person narrator Henry Park tells us how his white English wife Lelia bid him farewell on her trip to Europe and before boarding the plane thrust a written note in his hand, which reads, "You are surreptitious, B+ student of life ... Yellow peril: neo American...stranger, follower, traitor, spy. ." Left to ponder over the possible implications of this written note, Henry gradually starts to disclose his past, his relation with his wife Lelia and the recent loss in the form of the death of their son Mitt. The novel has a sub plot which describes Henry Park working as a spy in a detective agency named Glimmer and Associates with multi-cultural staff which gathers useful information about non-white subjects for shadowy American

clients. Throughout the novel, Henry struggles with questions that we all face regardless of age, race, or gender. Henry wonders about personal identity. His job requires him to adopt many different identities, but in time Henry comes to recognize that we all have multiple identities and Henry is not sure which one is the true Henry. He cannot be sure which of his many identities is his true identity and he cannot be certain which of the many identities others present to him are legitimate people. Henry must find these answers while he struggles to repair his marriage and put to rest some old misguided grievances against his father. The narrative shifts from past to present tense and thus signals revitalization of Henry.

This novel tries to get at the heart of the crisis of an individual who tries to discover himself and his identity. Identity crisis of Henry starts from the very beginning when he is raised in a Korean household and an American world order. Being raised in two worlds, he seems to belong to none. One is the Korean world where he is born and where his roots lie and the second is American world where he is forced to live and abide by. "Henry's life is one of copies. However, unlike those with permanent, identifiable backgrounds, Henry clumsily picks and chooses what he believes should comprise a Korean-American man". (Berghegger 1)

To Henry, the conflict of the two worlds is at first seemingly separate and he is able to move carelessly between the two. As a child his parents taught him the Korean way. As a man he was expected to be firm and somewhat emotionless, "I remembered how I sat with him in those restaurants, both of us eating without savour, unjoyous, and my wanting to show him that I could be as steely as he, my chin as rigid and unquivering as any of his displays, that I would tolerate no mysteries either, no shadowy wounds or scars of the heart" (Lee 59). Right from the beginning Henry is aware of the fact that the way he is shaping his life is not just mere following the habits of his parents but it is

rather Korean way of life. Henry's description of his childhood home and his father are clear indications that he is aware of a lack of unified identity right from the childhood.

For Henry, the world in which his parents live is not a true world. They lived two lives and hid the true life from the Americans. The neighbourhood in which Henry was raised was not a Korean neighbourhood but rather a white American neighbourhood. His parents wanted to behave like Americans but keep their Korean roots and beliefs. His parents did not wholly submit to the American way of life, they rather tried to fit the American dream into their own Korean way of life. Henry's childhood signifies his split world and he belonged to none. Right from the beginning, Henry is taught that American beliefs such as to work hard for one's desires and goals and to pursue them were good and positive qualities but at the same time to be loud and expressive like Americans was not something good to adopt or follow. This makes it clear that Henry was aware about different races even in his childhood and it is there that his identity crisis stems or starts. "... for a time in my boyhood I would often awake before dawn and step outside on the front porch. It was always perfectly quiet and dark; as if the land were completely unpeopled save for me. No Korean father or mother, no taunting boys or girls, no teachers showing me how to say my American name. I'd then run back inside and look in the mirror, desperately hoping in that solitary moment to catch a glimpse of who I truly was but looking back at me was just the same boy again, no clearer than before, unshakably lodged in that difficult face." (Lee 323).

Henry like his parents tries to be an unobtrusive child without being a burden to anyone. "So call me what you will. An assimilist, a lackey. A duteous foreign-faced boy. I have already been what you can say or imagine, every version of the newcomer who is always fearing and bitter and sad." (Lee 160). So

right from his childhood, Henry is trying to hide his differences and get accumulated into the environment like an invisible person. But he is aware of the fact that he does not belong to the either world, whether Korean or American. His parent's life appears to him as a mystery as to why they try to appear as Americans but cling to their Korean beliefs. Henry developed the ability to adapt to certain environments from his childhood because he knew that differences may create negative reactions, but for the most part, his parents were the real influence on him. His father would come to see him play baseball but he never cheered on him and rather sat quietly. His mother never asked for a lacking ingredient from their neighbours and instead preferred ruining of the meal. Such things moulded Henry's character into what he becomes ultimately. "[W]e believed in anything American, in impressing Americans, in making money, in polishing apples in the dead of the night, perfectly pressed pants, perfect credit, being perfect, shooting black people, watching our stores and offices burn down to the ground." (Lee 52)

Though Henry is very critical of his parents, but they remain a very powerful influence on his life and thinking. For example, he would often think about what his mother might have said regarding a person or for that matter his marriage to Lelia and she would have certainly opposed to this marriage.

My mother, in her hurt, invaded, Korean way, would have counselled me to distrust him, this clever Japanese. Then, too, she would have advised against my marriage to Lelia, the lengthy Anglican goddess, who'd measure me ceaselessly while I slept, continually appraise our vast differences, count up the ways. (Lee 15)

She believed that displays of emotion signalled a certain failure between people. ... I thought she possessed the most exquisite control over the muscles of her face. She seemed to have the subtle power

of inflection over them, the way a tongue can move air". (Lee 31)

His mother who lived in America always stuck to her Korean roots and always stressed the difference between Korean and American ways of life. American openness and emotionality seemed strange to her and she criticized them. She also believed that there was a limit to dream of America for an immigrant of colour. Henry says that her mother would have also surely criticized Kwang's ambitions in America and her thoughts on Kwang would have been like, "Didn't he know he could only get so far with his face so different and broad?" Kwang's wish to become mayor of New York would have been absolute hubris for her. She simply thought that life means endless suffering" (Lee 196).

When it comes to Henry's father, he is a total and perfect immigrant. He is an engineering graduate from an elite university in Korea but he cannot work as an engineer in America due to his poor English speaking skills and instead he starts working in grocery stores. By working hard, it becomes possible for him to move into a wealthy neighbourhood and thus his American dream becomes true. But he is not happy as he cannot get along smoothly with his son. Henry constantly fights with his father as he cannot speak good English and though he is part of the American dream but for Henry, he never becomes an American and rather always remains a Korean. Henry's father becomes what America wants him to become. America does not like him as an engineer and forces him to work in a grocery store. But as he grows, this mystery is unravelled not as a mystery but rather as a compulsion in which he himself is caught when he grows. He understands that he himself is also behaving like his parents. They did not put up a façade but they lived in a best possible way in those circumstances. He is also living in a white world and trying his best to fit into it but his identity will remain of a Korean.

As Henry enters the adult world, his wife becomes the strongest opposition to his Korean roots. At first it appears that they will get along with each other very nicely and smoothly. But as their marriage progresses, their going becomes tough and what had appeared to Lelia as romantic and good of Henry now appears unbearable and cold. Lelia like a typical American is bold; she laughs and expresses herself without any hesitation. At first, Lelia finds Henry's mysterious nature alluring and an attraction rather than repulsion. As their marriage progresses, Lelia becomes weary of Henry's inability to communicate and express his feelings and emotions. Lelia feels that there is a wall between her and Henry and she is unable to look through this cold exterior of Henry and she feels as if Henry is completely unknown to her. It is Lelia who makes Henry realise that he is more like his father and thus more like a Korean than an American. He resembles his father in his inability to express himself. His inability to express emotions is not something in his personality but it is something that links him to his Korean roots. "When real trouble hits, I lock up. I can't work the trusty calculus. I can't speak. I just sit there, unmoved. For a person like Lelia who grew up worth hollers and criers, mine is the worst response. It must look as if I'm not even trying" (Lee 158).

Henry is aware of the fact how he might be appearing to the white Americans but he cannot change it as he has acquired it from his roots where he actually belongs.

On paper, by any known standard, I was an impeccable mate. I did everything well enough, was romantic and sensitive and silly enough, I made love enough, was paternal enough, big brotherly, just a good friend enough, father-to-my-son enough, forlorn enough, and then even bull-headed and dull and macho enough, to make it all seamless. For ten years she hadn't realized the breadth of what I had accomplished with my exacting competence, the daily

work I did, which unto itself became an unassailable body of cover.(Lee 161)

The absolute alien in Henry's house is Ahujma. She is a maid who is suddenly called to America by Henry's father to take care of their household. She does not talk to anyone except Henry and his father. She does not even try to learn English. Lelia fails in her efforts to talk to her and she is very cold to Lelia. Henry does not like this woman and Lelia is very upset with the fact that this woman does not get the respect she deserves. Lelia is surprised to know that Henry does not even know the name of this woman whom they call Ahujma which in Korea is a word used for elders. This leads to an argument between Henry and Lelia where it becomes clear how distinct their respective cultures are and Henry tries to explain to her that there is a difference between his culture and her culture. "Americans live on a first-name basis. She didn't understand that there weren't moments in our language - the rigorous, regimental one of family and servants - where the woman's name could have naturally come out." (Lee 69). It is on such moments that he realizes how Korean he is and no matter how much dislikes Korean ways of life, he is ultimately a Korean and not an American which he has tried to be. Lelia is a kind of American mirror for Henry and by marrying an American woman; he has not become an American rather it has made him more aware of his difference from the Americans. Even when they meet for the first time, it is Lelia who tells Henry how he appeared to him as non-native. "I saw you right away when you came in...You kept pulling at your tie and then tightening it back up. I saw a little kid in a hot church" (Lee 9).

Conclusion

While concluding this research paper it can be said that Mitt, who is their son, may represent a chord between the two cultures but his death signifies that there is no hope for their union and their distinct identities will always pull them apart. Since Henry cannot identify himself with either of the two cultures in his family that is why his identity crisis becomes more explicit in the beginning of the novel when his Korean parents and his son are already dead and his white American wife has left him alone. The road ahead looks pretty hazy but there are signs that Henry and Lelia may decide to patch up and try to find out a way forward. Henry's crisis is a typical immigrant's dilemma who finds himself caught between two cultures and worldviews and being able to belong to none.

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FEMINISM REFINED IN AMITAV GHOSH'S *THE HUNGRY TIDE*

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Abstract

An attempt has been made in this paper to make a study on Feminism refined in Amitav Ghosh's *The Hungry Tide*. Feminism is a diverse collection of competing and often opposing social theories, political movements, and moral philosophies, largely motivated by or concerning the experiences of women. Feminist political activists commonly campaign on issues such as reproductive rights, violence within a domestic partnership, maternity leave, equal pay, sexual harassment, street harassment, discrimination and rape. Many feminists today argue that feminism is a grass-roots movement that seeks to cross boundaries based on social class, race, culture and religion; is culturally specific and addresses issues relevant to the women of that society and debate the extent to which certain issues, such as rape, incest and mothering, are universal. Themes explored in feminism include patriarchy, stereotyping, objectification, sexual objectification and oppression. He is talking about the Sunderbans and about the dolphins but this world of tide country and the dolphins is also inhabited by some of the most fascinating women characters. Ghosh's Nilima or Kusum or Moyna or Piya, manage to create involvements and commitments beyond their roles as stereotypical women. Literature is a vision of the future and simultaneously it is a reflection of the society. When women exist in the world of these writers without getting caught in stereotypes and still manage to stand as shining examples of feminism. Feminism has matured and begun to come of age. Men are beginning to accept that they do with other men. And more importantly women now realize that they have a world to share with men and not just a household or workplace.

Keywords: Political movement, Gender and sexual identity, Equal pay, Realization, Refinement and Creative companionship.

Introduction

Feminism is a diverse collection of competing and often opposing social theories, political movements, and moral philosophies, largely motivated by or concerning the experiences of women. Most feminists are especially concerned with social, political and economic inequality between men and women; some have argued that gendered and sexed identities, such as "man" and "woman" are socially constructed.

Feminists differ over the sources of inequality, how to attain equality, and the extent to which gender and sexual identities should be questioned and critiqued. Thus, as with any ideology, political movement or philosophy, there is no single, universal form of feminism that represents all feminists.

Feminist political activists commonly campaign on issues such as reproductive rights, violence within a domestic partnership, maternity leave, equal pay, sexual harassment, street harassment, discrimination and rape. Many feminists today argue that feminism is a grass-roots movement that seeks to cross

boundaries based on social class, race, culture and religion; is culturally specific and addresses issues relevant to the women of that society and debate the extent to which certain issues, such as rape, incest and mothering, are universal. Themes explored in feminism include patriarchy, stereotyping, objectification, sexual objectification and oppression.

Feminism as a philosophy and movement in the modern sense may be usefully dated to The Enlightenment with such thinkers as Lady Mary Wortley Montagu and the Marquis de Condorcet championing women's education. The first scientific society for women was founded in Middelburg, a city in the south of the Dutch republic, in 1785. Journals for women which focused on issues like science became popular during this period as well. Mary Wollstonecraft's *A Vindication of the Rights of Woman* is one of the first works that can unambiguously call feminist.

Feminism became an organized movement in the 19th century as people increasingly came to believe that women were being treated unfairly. The feminist movement was rooted in

the progressive movement and especially in the reform movement of the 19th century. The utopian socialist Charles Fourier coined the word *feminism* in 1837; as early as 1808, he had argued that the extension of women's rights was the general principle of all social progress. The organized movement was dated from the first women's right convention at Seneca Falls, New York, in 1848. In 1869, John Stuart Mill published *The Subjection of Women* to demonstrate that "the legal subordination of one sex to the other is wrong...and...one of the chief hindrances to human improvement."

Many countries began to grant women the vote in the early years of the 20th century, especially in the final years of the First World War and the First Years hence. The reasons varied, but they included a desire to recognize the contributions of women during the war, and were also influenced by rhetoric used by both sides at the time to justify their war efforts. For example, since Woodrow Wilson's Fourteen Points recognized self determination as vital to society, the hypocrisy of denying half the population of modern nations the vote became difficult for men to ignore.

In the present times when the post-colonialism has struck center stage with the marginalized finally raising their voices not just to be heard but to occupy the place that is theirs by right in their respective areas, there is a need to review the distance, feminism has come from the time it first became vocal. And literature has been a laboratory for analyzing how far the efforts have borne fruits. Amitav Ghosh might not have been a vocal and highlighted writer by media but his ideas about feminism hold enough strength to consider as a measure of the idea of feminism especially in the Indian context. Being a novelist she has frequently been inquired about her position *vis-vis-vis* feminism and *The Hungry Tide* gives us an insight into his views on the matter. The reason why his ideas become interesting is that as a creative writer he has always had a very sensitive and mature

approach towards the idea of womanhood and the need for a change in women's position in society. The popular perception about feminism of a firebrand ideology that tends to break free is not to be found in his works, but still his women manage come out as complete individuals through their individual journeys.

This is the reason why I use the term refined with feminism. The early efforts of the feminists in Indian literature were relatively stronger and more vocal in their protests against the supposed male superiority and therefore the perception that it is only by totally breaking free that a new beginning could be made. Their focus can be defined borrowing the definition that *Encyclopedia Britannica* gives of feminism: Social movement that seeks equal right for women.... Seneca Falls Convention...called for full legal equality with men, including full education opportunity and equal compensation....

Slowly as the need to recognize the right of women to exist as individuals in society gained currency, literature also reflected this acceptance. This perception of womanhood can only come when there is the recognition that woman is not inferior to man. At the other level we have writers now building their novels around some fascinating women characters without feeling the need to project the woman as incarnation of Shakti or sticking to the stereotype sacrificing image. Rushdie's Vina Apsara, Vikram Seth's Lata, and Amitav Ghosh's Nilima, Kusum, Moyna or Piya can be looked upon as the next generation of women in Indian Literature.

I have chosen to deal with *The Hungry Tide* in this context even though it is not about women in so far as his primary and perhaps even secondary concern is not women and yet we have not one or two but four women who can be put forward as a virtual personification of the vision. He is talking about the Sunderbans and about the dolphins but this world of tide country and the dolphins is also

inhabited by some of the most fascinating women characters. All these women belong to different classes, religions and age groups; their pursuit is different, their goals are different and they are not out there to change the world. The only thing that is common to all these women is their indomitable spirit and their faith in them.

Nilima is the eldest of these women. She comes from an affluent and influential Family of Calcutta and marries a Marxist activist Nirmal who fails to find the courage to fight in the real world and accepts the job of a teacher in the remote tide country. Nilima follows her husband and then where Nirmal had retreated as a failed Marxist she begins a small cooperative that slowly grows into an organization that is doing remarkable social work in the backward region. She works not under any ideology but going by the problems of the region and the ways to practically solve these problems. She loves her husband enough to respect his last wishes of handing over his manuscript to Kanai without even opening the packing to see what they contained but has the courage to turn down his appeal of helping the settlers because she feels it might more harm to the organization than good to the settlers. She is hurt by the rumours of his involvement with Kusum but also understands that his involvement with the settlers is some kind of a last ditch effort to relieve the revolution he had failed to bring about in his youth. She shapes her life, explores her potential and is capable for creating a companionship with Nirmal that has place and space for both to even move in contrary directions and still walk together. She does not feel the need to sacrifice or compromise to show her love and dedication to Nirmal.

Kusum, on the other hand, is an uneducated and poor girl who is saved by Horen from being sold for prostitution by greedy relatives. In her journey from her escape to find her mother through her marriage to her return to the tide country, Kusum reflects strength of character

and loyalty that make her a remarkable person. She in stills the same qualities in her son. Her husband's death is a huge shock for her but she finds strength to rebuild her life and can even fall in love with another person with thinking of it as a stigma. Her strong sense of loyalty compels her to stay with the settlers though she could have left them once she had reached the tide country. Not only does she stay back but also refuses to cheat on the people by accepting the rations that Nirmal and Horen had smuggled into her house. Kusum is uneducated but displays principles and values that earn her respect of not just the settlers but also of a person like Nirmal and of the people of Lucibari who see in Moyna the same grit and strength of will that was present in Kusum.

Moyna, as Fokir's wife does not involve one of the easiest relationships. Fokir does have a deep love for the tide country and probably knows some of the deepest secrets of the Ind but his easygoing attitude and unplanned approach for the future put the entire burden of guardianship of their son on Moyna. She knows that in the rapidly changing world, Fokir might have been able to survive but it is better to be prepared for the future. She wants to educate her son so that he does not spend his life making both ends met with the life of a fisher. Her determination to be able to achieve what she wants, is revealed in the extraordinary efforts she puts in first to get school education and then to become a trained nurse. Her husband is uneducated and very poor with no ambition to improve his financial position and she is one of the most educated girls in the area and strives for a better future for her family but she still deeply loves Fakir. She married him because she loved him and is ready to fight tooth and nail for him with some someone like Piya who she sees as a threat to her marriage in spite of the vast difference between Piya and Fokir. Kusum is fighting against odds and fighting to carve a better future for herself that she sees in being a trained nurse, but this dream

does not come in conflict with her marriage. Even when Kanai questions his logic behind keeping her marriage going when she could have left Fokir and married someone better suited for her, she replies that she finds in him something that Kanai can never understand. Her husband is not a god, a perfect being who can do no wrong, but still she finds in him a companion who walks with her. This aspect of their companionship is reiterated in the last moments of Fokir's life when he breathes his last whispering the name of Moyna and their son.

Piya is an American of Indian origin and a marine scientist by profession. Her interest in Dolphins brings her to the tide country. She is working in a field quite unusual for women to work even in an advanced country like America. Her encounter with Fokir and their spontaneous understanding of each other even though they cannot even understand each other's language, result in a kind of idealization in her mind about Fokir. She begins to expect the same refined sensitivity towards nature in him that she thinks she possesses, and the tiger burning incident at the time Fokir shows her the Rainbow of the moon, she realizes that things will not be the same between them ever again. Still she can respect him for his knowledge of the religion and dedicates herself to working in the tide country as a tribute to his memory. She finds in Kanai a love and companionship that is totally contrasted to the bond she strikes with Fokir. But neither of the two relationships results in an identity crisis for her. Each of them does help her grow and enrich her life but they don't define her personality. Her work gives her immense satisfaction and the knowledge that she is very good in what she is doing and her work is meaningful beyond her immediate self gives her the strength to continue moving ahead even after the traumatic experience of the storm and Fokir's death.

All these women, whether Nilima or Kusum or Moyna or Piya, manage to create

involvements and commitments beyond their roles as stereotypical women. They are not the incarnation of Shakti single-handedly changing the world around them but they are one of the many who move beyond their immediate self and relate to the world outside. Nilima's involvement with social service began as a past time but it became a part of her identity and a serious commitment for her. Kusum could have walked away but again her commitment stops her from deserting the people in their moment of crisis. Moyna is equally committed to her goal of becoming a nurse because she sees it not just as a means of earning a living but also as a commitment that can give her satisfaction. And Piya commits herself to a vision and a mission that she knows will involve not just her own lifetime but a lot more and will not only be good science research but will mean a lot of good for a lot of people for a long time to come. Their families that Ghosh builds the families that Deshpande talks about; that are based not on sacrifice but on cooperation and compromise but more than these women reflect the idea of women.

The Hungry Tide is remarkable because it had not been written by woman who consciously sets out to tell the tale of these women but by a man who finds the story told better with these remarkable female characters. And more interestingly these women are not either rebel against the society or man haters. They don't scream and fight for their rights nor can they be called westernized in any sense except for Piya. They reflect the change that is seen in the position of women after the years of struggle of feminists in the country. I am saying that a change has come but we can definitely say that a change has begun to come because writers find such characters around them without searching for them and tells stories where women live like they should rightfully as one half of the world. And if such strong characters are beginning to become a part of the world writers are creating without sounding a

jarring note in the narration, then the mind of the writer has accepted the change. Literature is a vision of the future and simultaneously it is a reflection of the society. When women exist in the world of these writers without getting caught in stereotypes and still manage to stand as shining examples of feminism. Feminism has matured and begun to come of age. Men are beginning to accept that they do with other men. And more importantly women now realize that they have a world to share with men and not just a household or workplace.

Thus this novel *The Hungry Tide* is the best example for portraying feminism as refinement through his female characters.

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CULTURAL DISPUTES: AN OVERVIEW IN NAYOMI MUNAWEERA'S ISLAND OF A THOUSAND MIRRORS

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Abstract

Contemporary literature deals with various social issues that happened post – independence. After nineteen forties there are visible changes in various fields. The literature too takes up a different shape with unique themes, plots and settings. Numerous colonized countries started to pour down their feelings, and emotions through their writings. These writings consist of real characters, incidents. Writers stepped down from fantasy and gets into the world of reality in their works. One of the colonized literatures is Sri Lankan literature produced by Sri Lankan writers. These writers describe the outbreak of the civil war from 1984 till 2009 between Sinhalese and Tamilians. This civil war had a traumatic effect on the island and on the people. Nayomi Munaweera depicts such a horror striking riots and wars in her novel Island of a Thousand Mirrors. The author projects the narration through two different protagonists with different backgrounds and perspectives. The author gives visual touches on the clashes and the riots between Sinhalese and Eelam Tamilians.

Keywords: World War II, riots, cultural clashes, Sinhalese, Eelam Tamil, immigration, customs and habits, nostalgia.

Introduction

“Literature is reflection life.” Contemporary literature is a literature that is produced aftermath of the World War II. The word “Contemporary” refers to belonging / living in the present. There are numerous changes and shifts in literature and the style of writing. There are no fixed themes and settings as the society changes, so do the themes and settings. The constant themes of the writers are the horrors of wars, bombs, holocaust, blood..., but one cannot claim that only these are the themes.

Writers of the present era shift their focus on the societal issues, which make the readers to raise voice against the evil deeds in the surroundings. These writers concentrate on the reality of life, society, and humans. The subjective natures of the mankind are portrayed through the characters. The pains, agony, sorrow, anger, mirth, trauma, tribulations of humans are beautifully depicted in the writings.

After the World War II, there are so many movements evolved, each with a great cause to the human race. Each movement has unique features and attributes on single problem in the society. Post – World Wars give no rooms to the whims and fancies, rather it throws a lime light on the crude reality of life. The writers of a particular region or country pen down their

trails that brought a great impact in the society. The perceptive of the writings changed in the post – independence period.

Contemporary literature aims on the growth, development and changes in the society and its effect on the life of the commoners. There are different branches of literature emerging after the wars. The neo – branches of literatures are African American literature, Indian Writing in English, Sri Lankan literature, Australian literature, Canadian literature, Pakistani literature, Common Wealth literature, Diasporic literature, Third World literature and so on.

Srilankan Literature

Sri Lanka has ninety two percent of literacy among the south Asian countries. Like African American literature, Sri Lankan literature too has a strong influence on the oral traditions. Story Telling plays a vital role in their literature (both in oral and in written). All their works carry the Buddhism ideas and ideologies, the stories contain the messages from the Buddhist parables. Till pre – independence, there were very few Sri Lankan writers, who were not popular. But the situation changes after nineteen forties. Sri Lankan literature receives the influence from the Tamil literature, but in a

less voluminous than that of their Sinhala counterpart.

Sri Lankan literature is blessed with a rich repository of narratives as the people are ready to welcome such narratives. Similar to the African American literature, Sinhala literature is also an integral part of their life and communication, and it anchors on all issues. The works of Sri Lankan literature are written in the indigenous languages (Sinhala and Tamil). Most of these works are translated into English and other languages. There is a thriving market for translation and it indicates the thirst for literature. The post – independence period has secured its place in literature and the major themes are on insurrections, armed conflicts, devastation by tsunami, floods and drought, fractured historical details, epidemic diseases, denial of democracy, ethnic duels. The Sri Lankan authors at times take up the role of translators and have contributed largely to the literary canon. The prominent Sri Lankan writers are ShyamSelvadurai, Carl Muller, Nayomi Munaweera, CyrilPonnamperuma. This paper throws limelight on the work of NayomiMunaweera's *Island of a Thousand Mirrors* that offers a slice of Sri Lankan writing.

NayomiMunaweera is a Sri Lankan – American Writer. She was born in Sri Lanka, and moved to Nigeria. Later she settled in California. She has mastered in South Asian literature at University of California. Her debut novel *Island of a Thousand Mirrors* published in 2012. It was nominated and short listed for Man Asian Literary Prize, International DUBLIN Literary Award, and DSC Prize for South Asian Literature. It won the Commonwealth Book Prize for the Asian Region in 2013. The story revolves around the civil war between Sri Lankans and Eelam Tamils from 1983 to 2009.

Munaweera carries the narration through two protagonists, each narrating the story on their perspective that gives a cultural mix

between the two ethnic groups. The “Sea” acts as a symbol of carefree, young, energetic, nostalgia, full of life in both the narrations.

The first narrator Yasodhara, travels down the memory lane and started off the story from her grandparents. Through Yasodhara's narration, Munaweera takes the readers to the settings of nineteen forties where the narration begins. Yasodhara's grandfather was a village ayurvedic doctor, belongs to Hikkaduwa family, who gives free treatment to his people and loves to spend his time with fisher folks. To the sharp contrast is his wife Beatrice Muriel who was a school teacher. She does not encourage her husband to be friendly with the fisher folks. Nishan and his twin sister Mala are the children of Hikkaduwa doctor and the school teacher, who are studious and leave for University of Colombo for their higher studies. Mala finds her own suitor in the university and marries him. Nishan turns out to be an engineer, who seeks a bride from a well off family from wellawatte. Nishan holds the hands of a judge's daughter Visaka who pinned for Ravan, one of her mother's Tamil tenants.

Throughout the novel, Munaweera brought out the cultural difference of Sinhala and Tamil. These differences are portrayed through various habits and customs such as food, dress, language, religion, songs, and race. Yasodhara unveils the customs of the Sri Lankans, whereas the second protagonist Saraswathi describes the habits of Tamilians. Yasodhara and her sister Lanka befriends Ravan's son Shiva. He is the closest playmate and soul mate of Yashodhara.

“Shiva and I grow up, twinned from birth” (61).

But they could cherish their happiness only till their childhood days. In 1983, there were terrific riots stroke between Sinhalas and Tamils, in which Mala lost her husband. After this horror, Nishan and Visaka decided to move into America.

“I won't bring up my children here” (90).

"What sort of place have we become that grandmothers and children get burnt in the street?" (90).

At the beginning though Yasodhara and Lanka are excited to be in America

"I am going to America, Los Angeles" (95).

Both miss their motherland badly, and Yasodhara longs to go back to Sri Lanka and she wishes to swim in the sea. She aspires to see Shiva and the blue room they used to play. Lanka becomes a good painter and all her paintings speak about the richness of her motherland. As Yasodhara completes her studies, she allows her parents to pick a husband for her. But her nuptial life turns into astray as she finds out her husband's extra-marital affair. Lanka returns to Sri Lanka and serves as a teacher for the children wounded in the war. She urges her sister Yasodharato break up her futile marriage and calls her to Sri Lanka to lend her service to the needed.

"Akka, come here, and we each have to give what we can" (169).

As soon as Yasodhara reaches Sri Lanka she witnesses Shiva, who immigrated to U.K long back has come down to Sri Lanka with a great purpose. Yasodhara joins with Lanka and Shiva and contributed to the affected people.

Meanwhile, the narration shifts to the northern Sri Lanka, where the second protagonist Saraswathi and her family are introduced. She belongs to the Tamil descend. She dreams of becoming a teacher in a school. She encourages her sister Lukshmi to take up her education seriously. All her dreams were shattered, when she was kidnapped and raped by Sinhala soldiers. This incident turns her life

into upside down. She was forced to join eelamTamil army to fight against the Sinhalese.

She becomes too rough from naïve, and she seeks for vengeance every time she comes across the Sri Lankan soldier. She becomes a human bomb to assassinate a minister. At the verge of her life in a bus she notices Lanka whose eyes have powerful message to convey. Saraswathi finds solace in the eyes of Lanka, but she thinks it's too late to feel for the unknown woman, and with one touch in the button she blasted the bus and the flesh scattered all over the road. The loss of Lanka made Yasodhara and Shiva to migrate to the states once again. Yasodhara names her daughter Samudhra, she wishes one day she will take her daughter to Sri Lanka where she could sing the greatness of her land.

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ROLE OF HUNGER AND DEGRADATION IN KAMALA MARKANDAYA'S *NECTAR IN A SIEVE*

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Abstract

Kamala Markandaya is one of the well-known Indian Women novelists writing in English. She won international fame and recognition with the publication of her first novel Nectar in a Sieve. In this novel Kamala Markandaya shows how the hostility of nature and rapid industrialization led the farmers to hunger and degradation. Heavy rain and drought creates untold miseries to the people of the village and the result is famine, starvation and death. Nathan and Rukmani are representatives of millions of tenant farmers in Rural India and their life is an example of the havoc caused by unpredictable advent of nature and industrialization. Markandaya in this novel shows that for a peasant his work is his life. If he is separated from his work, he either withers with poverty and hunger or dies. It shows that happiness that stays in life only for a short while is like Nectar in a Sieve for the peasant. This paper deals with the theme of Hunger and Degradation of peasants due to Agricultural disasters and Industrialization presented in the context of rural India.

Keywords: Hunger, Degradation, Poverty, Rural India, Industrialization, Agricultural Disasters.

Introduction

Indian Writing in English refers to the body of work by writers in India who write in the English language and whose native or co-native language could be one of the numerous languages of India. Indian Writing was influenced by the western novel in its early stages. Later it was improved and flourished with the works of R.K. Narayan, Mulk Raj Anand and Raja Rao who contributed to Indian Fiction in the 1930s. Then in mid-1950's-1960, writers like Arun Joshi, Anita Desai, Kamala Markandaya, Ruth Praver Jhabvala, Nayantara Sahgal made significant contribution that changed the face of Indian English Novel. Among that Kamala Markandaya is one of the most distinguished of the generation of English novelists in English who succeeded the big three, R.K.Narayan, Mulk Raj Anand and Raja Rao. She is the one who widens the English language to creatively accommodate native experience and feelings. Her work has been notable for an unusual combination of range and intimacy. She is known for writing about culture clash between Indian urban and rural societies.

Kamala Markandaya was a fictitious name used by Kamala Purnaiya Taylor was born in 1924 in Chimakurti, a small southern village in

India. Markandaya started writing novels when India was just at the threshold of newly won freedom. She has written ten novels to her credit, all dealing with post-colonial themes in modern India. She is most famous for her novel *Nectar in a Sieve*, which was her third novel written, but the first novel published in 1954. *Nectar in a Sieve* became a bestseller and cited as an "American Library Association Notable Book" in March, 1955, earning her over \$100,000 in prizes.

The novel, *Nectar in a Sieve* is a heart wrenching tale that depicts the hardships and joys of a woman's life in rural India. The story follows the life of a girl, Rukmani, throughout her whole life and all that she witnesses growing up in a changing India. Through the major theme of Hunger and Degradation in this novel, Markandaya depicts the life of toil and uncertainty lived by the tenant farmers. When their harvest fails owing to natural calamities, the farmers face not only starvation but also miserable poverty that forces them to sell their small possessions in order to pay the rent. Rukmani and her husband Nathan are forcibly dispossessed of their land as a result of rapid industrialization. They are confronted with the new encompassing industrial growth. Consequently they fall a victim to hunger and

degradation. In this novel, Hunger plays a vital role and it gives ways to degradation which is analyzed in this paper.

Hunger and Degradation

"One cannot think well, love well, and sleep well, if one has not dined well."-Virginia Woolf

Food is the first and foremost important necessity in the world. Agriculture is the source for food. It is the backbone of Indian Economy. India is one of the top most countries in the production of agricultural products in the world. Agriculture is the most important occupation for most of the Indian families. Such a country like ours faced also many disasters by the unpredictable advent of nature.

In her novel, *Nectar in a Sieve*, Kamala Markandaya focused not on the wealthy part of Indian agriculture but the disasters of nature and difficulties faced by the peasants of rural India in their day to day life. Flood on one side, drought on the other and the establishment of cruelest industrialization made the farmers to suffer continuously one after other in this novel. They don't experience single moment of happiness in their life. They happily sow seeds in the land and expect rain for the growth of crops but there was a heavy downpour in which all the plants were drowned. With that they were also drowned in their sorrows, their expectations failed and they become hungry but not lost their hope. Again they plant each seed with great hopes but once again the season deceived them by drought which don't have any concern about the poor farmers and celebrated their tears to its satisfaction. Literally the peasants have experienced miseries one after other and live like cursed fellows in the world. They are the food gods who give us delicious food everyday but at last they suffered by hunger and there's no one to feed them. This is the actual situation of Indian farmers. Kamala Markandaya lived in the south Indian village for some time and has absorbed the situation of farmers and their hunger very well and

depicted the reality of their life in rural India in this novel.

Kai Nicholson in his book *Social Problems in the Indo-Anglian Novel* says, "In India the countryside too has been polluted but not by the encroachment of industry... the pollution comes from within, through starvation." (Rathod 60) The novel *Nectar in a Sieve* is based in a Tamil Nadu village which has been invaded by industry and technology with horrible consequences. It presents the inevitable changes in the social and economic aspects in the wake of industrialization.

Markandaya's presentation of hunger is very moving. Writer P.P. Mehta in his book, *Indo-Anglian Fiction: An Assessment* says that "The struggle between man and overpowering hunger, before which honor, morality and even God do not count." She has projected the picture of hunger in a most realistic and poignant manner:

Thereafter we fed on whatever we could find, the soft ripe fruit of the prickly pear, a sweet potato or two, blackened and half rotten, thrown away by some more prosperous hand, sometimes a crab that Nathan managed to catch near a river...returning with a few bamboo shoots, a stick of sugarcane stick left in some deserted field, or a piece of coconut picked from the gutter in town. (NS 89)

The family life of Nathan and Rukmani as well as the community life is "tanned" by being soaked in the acidity of industrialization and exposed to civilization. Tannery provides job to many. But its invasion in the villages is like the crude sky calm, blue, indifferent to our land. Nathan is like a typical Indian peasant, seeks close parallels with Hori Ram Mahto in Premchand's *Godan*. Both are outright fatalists in traditional customs and superstitions. Nathan and Rukmani undergo untold sufferings but they bear their sorrow with the calm of a stoic.

The tannery pollutes the clean, wholesome atmosphere and tempting simple, gullible

peasants into greed, ambition and immorality. Rukmani views this tannery as a source of all her trouble and changes. "None but these would have laid hands on her (Ira). My sons had left because it frowned on them; one of them had been destroyed by its ruthlessness." (136) The novel, in fact, pictures the disintegration of a traditional joint family of farmers by the scourge of industrialization. Further, the mechanization of the process of production and distribution has usurped the food and employment of the innocent rural farmers compelling them to migrate from village to city. In the aftermath of this industrialization, a horde of curses like anger, starvation, desertion, disintegration, prostitution, famine and death envelope the farmers' life and this forms the motif of the novel. Markandaya's *A Handful of Rice* also deals with this migration of a rural farmer to the city and the subsequent problems for survival in the city.

Apart from the man-made misfortunes, the family of Rukmani suffers at the pitiless hands of nature which was never merciful to them. Drought and flood destroy crops one by one. Rukmani painfully recalls:

It was as if nothing had ever been rain.... Nathan and I watched with heavy hearts while waters rose and rose, and the tender green of paddy field sank under and was lost... there will be little eating done this year. (41,42)

Crops fail in India not only because of excessive rains but also because of frequent droughts. Once again Rukmani's family verges on starvation caught in the grip of a terrible drought. The whim of nature shifts its form again, but the result is same:

The drought continued until we lost count of time. Day after day the pitiless sun blazed down scorching whatever still struggled to grow and baking the earth hard until it split and great irregular fissures gaped in the land. Plant died and

grasses rotted, cattle and sheep crept to the river that was no more and perished there for lack of water. (79)

Still a sigh of solace is possible and practical as well if the disaster is caused by nature only, but tenant farmers like Nathan, problems do not stop with floods and drought. As a tenant farmer he has to pay his dues for the use of land to his landlord irrespective of the success or failure of crops and must not rest as they have to settle the lifelong unsettled accounts with their landlords. The one that Nathan has, is never late in demanding and accumulating his dues, nor troubles his mind to take a note of his tenant farmer's misfortunes and failure of his crops. This exploitation immediately results in perpetual hunger and starvation and their eviction from the tenant land proves the last nail in Nathan's coffin: "To those who live by the land, there must always come times of hardship, of fear and of hunger." (136) Soon the couple, Rukmani and Nathan, is compelled to part with the village and live with one of their sons, Murugan, in the city where they are eventually informed of his deserting the city as well as his family. So they live on charity for sometime before doing some petty jobs till Nathan succumbs to death. Despaired, Rukmani returns to the village, still with the "fear of dark future; fear of sharpness of hunger, fear of the blackness of death." (81)

Markandaya gives three stages of hunger when its pain is increasingly sharp and gnawing, then perpetually dull and sickening, and finally when the vast emptiness pervades and the pain ceases to be painful. The tragic picture of hunger is pointed out by Markandaya, when Rukmani divides food into 24 small parts to feed the entire family for an equal number of days. Such starvation leads to human degradation. Hunger makes Ira a prostitute; hunger leads to suspected theft of calfskin by Raja and his subsequent death. Starvation forces Kunthi's death. The problem of poverty has been realistically depicted by

Markandaya the adverse physical condition like drought makes Nathan unable to pay his land revenue. Puli have to face poverty and go on begging because he has none to support and care for. The novel presents an authentic picture of village life in transition, particularly of rural poverty and hunger.

Conclusion

Agriculture vs. Industry – which is more important? Agriculture is the mainstay of India's prosperity. Agriculture, no doubt, has always been the most important factor for Indian economy. However, Industry is the first gift of the western knowledge and culture. Though it was necessary for the development of nation, yet it was the first assault on the innocence of Indian life and simplicity of Indian people. The establishment of tannery in the village in this novel, is a symbol of mechanical power, destroys the traditional village. It pollutes the vernal atmosphere of the village with its smells and clamor, and corrodes the values of the people, is the main target of Rukmani's attack. She concedes that it brings in more money; but there are counterbalancing evils. Greater commercialization, an alien population, labour unrest and the death of a son are some of its consequence. There are many factors which causes the disasters of agricultural lands and degradation of the lives of farmers. How a country can progress if its bread and butter producers commit suicide? And if every farmer commits suicide one or other day we have to eat only the buildings and vehicles, for that each and every person in the society should

take an inner pledge and make the world again look beautiful with planting huge number of trees and make the atmosphere clean and healthy. At the end of the day we do not take anything from this world, until that lets make the things surrounding us beautiful.

Thus, *Nectar in a Sieve* clearly portrays the struggle between human and hunger. It is mainly a depiction of rural life in which vagaries of nature and ill-planning of farmers make them feast or fast. The problems described in the novel have a typical rural tinge. In its savage power and authentic atmosphere, *Nectar in a Sieve* recalls Pearl S. Buck's *The Good Earth*. Furthermore, it bears a close resemblance to Dennis Gray Stoll's *The Dove Found No Rest*, a "novel of modern India" which reflects the social upheaval and the national agitation in the early forties. Small wonder, therefore, *Nectar in a Sieve* has become a classic of the hunger theme in Indian fiction in English.

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ANALYSING INDIAN WOMEN'S WRITING WITH REFERENCE TO *UNBOUND*

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Abstract

India is traditionally patriarchal society. The women in a patriarchal society experiences a lot of struggles, fights a number of battles, overcomes obstacles and try to make this society a better place to live in. Throughout her life a woman plays various roles which are distinct from each other but are still inter-related. When a woman writes anything, she generally puts her heart into it. Her writing encompasses all the experiences that she faces in her life. Women writers in India have always been undermined and neglected. Many of them haven't got the fame and recognition that they deserved. The Indian women's writing encompasses a variety of themes based on different aspects of life. This paper analyses the Indian women's writing that spans over two thousand years brought together in a collection named *Unbound* by Annie Zaidi. The book contains extracts of writings by different women writers, of different genres, written in various languages and in different periods. These writings give us a byte of the social, political and cultural obstacles that these women had to overcome to achieve something. Women have written about diverse aspects of their life. Some have written about devotion and spiritualism while others have written about love, sex and their relationships. Some writings are based on the theme of marriage while some are based on parenting journey. Women's battles, their yearning for identity, and journeys are also the themes of many writings. Many writings have been fabricated from Indian myths and fables.

Keywords: *Unbound, Women, Writing, culture, India*

Introduction

India, being a patriarchal society, has never given its women writers the deserved recognition. Indian women writers have written about various topics and contributed a great deal for the development of English literature. It was after 1980s that their voices started emerging louder to the world so that they can earn the recognition and respect that was due for a long time. Today many women writers have won many national and international literary honours. This paper analyses a collection that celebrates the Indian writings in English by women writers over a period of over two thousand years. In the Introduction to her book *Unbound*, Annie Zaidi writes, "women bring to their writing the truth of their bodies, and an enquiry into the different ways in which gender inequity shapes human experience (and destroys lives). Many women writers also place women protagonists at the centre of their work and many stories set within the household have the power to illuminate the ways in which women's lives are shaped and controlled" (Zaidi, xi). Performing the daunting task of bringing the essence of two thousand

years of Indian women's writing in a single book, she has produced a masterpiece. The book contains masterpiece extracts of various themes like spiritual love, secular love, marriage, children, food, work, identity, battles, myth, fables, journeys and ends. Each theme has stories from different women writers from different regions written during period of time in different genres. Some of the best pieces have been written on the theme of mythical fables with reference to Indian mythology.

The section of spiritual love "is dedicated to writings that are rooted in spiritual longing and devotion. In other words, a women's yearning for acceptance and the quest for meaning that reaches beyond the tangible, material realm" (Zaidi, 2). In Akka Mahadevi's 'Songs of Shiva', the devotion of a devotee for the lord can be clearly seen. The devotee expresses how much important her lord is for her and how she can give up everything in life for the company of her lord. In the extract given in this book, the poet says that she has been united with the lord who has "no death, no fault, no form, no end, no break, no compare and no distinguishing mark" but is still "beautiful and handsome" for

her (Zaidi, 13). She says that any other groom that her mother will choose for her will one day die and decay but her lord has no birth and no fear of death and decay. That is why she will choose the lord over any human groom. Next is the section of secular love where women writers have written about love, sex and relationships. The poem 'The Appeasement of Radhika' is a narrative poetry that encompasses in it love, envy, desire, passion, anguish, loss and separation. The extract given in this book is an erotic one where the lover describes about his beloved seducing him and about their love making. 'Sunflowers of the Dark' by Krishna Sobti is "the story of Ratti, whose spirit is tortured by demons from childhood" (katha.org). Molla's 'Ramayanam' contains verses of the epic written in Telgu. In this book, the extract taken from the poem is the part named 'Are they lotuses?' in which Sita's beauty has been sung of. Sita's eyes have been compared to lotuses or cupid's arrows, her words with chirping of birds, her face with the moon and the mirror, her breasts with golden pots and 'chakravaka birds', her hair as sapphires and flock of bees and her thighs as sand dunes or 'dais of Love God's wedding' (Zaidi 29-30). 'A Matter of Choice' by Yashodhara Mishra "is about the human need for physical touch that may or may not amount to love or even lust" (the hindu.com).

The section Marriage describes about joys, pain, comforts, difficulties, obstacles, betrayal, rebel, depressions, ups and downs, and many other aspects of the sacred institution known as marriage. They describe how marriage becomes an obstacle in the path of women empowerment in this patriarchal society. In Volga's 'The Experiment' marital disharmony between a husband and wife has been portrayed. Volga clearly describes how problems lead to separation and destroys the marital peace between them. The extract from Kamala Das' autobiography 'My Story' describes how disharmony in marriage can lead to mental

depression and suicidal tendencies in women. In the poem 'After Eight years of Marriage', Mamta Kalia deals with the mental anguish of a middle class woman. She describes about the obligations that women are forced to accept. The speaker has gone to her parent's home for the first time after eight years of marriage. Her parents ask her about her life and happiness at her in-laws house. She forces a smile on her face to give them an affirmative answer. But deep in her heart she knows that she is not satisfied in her marital life. She has been married in a large joint family and living with so many people under the same roof requires too many adjustment and sacrifices on her part and her dreams and aspirations have been shattered after marriage.

The section children talks about stories and poems encompassing difficulties, joys and problems that parenting entails. Women writers have written great pieces on the issue of gender identity in a patriarchal society and the various battles that they have to fight in this society. These have been included in two sections named Identity and Battles. Not only the identity of women but also the identity crisis of places and temples has also been described. Romila Thapar's 'Somanatha and Mahmud' describes about the background and significance of the Somnath Temple that stood as a religious identity for the people of Gujarat and how Mahmud of Ghazni invaded and ruined it. The destruction of the temple remains a sad and important event in the Indian history.

In the section Myth and Fables, various references have been made to Indian mythology. One of the most famous extract included in this collection is 'Yajnaseni' by the eminent oriya writer Pratibha Ray. The extract describes the scene where Draupadi was shocked when she asked to marry the five Pandavas as their mother Kunti unknowingly commanded them to share equally whatever they have brought (i.e. Daupadi). The extract depicts the emotions of a woman whose

husband was ready to share her with his brothers to protect dharma. Many such wonderful women's writings have been brought together to make this beautiful book. Many of these writings and writers have remained neglected since a long time. Annie Zaidi through this book has tried to glorify these writings that can shatter stereotypes about women's writing in India.

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DIASPORIC CONSCIOUSNESS AND IDENTITY CRISIS IN JHUMPA LAHIRI'S *THE NAMESAKE*

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Abstract

This paper presents the diasporic consciousness and sense of identity of the immigrants in Jhumpa Lahiri's The Namesake and depicts the characters who are culturally, socially and psychologically alienated and presents the theme of diasporic consciousness and loss of identity that the characters faces while making a new home in a foreign land. Jhumpa Lahiri is a strong voice of Indian diaspora in America and she handles the complexities of immigrants experiences in a lucid manner. The Namesake is essentially a story about the struggles and hardship of a Bengali couple who immigrate to the United States to form a life outside of everything they know.

Introduction

The term diaspora suggests the idea of dispersal and the fragmentation, and in much of the literature of diaspora community and the land which they left and to which the possibility of return always subsists, the place that are apt to term 'motherland' or 'home'. The conditions that make for a diasporic community are admittedly complex. No substantive issue can be decided on the basis of 'origins'. Straut Hall most effectively sums up this point in "Cultural Identity and Diaspora":

If one unequivocally speaks of an 'Indian Diaspora', it is because other forces have emerged to cement the widely disparate elements from the Indian sub-continent into an 'Indian' community. However, the complexities are interesting like the responses of 'Indian writers'. The loss of the identity, or the imposition of new identities in the globalised world, has become a fundamental issue in current post-colonial studies. A sort of imperative ambiguity seems to be taking the lead in many cultural processes nowadays. In the case of the diaspora subject under globalisation, this is most acutely felt as an anxiety: to feel sincere gratefulness towards the host country which however seems to be directly related to a sense of unfaithfulness to the motherland.

Jhumpalahiri is a significant writer of Indian diaspora who has enriched the corpus of

international writing in English. Her works deals with the problems of the immigrants in an alienland. The yearnings of the exile and the emotional bewilderment. Being an immigrant herself, Lahiri deeply, honestly feels the importance of the bonds of family which tie people to their homelands, which the traditional impact from Indian blood. She has undergone the trauma of failing to find her identity in a world where she could never have a mind of belongingness or owns.

The Namesake continues to develop further the themes of cultural alienation and loss of identity depicted in her other works. In her debut novel Lahiri tries to capture the experiences and cultural dilemmas of 30 year struggle of the Ganguli family, for their integration and assimilation into alien culture. She follows the story of Gogol, born to an Indian immigrant couple who have come to create a new life of opportunities for themselves in the university suburbs of Boston. The name Gogol is taken from his father's obsession with reading Russian novels, especially the author Nikolai Gogol. His father's miraculous escape in an Indian train crash is credited to a bulky copy of a Nikolai Gogol novel so that the parents decide that Gogol is the perfect name for their first born boy.

Search for identity is one of the dominant themes in *The Namesake*, a critically acclaimed novel of Jhumpa Lahiri. Lahiri's work is

informed by her own experiences as a second generation Indian-American. Her books have attracted academic, mostly in studies that focus on cultural contexts and ethnicities. *The Namesake* chronicles richly the difficult realities the Indian immigrants face in America and has in America and has themes dealing with loneliness, alienation, displacement and isolation. In one of her interviews Jhumpa Lahiri says, the question of identity is always a difficult one, but especially so for those who grow up in two worlds simultaneously, as in the case for their children.

The immigrants the challenges of exile, the loneliness, the constant sense of alienation, the knowledge of and longing for a lost world are more explicit and distressing than for their children. On the other hand, the problem for the children of immigrants, those with strong ties to their country of origin is that they feel neither one thing nor the other. This has been my experience in any case. When asked which country was her motherland, Lahiri replied: "None no country is my motherland, I always find myself in exile in whichever country I travel to. That's why I was always tempted to write something about those living their lives in exile."

The novel describes the struggle and hardships of a Bengali couple: Ashoke and Ashima who immigrate to the United States. As the story begins, the reader find Ashima Ganguli a young bride who is about to deliver her first child in a hospital in Massachusetts. As she prepares to give birth, she realizes how isolated she has become. If she were in Calcutta, she would have her baby at home, surrounded by all the women in her family who would administer all the proper Bengali ceremonies and would tell her what to expect. In the United States Ashima struggles through language and cultural barriers. She is one more character who suffers from the identity crisis. She was never given a choice; she had to come to USA for the sake of husband's studies. She finds out that her

duty as a wife does not pose as much anxiety as giving birth in an unknown land. Motherhood is much more daunting challenge.

Lahiri surprises us by turning Ashima into a metaphor: 'though no longer pregnant, she continues at times, to mix Rice Krispes and peanuts and onions in a bowl. For being a foreigner, Ashima id beginning to realize is a sort of lifelong pregnancy-a perpetual wait, a constant burden, a continuous life has vanished replaced by something more complicated and demanding. Like pregnancy, being a foreigner, Ashima believes, is something that elicits the same curiosity from strangers, the same combination of pity and respect.'

Ashima could never relate herself with America or the ways of the living over there. She used to cry when alone for days together and get nostalgic about other things and tell Ashoke to finish studies fast and go back to India. She reads 'Desh' the magazine she wears sari. Her stay at America is never comfortable and normal. In her mind she always remains foreigner in America. Towards the end, after Ashoke's death, she decides to live in India for six months and in America for six months.

The reader feels like asking: 'where does Ashima actually belong?' Lahiri paints a vivid picture of Ashima's apprehension: 'But nothing feels normal to Ashima. For the first eighteen months, ever since she has arrived in Cambridge, nothing has felt normal at all: It's not so much the pain, which she knows, somehow, she will survive. It is the consequence: motherhood in a foreign land...She'd been astonished by her body's ability to make life, exactly s her mother and grandmother and all her great grandmothers had done, that it was happening so far from home, unmonitored and unobserved by those she loved, had made it more miraculous still. But she is terrified to raise a child in a country where she is related to no one, where she knows so little, where life seems so tentative and spare'.

Then the novel follows the life of Gogol from birth until middle age, chronicling his struggle to discover who he is as a second generation immigrant. He struggles first with his unusual name and later with the traditions his parents insist on uploading that embarrass Gogol in front of his American friends. Truly, names signify identities. Most people find out their identity at some point in their life, through some struggle. People go through a series of change and eventually come to a point where they understand and accept who they are. *The Namesake* says, 'The names we have, there is so much about them: who are we and they are the one world that exists that represents us. And yet don't choose them. These are from our parents'. Addressing the names in *The Namesake*, Lahiri demonstrates how much of a struggle immigration can be.

Everything is in a 'name' only, which agonizes the life of Gogol. Nikhil's pet name 'Gogol' inadvertently becomes his real name, his official name. Although Gogol is told by his family that he is to be called Nikhil, the name for teachers and other children at school, Gogol rejects this name and wants to be called Gogol by society as well as his family. This decision causes him years of distress and it shows his first attempt to reject a dual identity. The importance of a namesake and identity is brought up throughout the story and becomes a concept that is central to the novel. Throughout his life Gogol suffers from the uniqueness of his name. Gogol is a name with two distinct sentiments: privately, it evokes endearments, but in public it only generates awkwardness. As he grows older the name Gogol Ganguli begins to sound increasingly strange, it is neither fully Indian nor Russian. It has become an embarrassment as he steps out into the adult world of America.

Gogol grows up to be an intelligent, well educated man but feels helplessly lost. He has a good promising job and yet cannot find his way in life. Both Gogol and his sister Sonia face the diasporic crisis of dual identity. Gogol is not just

a name to him; it signifies all his discomfort to fit into two different cultures as he grows up. But to his father, the name Gogol signifies a beginning, a survival and everything that has followed the terrible night of train crash in India. It is difficult for Gogol to understand the emotional significance of his name. He is afflicted from birth with a name that is neither Indian nor American nor even really a first name at all. This discomfort and dissatisfaction set up a barrier between Gogol and his family and such kind of tension continues to increase and cause to alienate him from this family and from the American society.

Both Gogol and his sister Sonia feel the frustration of being different from most of the kids they know. Some mock at their names and some just find them funny. When his high school class read '*The Overcoat*' a short story written by the Russian writer Nikolai Gogol is extremely ashamed of his name. This constant struggle is portrayed in *The Namesake*, as first generation immigrants and their children struggle to find their moorings in an adopted society. On one hand the Ganguli parents, especially Ashima, struggle to achieve an improbable synthesis between respect for their roots and being a part of a more liberating American society.

During his life Gogol searches everywhere to find out who he is and where he belongs. His journey is a self-discovery. Even after his frequent visits to India, he could never be Indian as he was born and brought up in America, at the same time the name and the family values never let him to be completely American. His multiple relationships with American girls are never successful and his marriage with an Indian girl Moushumi is also a disastrous failure. He always remains in a dilemma about his identity. Finally Gogol reconciles. Jhumpa Lahiri's denouement achieves a fine balance. Gogol realizes that his identity is embellished by both cultures. He found himself steeped in American culture and

values and at the same time remains faithful to his parents and their Indian heritage. Now he is fully conscious of what shapes his life.

Lahiri says, 'A month from now, he will begin a new job at a smaller architectural practice, producing his own designs'. By the end of the novel, he feels comforted by one thing: before his father had died, he has revealed the real motif for choosing that name for him. Finally he accepts his name and fate and gets its meaning. He feels proud for his name and turns to the books, his father had presented him. Lahiri writes, 'As the hours of the evening pass he will grow distracted, anxious to return to his room to be alone to read the book he had once forsaken, has abandoned until now. Until moments ago it was destined to disappear from his life altogether, but he has salvaged it by chance' as his father was pulled from a crushed train forty years ago'. However, reconciliation becomes a reality after going through a slow and painful process of adjustment. Coming out of his turmoil Gogol is able to stand on his feet and is no longer ashamed of himself, nor of the way he has lived his life till then. His identity is strengthened by this. He is proud of his name Nikhil Gogol Ganguly.

Wherever people live, they have to assimilate the conditions and have to adjust the

society. When it is alienated land, they should be more aware of those things. The motherland is the word itself conveys the intimate relationship with the soil and the alien land which alienated the own culture and the identity. As Lahiri said wherever she goes she is exiled. Because once left the motherland people never get into their comfort. Psychologically human beings are leading the life with or without grip. Just days carry them to somewhere or their destiny.

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“CULTURAL POETICS” IN KAZUO ISHIGURO’S *THE BURIED GIANT*

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Abstract

Kazuo Ishiguro’s *The Buried Giant* Novel runs the great risk of making literal and general implicit and personal in his best fiction. He has written not a Novel about Historical memory but an allegory of Historical Amnesia, set in a sixth or seventh century Briton, with dragons, ogres and Arthurian knights. The twin aim of the present paper is how the novel is reflected in historical and socio cultural contexts and then, how it is related to the present context. The Novel’s emphasis is on the historicity of story setting. *The Buried Giant* creates visual forms of winding lane or tranquil meadow, the land is desolate, rough paths over craggy hills or bleak moor land and ogres. Intellectual history in the Kazuo Ishiguro’s Novel is *The Buried Giant* begins with a couple AXL and Beatrice lived in a troubled land of mist and rain in the hope of finding a son they have not seen for years. In this novel, *The Buried Giant* concept of cultural memory refers to “The interplay of present and past in socio-cultural context.” The present novel highlights the New Historicism literary theory based on the idea that literature should be studied and interpreted within the context of both the history of the author and the history of the critic.

Introduction

Kazuo Ishiguro is Japanese born British Novelist, screen writer and short story writer. Ishiguro awarded Nobel prize for literature in the year 2017. His most renowned novel, *The Remains of the Day* won the Booker prize. Ishiguro works deal with memory and self-delusion. All his novels have same theme of memories, twist and turns, forgetfulness and silence and above all they are haunting stories. His other works include *Never Let me go*, *Artist of the Floating world*, *The Remains of the Day*, *When we are orphans*, *The unconsold*, and *The Buried Giant*. Ishiguro’s Inspiration to write *The Buried Giant* came from fourteenth century Arthurian chivalric romance, *Sir Gawain and the Green Knight*. The characters transform themselves in the past and typically discover that memory brings comfort and a soothing effect to their mental anguish.

Ishiguro’s novel *The Buried Giant* was reviewed in The New Yorker Times,

The *Buried Giant* in his new novel Ishiguro runs the great risk of making

Literal and general what is implicit and personal in his best fiction. He

Has written not a novel about historical amnesia but an allegory of historical

Amnesia, set in a sixth- or seventh- century Britain, amok with dragons,

Ogres, and Arthurian knights. The problem is not fantasy but allegory,

Which exists to literalize and simplify. The giant is not buried deeply enough. (13)

The Buried Giant is absolutely characteristic, moving and unsettling, in the way of Ishiguro’s Novel. AXL and Beatrice, are the protagonist of the Novel. The couple has become inexplicably separated from their son, whom they believed is living in a distant village and is waiting for them. AXL and Beatrice are deeply in Love, both suffer from failing memory and peer at the world through a thick mist of unknowing.

Mary Carruther’s *The Book of Memory* (1990), offers fresh insights into the function of memory in the medieval world by drawing on instances relating to the role of memory in the works of Dante, Chaucer, and Aquinas to the symbolism of illuminated manuscripts. In the words of Carruthers, “The difference is that whereas now genius are said to have creative imagination which they express in intricate reasoning and original discovery, in earlier times they were said to have richly retentive memories, which they expressed in Intricate reasoning and original discovery (58).”

AXL and Beatrice face many obstacles on their Journey. They meet one of the main characters, a knight named Sir Gawain, the "nephew of the great Arthur who once ruled these lands" and yet another character named Wistan, is a Saxon warrior. Wistan is a young boy, becoming the self-appointed protector of an out-cast from his village. The boy is blessed with "a warrior's heart."

New Historicism is a form of literary theory, to understand intellectual history through literature, and literature through cultural context and follows the history of ideas and refers to "cultural poetics." "Cultural poetics" also known as the New Historicism in America and cultural materialism in Britain, which discover the original ideology behind significant historical and biological facts about writers, resources and the art they create. New Historicist looks at literature in a wider historical context. Then Acknowledges and embraces the idea of great Literature. New Historicism is all about attention to the historical context of literary works, plays, poems, Novels. The twin aim of the present paper is how the novel is reflected in historical and socio cultural contexts and then, how it is related to the present context.

The Novel's emphasis is on the historicity of story setting. *The Buried Giant* creates visual forms of winding lane or tranquil meadow, the land is desolate, rough paths over craggy hills or bleak moor land and ogres. *The Buried Giant* understand the history of obliteration people. The Historical and social context is revealed as *The Buried Giant* is set at the time of a war between Saxons and Britons. New Historicism is the contingent, stressing note in the development of the story from the Sixth Century to the Modern themes of Memory loss and forgetfulness. In the course of the Journey, the couple encounter many adventures and battles with ogres, pixes, dragons and menacing soldiers. The characters took up challenges as "Cultural poetics" view the history of challenges

and declared it to be subjective to provide with the final truth.

The giant, once well buried, now stirs. When soon he rises, as surely he will, the

Friendly bonds between us will prove as knots young girls make with the stems of

Small flowers. Men will burn their neighbors' houses by nights. Hang children

from trees dawns. The rivers will stink with corpses bloated from their days of

voyaging. And even as they move on, our armies will grow larger, swollen by

anger and thirst for vengeance. (324)

Intellectual History refers to the historiography of ideas and thinkers. Intellectual history as practiced by historians to the history of philosophy. Intellectual History such is different form of "Cultural History" which deals with visual and non-verbal forms of evidence. Then trace from the past can be object of Intellectual History. Intellectual History is to understand ideas from past by understanding them in context. It refers to political, cultural, intellectual and social milieu wherein the characters are connected with the historically sensitive accounts of intellectual activity, and reflected in the replacement of the history of ideas by intellectual history.

Intellectual history in the Kazuo Ishiguro's Novel is *The Buried Giant* begins with a couple AXL and Beatrice lived in a troubled land of mist and rain in the hope of finding a son they have not seen for years. In this, Kazuo Ishiguro's Novel is about lost memories, love, revenge and war to take the characters as a self-conscious phenomenon. *The Buried Giant* creates its own unique space, and differ in terms of their respective sense of commitment. AXL and Beatrice are Britons, the Novel setting of southern England in Roman Empire and Celtic tribes by the Anglo-Saxons. That terrible events come through them as half-formed images, ghastly visions. Here Intellectual history has described conversation of the past and ideological worlds through AXL and Beatrice.

"Cultural Context" is the setting, in time or space, surrounding the occurrence of a given event or the environment or situation that is relevant to the beliefs. Culture refers to a particular way of life, involve religion, race and nationality, food, dress code and manners. Cultural context linked with social, historical, and ideological context. Values and practices of the culture are thoroughly examined as the cultural context looks at the society, how the characters live in and at how their culture can effect their behavior and their opportunities. *The Buried Giant* is a site of "Memory of Literature" and "Medium of cultural memory." This novel is also associated with the medieval literature, tradition and fantasy literature. It is also part of Arthurian romances than historiography and literature in creating cultural remembrance.

In this novel, *The Buried Giant* concept of cultural memory refers to "The interplay of present and past in socio-cultural context." AXL and Beatrice tried to find their son and to rediscover their worn out memories. Then Wistan, Saxon warrior killed the she-dragon, named Quering whose magical appearance causes the mist take away people's memories. Wistan aims to remove the veil from the community, experience of war by Arthurian knights against the Saxons. AXL and Beatrice their son turns out to be long dead, memories of their life together, then hardest moment, Beatrice is unfaithfulness to her husband and the problem with a veil of silence rather than forgiveness. The journey of AXL and Beatrice faces different ways perfectly between history and fantasy.

"Socio historical milieu" refers to involving social history or combination of social and historical factors. The socio historical milieu refers to the physical and social setting in which people live, the culture, and institutions, profession, background, social historical or life experiences. *The Buried Giant* springs forth from the Fourteenth century Arthurian romance, Sir Gawain and the knights. Memory and various

offspring, revenge, forgiveness, prejudice, are interconnected with the characters, moving parable of remembrance, loss and the resilience of love. From the first page of *The Buried Giant* Ishiguro's ability to self-contained landscape is clear and the novel set in a semi-historical, semi-mythical English landscape where Ogres a she-dragon named Quering hides out in the high lands.

The novel, searched a long time for the sort of winding lane or tranquil meadow for England. There were instead miles of uncultivated land, craggy hills or bleak moorland. Most of the roads left by the Romans would by then have become broken or overgrown in to wilderness. Icy fogs hung over rivers and marshes, ogres that were then still native to this land. The people are in a weird world indeed, not just because it is populated by Ogres, Spirits, demons and dragons. Then there will be big set up a battle. An ancient warrior, still secretly strong, and with an understanding that went beyond even that of the elders. The elderly couple struggling to keep a picture of their long life together in a face of a strange and powerful of their Medieval hillside warren and all of the settlements and villages that surround it. *The Buried Giant* teaches us that however much a cultural or political regime may wish to forget the atrocities it has committed, that concealed history of violence imperial, material or social will continue to have its effects.

Beatrice leads the way because she thinks she recalls the village where they might find their son. However, a rainstorm delays their travels, and they take refuge in some ruins where they meet a boatman. His job is to ferry people from the mainland to an island. He is haunted by an old widow whose husband left the mainland for the island and never returned. The boatman tells Beatrice and AXL that he can transport couples together only if they can convince him that they are truly devoted to one another. Otherwise, he can take them across

individually. They leave to continue on their quest, with Beatrice worrying they would not be able to convince the boatman due to their missing memories. On the contrary, AXL believes they could convince the boatman to ferry them across the water together.

AXL and Beatrice return to the boatman. He learns that they are not devoted to one another. Beatrice was unfaithful to AXL. Their son left home and subsequently died, and AXL forbade Beatrice from visiting their son's grave. Because of this lack of devotion, the boatman decides he cannot take them across the water together, though he agrees to take Beatrice first and come back to ferry AXL over to the island. Though he is meant to wait for the boatman's return, AXL watches the boatman and Beatrice leave, and then turns and walks away with no desire to follow her to the island.

The present novel highlights the New Historicism literary theory based on the idea that literature should be studied and interpreted within the context of both the history of the author and the history of the critic. Based on the literary criticism of Stephen Greenblatt and influenced by the philosophy of Michel Foucault, New Historicism acknowledges not only that a work of literature is influenced by its author's times and circumstances, but that the

critic's response to that work is also influenced by his environment, beliefs, and prejudices.

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POST-COLONIAL INSIGHT INTO THE NOVEL *THE HOUSE OF BLUE MANGOES*

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Abstract

*The term "Post-colonialism" refers broadly to the ways in which race, ethnicity, culture, and human identity itself are represented in the modern era, after many colonized countries gained their independence. Post-colonialism in literature includes the study of theory and literature as it relates to the colonizer-colonized experience. David Davidar stands as an unbiased viewer, in portraying the positive as well as negative impacts of colonization. It is laudable that only the arrival of the colonizers has erased most of the social evils like untouchability, caste system, child marriage, ignorance of the people, male chauvinism, etc. that existed in the colonized India at the same time he strongly opposes the Britishers for their tyrannical rule. The main aim of this paper is to bring out both the positive and negative impacts of post colonialism through the novel *The House of Blue Mangoes* by David Davidar.*

Introduction

Post-Colonial Insight into the Novel *The House of Blue Mangoes*

Post-colonialism is an intellectual direction that exists since around the middle of the 20th century. It developed and mainly refers to the time after colonialism. A major aspect of post colonialism is the rather violent like, unbuffered contact or clash of cultures as an inevitable result of former colonial times. This contradiction of two clashing cultures and the wide scale of problems resulting from it must be regarded as a major theme in post colonialism. For centuries the colonial suppressor often had been forcing his civilized values on the native.

Post-colonialism also deals with conflicts of identity and cultural belonging. Colonial powers came to foreign states and destroyed main parts of native tradition and culture; furthermore, they continuously replaced with their own ones. This often leads to conflicts when countries became independent and suddenly faced the challenge of developing a new nationwide identity and self-confidence

Post-colonialism can also deal with the way in which literature in colonizing countries appropriates the language, images, scenes, traditions and so forth of colonized countries. Colonizers convinced themselves that they had the right and duty to teach others, expanding

their industrial revolution. They meant to civilize the world and gave civilization to other countries, the main instrument of colonisation was the language, English. Because with the language, the natives learn not only the language but also the culture it brought. Natives have to learn the language by choice or by force because it was the only way to communicate with the civilised English. The colonised were considered savages, inferior, so they have to learn from the English. On the positive side, the first and best thing about the colonisation is that the impact of colonisation had created a kind of unified society, though in a way it was pseudo-unity development. Colonisation later lead to democracy and today India has become the world's largest democratic nation.

Post colonialism can take the colonial time as well as the time after colonialism into consideration. European culture was able to influence the political, sociological, ideological and imaginative status of the orient. Orientalism is a corporate western institution that Edward Said considers, "a western style for dominating, restricting and having authority over the orient".

Post colonialism represents an attitude to colonialism, to step outside its influence and to reclaim an autonomous and free identity. It discusses many problems such as the

hybridization of culture, universalism, language, cross cultural recovery and the suppression of indigenous tradition. According to Bill Ashcroft, Gareth Griffiths and Helen Tiffin, the post-colonialism refers to all the culture affected by the imperial process from the moment of colonization to present day.

India projects its own native reality to restore the lost identity and loots. The post-colonial Indian English fiction witnesses at least three generations of Indian novelists in English. The first generation consists mainly of the prominent figures like Mulk Raj Anand, R.K.Narayan and Raja Rao, the second like Bhabani Bhattacharya, ManoharMalgonkar, Anita Desai, Kamala Markandaya, NayantaraSehgal and others enriched the fiction. But the third generation of writers like Salmon Rushdie, Vikram Seth, Arundhati Roy, etc. established the frame in international area.

David Davidar's *The House of Blue Mangoes* is a post colonial novel which deals with an impact of British colonization in India. Davidar stands as an unbiased viewer, throughout the novel, in portraying the positive as well as negative impacts of colonization. It is laudable that only the arrival of the colonizers has erased most of the social evils like untouchability, caste system, child marriage, ignorance of the people, male chauvinism, etc, that existed in the colonized India. Even the horrible disease small pox which is mentioned in the novel that had erased thousands and thousands of people in the country, was eradicated in the colonization.

Davidar skillfully pictures the caste system, caste violence and untouchability, which existed in India and explains how such negative things in India was cured because of colonization. Through the character Solomon Dorai, Davidar pictures the untouchability that remained in the 19th century. "The polluting touch of the low-caste barber had to be washed away" (10).

While talking about untouchability he never fails to talk about the caste system of the 19th century. Here he narrates how one caste treats

the others as low, lower and lowest. "Accordingly the untouchables went bare breasted before the *Pallans*, the *Pallans* before the *Nadars* and so on until the Brahmins who deferred only to their deities" (19).

Davidar tells that low-caste people were ill-treated by the high-caste people. He says sarcastically that the high caste people had a mind set up that even white men were lower than them. They did not let the Lower-caste people to even hear the holy *mantras*. "Untouchables and the lowest of the low were forbidden from even hearing the holy chant" (42). Davidar sarcastically mocks at the people who considered white man as untouchables, saying that, "I've been told that these high-caste fellows with their absurd tufts and caste marks even have the nerve to think of us Englishmen as polluting" (89).

He states about the caste violences in Tirunelveli and Sivakasi districts. He proves that India has overcome the caste clashes and violences, untouchability only through the colonization by adding that, "At the urging of the missionaries, Andavar and Nadar women began to cover their breasts. The memory of the 1859 Breast war was burned into the minds of all those castes who were affected" (19-21).

Indirectly, Davidar is in favour of Britishers while narrating how they struggled a lot to abolish the caste system and 'the Breast war' from the society. Even in the second book of *The House of Blue Mangoes*, Davidar insists through Daniel that the religion of Britishers, the Christianity has done much to abolish the caste problems. "Christianity does not recognize caste" (245).

Davidar believes that the colonization actually did not oppress the Indians but it has let them free from tyrannical and autocratic reign of the prior Indian kings and authorities. In the novel, often most of the characters become the mouthpiece of the author himself, while talking about the positive impacts of colonization. "Every *ambattan* thought he was a

Pandian king" (10). This line expresses how the authorities had been tyrants in the pre-colonised India. In the second book of *The House of Blue Mangoes* through the character Daniel, Davidar often reminds that colonization of Britishers is a good thing for India and its future. "I'd prefer the Britishers to stay" (245). "I don't think they are too bad" (211). "The English have ruled us, true, but they have ruled us wisely. Before they came, it was village against village, *Rajah* against *Rajah*" (148). Through this line, Davidar once again proves that colonization leads to democracy. "Now that India is actually awakening to a New Age which will lead the way for the establishment of liberty, equality and fraternity among Indians" (213).

The colonisation made the people to respect women in the society. In the novel's first book, the author describes how women were ill-treated and considered as an object or an ornament of men, and in the second and third books, the positive impacts of colonization on the status of women is clearly pictured through the characters Lily and Helen. In the first book '*Chevathar*', the feminine character is not given much respect and often beaten by her husband though she was the wife of the *thalaivar* of the village. "A girl meant nothing but sorrow feeding her the poisonous sap of the calotropis plant.... If she was allowed to live, the girl was never allowed to forget that, through her the family was paying its sins in past births" (36).

Mentioning all the torture that had been given to the girls and women, he ironically says that all this in a land where the highest deity was Devi, the mother Goddess. And through the character of Solomon's mother and Charity's mother-in-law, he lists out the reasons for which women had been tormented. He says that, "When you are newly married, you are beaten for not bringing enough dowries, when you give birth to your children, you are beaten for not producing a male child" (36).

When the girl was molested by three young men and when she struggled a lot to get well,

we can see the male chauvinistic society which again blames the innocent girl that she was born in the bad star '*mula-natchathiram*'. But after the arrival of the Britishers, slowly society's mind began to change that they let the women free and educated. Even in the novel we can see a tremendous change among the female characters Charity and that of Lily and Helen.

The second generation Daniel gave Lily all rights and let her go alone to his son's wedding in Madras and a vast change could be seen in the third generation, Kannan's attitude and activities in treating his wife with all respects and giving her ample importance where the first generation Charity was not allowed to anywhere and beaten for silly reasons and enslaved by her husband Solomon. Thus colonization made a enormous change in the society in treating women. "I'll make sure she'll like a princess" (301). Through these words of Kannan, we can understand the British influence which made the Indian society respect the women and give importance to them.

Though unknowingly, Davidar is in favour of Britishers, by explaining all the negative influences that India has undergone because of the colonisation, he strongly opposes the Britishers. Davidar points out that the British came here not to rule but to take what they could get. Davidar lines pictures the tyrannical rule of the colonisers, "To take the rice from our mouths, to take the gold *thalis* from our daughters' necks, to eat our cows and bullocks, so that their children may fatten at the expense of ours" (172).

Davidar skillfully explains how the colonisers treated the natives the India. He narrates,

All the white man does is raise taxes and turn a deaf ear to our cries. So we chant mantrams and perform ineffectual rituals to the Gods asking for rain, money, grain, to be feed our family while never forgetting to bow to the white man, our latest God. (148)

Colonisers raised the amount of the taxes which actually affected the natives economically a lot. Davidar never forgets to portray how the colonisers suppressed the natives and how they ill-treated them. With the help of the character Aaron, we come to know, how beastly, the Britishers were. Davidar conveys the fact that the Britishers had no mercy in treating the Indians, adding that, "Do you know that we made all the Indians who were captured at Cawnpore lick the blood from the floor of the building where the slaughter took place before hanging them? And that we erased whole villages, killing, maiming and torturing?" (142). These lines really prove how cruel they were. The only aim of them was to arrest more natives in order to break the spirit of them. Mostly they used to transfer the prisoners often, and torment them a lot. It is clearly seen through the character Aaron Dorai.

Davidar pictures three generations of characters and tries to bring out the changes that have taken place because of colonization.

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GLOBALIZATION AND LITERATURE

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Abstract

The present article aims to show the relationship between Literature and Globalization. Globalization is a bridge that connects people from all across the world and it helps to understand the culture background of different countries. Globalization automatically poses its image in the form of entertainment as internet, social media, movies, and television shows plays a major role. But literature also plays an important role in Globalization. Globalization increased the process of migration, hybridity, multiculturalism. World Literature plays a major role in the era of Globalization. Development in the English language increases the interconnection between the people and Globalization.

Keywords: Globalization, culture background, era of Globalization, World Literature, interconnection, multiculturalism.

Introduction

Globalization is primarily said to be the economic process of integration that has social and cultural aspects. The new era of Globalization is marked by spread of multiculturalism and increased individual access to cultural diversity, with on the other hand, Westernization of cultures. If we look in to the origin and existence of this term Globalization, the term has been there in the annals of history but it got recognized only a decade ago. Technological advances in production, transportation, and telecommunication and more advancement with digital firms got access to customer's supplies and collaborators around the world and this development shrinked the world into a global village. In the new era of Globalization the countries are becoming globally integrated with each other in all aspects in terms of culture, economy, trade and commerce. Language is the only medium capable of communicating ideas and concepts as well as moods, feelings, and thoughts. English language also plays a great role in this integration as it the only language spoken universally.

The term "world literature" was first used by the German writer and statesman Johann Wolfgang von Goethe, to refer to the widely spread literature across the countries in the globe. Goethe famously stated in letters to Johann Eckermann in 1827, "National literature

is now a rather unmeaning term; the epoch of world literature is at hand, and everyone must strive to hasten its approach." In the modern notion "world literature" refers to literary works that are translated into multiple languages and circulated to an audience outside their country of origin. World literature acts as a tool that provides the ways in which the information is shared across language and cultures. This concept is nothing new. In the process of Globalization literature found new ways to reach the readers over the globe through new technologies. Literature registers every event of Globalization. Literature is the evidence for the existence of a culture and it also marks the changes that occur in the culture.

Impact of Globalization on Literature

Access to literature is increased than before. Colonization across the world created a seismic shift in writing across boundaries. Slowly, English gained importance because of the westernization. The English language has become the mean through which the trade and commerce takes place and this gave a new hype to Globalization. Lot of books are being written and were written in English and translated into other languages than the reverse. Technology and English language plays a great role in the increase of reading practice across the world. Literature and Globalization, both are intertwined and they cannot be separated. There

is globalization in literature and literariness in the globalization. Society is the subject matter of literature as literature reflects the society. More language skills are needed. But an individual can learn only few languages which ultimately make English the global language putting down other languages. There were questions on the boundaries between literature and other cultural expressions, ten years later the main emphasis here is on themes that are in many ways more traditional within the multilingual field of comparative literature. The concept of world literature or "literatures of the world" has changed the cultural role of translation and its status as a medium in teaching and research.

The problem is that the originality is faded in between the translation and the essence is completely lost. Literature expresses through digital space. In our age of new media and digital space, Globality shapes the frame for all social relations. "In the global society globality shapes the frame for all social relations. Globality is indeed not simply the outcome of the interaction between social groups, be they nationally or internationally oriented. This is the big difference to the situation, Goethe had in

mind" (Albrow 432). The moral authority accorded to literature is also a throw-back to a time when literature (vide Arnold) was the dominant cultural form. But in the era of globalization, the present collection has been put into force more through the medium of television, film, popular music and internet than it has through literature. It ignores the interface between literature and other media, and between literature and other forms of knowledge at the present time. But literature is always considered to be the super-discipline that provides the conscience for the humanities and has a responsibility for confusion in the culture.

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INNOVATIVE METHODS OF TEACHING LITERATURE

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Abstract

Literature is more than language; it, is knowledge, cultural and personal development. It is to integrate humanistic values on the students. It is important for a teacher to incorporate literature in class room to bring about an integrated development on the part of the students, which needs some systematic methods, techniques and approaches. This article deals with the innovative method to be used by a teacher for teaching literature, which aims to develop the students intellectually, spiritually, emotionally and physically in a balanced and integrated way.

Keywords: Dimensions, Values, Techniques, Methods, Approaches, Holistic Development.

Introduction

Literature refers to a body of written works. Literature is defined as "Writings having excellence of form or expression and expressing ideas of permanent or universal interest". Literature provides pleasure to listeners and readers. It has so many benefits such as improving reading ability and attitude, establish career concepts, helps valuing people from different races, ethnic groups, and cultures, develops thinking skills, and so on. With all these benefits, there comes a need to teach literature and integrate with curriculum. The teaching can be done using various innovative methods and approaches.

Need for Literature

Literature serves as a window as well as mirror. As a window, literature makes one to peer out from their own lives to learn about what is going on the lives of people in other times and places. As a mirror, literature is used to hold up and learn something about ourselves. Hence literature serves, both to learn about another and know about ourselves. Literature feeds our souls. It treats timeless themes that resonate with readers across centuries. Literature can be described as all of the following:

- Communication- activity of conveying information. Communication requires a sender, message, and an intended recipient, although the receiver need not be present or

aware of the sender's intent to communicate at the time of communication

- Sub division of culture- shares the attitudes, values, goals and practices that characterize an institutions, organization or group.
- One of the arts- imaginative, creative or non-scientific branch of knowledge.

Hence, with all these, there arises a need to teach literature in language class rooms.

Dimensions of Teaching Literature

The dimensions are formulated based on the objectives and levels of the learners as follows:

Foregrounding

It is the practice of making something stand out from the surrounding words or images. It is the "throwing into relief" of the linguistic sign against the back ground of the norms of ordinary languages. It is generally used to highlight important part of a text, to aid memorability or to invite interpretation.

Message

It refers to defining a theme. The theme in a story is its underlying message, or big idea. In other words, what critical about life is the author trying to convey in the writing of a novel, play, short story or poem.

Genre

A literary genre is a category of literary composition. Genres may be determined by

literary technique, tone, content or even length. The most general genres are epic, tragedy, comedy and creative nonfiction. They all can be in the form of prose or poetry

Aesthetic technique

It refers to the study of the mind and emotion in relation to the sense of beauty.

Language use

The Language of literary texts involves the learners and engages their emotion, as well as cognitive faculties....So far a variety of linguistic, cultural and personal growth reasons, literary texts can be more motivating than the referential ones often used in class rooms.

Characterization

It is the process authors used to develop characters and create images of the characters for the audience.

Strategies for Teaching Literature

Strategy is a long term plan of action designed to achieve a particular goal. It is a high level plan to achieve one or more goals under conditions of uncertainty. It generally involves setting goals, determining actions to achieve the goals, and mobilizing resources to execute the actions. Different strategies that are effective for teaching literature are as follows:

- Identifying linguistic features
 - Expose to new vocabulary
 - Expose to difficult syntax
 - Expose to challenging literary features
- Identifying similarities and differences
- Summarizing or notes taking
- Insisting cooperative learning
- Graphic organizer
- Making the text a drama
- Providing appropriate practice
- Setting objectives and providing meaningful feedback
- Reinforcing effect and providing recognition

Effective strategies include scaffolding of instruction, modeling, cooperative learning, student choices, self initiated reading and writing, using different modes of reading, activation of prior knowledge, and student responses to literature.

Scaffold Instruction

It is a concept that has grown out of research on how individuals learn. This concept is based on the idea that at the beginning of learning, student need a great deal of support; gradually, the support is taken away to allows student to try their independence. This is what Pearson called the gradual release of responsibility. If students are unable to achieve independence, the teacher brings back the support system to help students experience success until they are able to achieve independence.

Modeling

Modeling has been shown to b a vital part of helping students learn the process of constructing meaning and of helping them learn the various strategies and skills involved in this process. Modeling takes place first through the literature itself and the way it is organized in thematic units. Modeling of specific strategies and skills is also provided by the teacher for the students who need it. Student also provide modeling for each other through cooperative learning

Cooperative Learning

It is also a very effective instructional strategy that works well in literature based instruction, Student learn to read, write, and think by having meaningful engagements with more experienced individuals. Many times these individuals may be their peers.

Having Choices

Having choices in learning to read and write helps students meet their own individual needs. By giving students options to choose

from in what they read, how they read, and how they respond to a piece of literature, we allow them to actively construct their own meanings.

Modes of Reading

The term modes of reading refer to the different ways literature may be read aloud by the teacher, shared, guided by the teacher, cooperatively or independently. By changing the modes of reading used for different student, we are able to scaffold instruction and provide different level of support for student in order to make them successful in reading a piece of literature.

Prior Knowledge Activation

Activating prior knowledge is another instruction strategy that is important in teaching literature. Many different strategies can be used in activating prior knowledge, most of the strategies help students become independent in activating their own prior knowledge. A thematic organization in which themes are carefully developed with related pieces of literature also supports the activation and development of prior knowledge; by reading several related sections, student build on their prior knowledge from previous selection as they read the next selection.

Response to Literature

By encouraging and allowing students to respond to literature, we promote the active construction of meaning.

Approaches of Teaching Literature

Teaching approach is a set of principles, beliefs, or ideas about the nature of learning which is translated into the class room. An approach is a way of looking at teaching and learning. Underlying any language teaching approach is a theoretical view of what language is and of how it can be learnt. An approach give rise to methods, the way of teaching something,

which use class room activities or techniques to help learners learn.

Language-Based Approach

- As students analyze the literary texts language, they can make meaningful interpretation and evaluations based on their reading;
- It also increases their general awareness and understanding of english by using their background knowledge of the language structure;
- Selection and organization of materials is based on certain stylistic features and its literary merits;

Literature as Content

- it is used as content which concentrates on areas such as the history and characteristic of literary movement;
- English is required through course content;

Literature for Personal Enrichment

- Literature is a useful tool for encouraging student to draw on their personal experiences, feelings, and opinions;
- Students are actively involved intellectually and emotionally in learning english;
- Materials chosen are appropriate to students' interest and simulate their personal involvement;

The teaching approaches can also be classified as follows:

Skills Based Approach

- Gain information
- Verify existing knowledge
- Critique a writes ideas or writing style
- Enjoyment
- Enhance knowledge being read

Information Based Approach

This is the most favoured approach in teaching literature.

- Teaching knowledge about literature

- Bringing source of information
- Examining history, historical background
- Explaining the characteristics of literary movements

Personal Response Approach

- Encourages learner's active involvement emotionally and intellectually.
- Draw own experiences, feelings, opinions, also known as thematic approaches.
- Texts chosen according to same theme compared to learner

Paraphrastic Approach

This is also considered a best approach in order to ensure student understand and provide good feedback from the teaching process in the class room, teachers were re-telling the text to students to help them understand the literature component.

- Gives the surface meaning of text
- Paraphrase the text
- Re-word the story in simpler language
- Translating it into another language
- Useful for beginners of target language

Moral-Philosophical Approach

This goes in line with the national philosophy of education to integrate more humanistic values among the students.

- Read a particular literature text and search for moral values
- Bringing awareness of values
- Assist student to understand themes in future reading

Stylistic Approach

- Closer understanding and appreciation of literary text
- Combination of linguistic analysis and literary critic

Methods of Teaching Literature

Carter and Long describes three main methods for teaching literature

Cultural Method

This method represents the traditional approach to teach literature. It requires learners to explore and interpret the social, political, literary and historical context of a specific text. It encourages learners to understand different cultures and ideologies in relation to their own.

The Language Method

This method enables learners to access a text in a systematic and methodical way in order to exemplify specific linguistic features. This method lends itself well to the repertoire of strategies used in language teaching- close procedure, prediction, exercises, jumbled sentences, summary writing, creative writing and role play- which all form part of the activities used by teachers to deconstruct literary text in order to serve specific linguistic goals.

The Personal Growth Method

It attends to bridge the cultural method and language method by focusing on the particular use of language in a text, as well as placing it in a specific cultural context. Learners are encouraged to express their opinions, feelings and opinions and make connections between their own personal and cultural experiences and those expressed in the text. It helps learners develop knowledge of ideas and language - content and formal schemata - through different themes and topics. Hence learning takes place when readers are able to interpret text and construct meaning on the basis of their own experiences.

Conclusion

To surmise, it should be kept in mind that to make a literature class effective, a teacher should use wide variety of activity, implement modern and interactive methods. More than that, a literature session should be a combination or integration of all the methods, approaches and techniques to enjoy its taste with aesthetic sense, artistic sense as well as

moral values. Hence it enhances not only the learning part of the students but also helps them to know the insights from the slices of life understand and appreciate other cultures.

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POST COLONIAL DEPICTION OF NGUGI WA THIONG'O'S NOVELS

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Abstract

Post Colonial Literature focuses on a number of issues. Europe came to dominate African people gathered often unwillingly. Ngugi's focus has always been the impact of colonialism on Kenyans. At independence nothing changed. He advocates armed struggle as the possible solution to government corruption and mass poverty in Kenya. Chege, Nguntho, Mumbi are some other characters in the novel of Ngugi still adheres to communal values and ritual and structures supporting the values of challenged and change by colonialism. Ngugi focus has always been the impact of colonialism in Kenyans. Colonialism has affected more than half the world's population in way. It is cultural, social, economic and political effects have the impact of every aspect of life. The important African writers, critical of neo-colonial Africa are use literature as a medium. Ngugi has a prominent writer of Kenya, dissident on the dialectical relationship between aesthetics and politics. Ngugi has narratives the fragmentation of traditional Gikuyu society. Ngugi is fiction remains a quest for identity, emphasizing the fact that decolonization. He focuses the psychological process, advocating freedom rather than the geographical political freedom. Perhaps the most problematical figure of all the freedom fighter and Mau Mau rebellion Kihika stands in contradistinction to Mugo and Karanja. The portrayal of Kihika's extremism in fact echoes the way most Europeans and Africans unsympathetic to Mau Mau came to perceive the actions of the freedom fighters. Ngugi affirms the significant role women have in restoring communal values to postcolonial societies in need to restructuring.

Introduction

'Post Colonialism' is established deeply in the history of imperialism. The word imperialism beget from the Latin imperium. It gives many meanings including power, command, dominion, realm and empire. The term imperialism has the embodiment and habit of old civilization. After the end of World War II post colonial Literature and Criticism emerged. The struggle post colonial written or spoken debate prolong over the domains of gender, race, ethnicity and class. African writing in English to move forward mainly as a consequence of the Euro-African Colonial encounters. European Colonial more extensive on the African continent in the 19th century. It begins to mainly for the intention of economic exploitation.

Ngugi is made the history of Kenya Pre-Colonial during colonialism and post-Independence as the main theme of his writing. He becomes the most important translator of Kenya's social-political events. He is dispute of post colonialism in African occasion. As a post colonial writer is thematically support the myths of power, the race classification and the imagery of subordination in the period of

colonization. Ngugi takes great illness show to ordinary people particularly in Kenya. People are trapped in their own complicate motives and values. Ngugi comes to recreate the history of his people. He relates the introduction of western education as well as Christianity. Ngugi has excellent and uphold intervention in political discussion state and political economy of undevelopment.

Kenya's most important writer Ngugi Wa Thiong'o has portrayed the impact of colonialism. He shows the relationship between individualism and community in post colonial Africa. His view expressed the political, economic, social and cultural force that has eroded communal structures and values of African opposition to those forces. Colonialism has affected more than half the current world's population. They have the way of intensive and not able to be undone. It is cultural, social economic and political effects have the impact on every aspect of lives of the colonized. They are affecting the individual's sense of self and relationship with other and including a great variety of community. Ngugi have dissident the concerned with the relationship between aesthetics and politics. His novels

chronologically portray the post colonial history of Kenya.

Ngugi focus has always been the impact of colonialism in Kenyans. In *The River between and Weep Not, Child* Ngugi portrays individuals alienated from largely traditional communities. The positions of leadership and authority they have neither the personal resources nor the breadth of vision. Ngugi is narratives the fragmentation of traditional Gikuyu society. It searches damage resonances in the personal lives of its individual members. The agriculturist is a familiar figure: Chege in *The River Between*, Ngotho in *Weep Not, Child*, and Mumbi in *A Grain of Wheat* represent the rural Kenyan. They are still adheres to communal values. They followed ritual and structures supporting those values have been challenged and changed by the colonialism. In *Petals of Blood* and *Devil on the Cross* have been eroded or to provide meaningless in the urban areas and rural Kenyan. They are depicted as being touch with them. In *The River Between and Weep Not, Child* traditional Gikuyu are sensible of the impossibility to be avoided the change and the possible advantages to be gained. The intellectual one of the most complicate habitually happen characters in Ngugi's fiction. In the early novels occupies the definite ground between traditionalism and modernism between communal ties and individual freedom. Waiyaki and Njoroge stand poised over the detachment between two contradictory and compete cultural. They have been a sense of community and heritage of products of a traditional upbringing. It is exposed to an anglo- colonial education system with its western values and prejudice. They are responding among the first of the elite few offered emanate to apprehend western education to the dominant culture. They come to see themselves as very special even in fantasy as Messiahs and Saviours. In these early novels is the socially displaced and culturally divided African intellectual. But it is not only central of

narrative. it is a treated with sympathy and compassion.

In *The River Between* is a similar-historical portrayal of the period. The controversy surrounding female circumcision in Kenya had erupted into violent discord between the Gikuyu and the Christian Missionaries. The Gikuyu themselves had become most active in establishing schools. Gikuyu have independent of the influential missions. But they were offering western style education. But they protect their own traditional habits. Ngugi suggest, there were Gikuyu in areas that had been "left alone, unaffected by turbulent forces outside". (3) The geographic gulf between two villages becomes symbol of ideological difference. The two communities are joint site of River Honia. The traditional circumcisions and Christian baptisms are suggesting the possibilities of reconciliation. Ngugi explores the way through Waiyaki particular aspect of colonialism. Christian mission is activity and education as well as their own isolationism. They are contributed to the social and cultural cannot function of traditional Africans and their communities.

Waiyaki, Joshua and Kabonyi are three central agents in a contradiction that deepens the enemies. The neighboring Gikuyu communities are representative of the first wave of western educated Kenyans. Joshua is a loyal but bigoted Christian. In the beginning Kabonyi is converting to Christianity. He is reconverted to tribal purity. He zealously protects. The conflict between traditional Kamenos and Christian Makuyu has reached the point of erupting into violence. Waiyaki becomes an agent to know historically the independent school. Gikuyu Education Association and the Gikuyu Independent Schools Association were remarkable response for their perceived need to get Western education without compromising their traditions.

Schools grew up like mushrooms. Often a school was nothing

more than a shed hurriedly thatched with grass. And there they

stood, symbols of people' thirst for the white man's secret magic

and power. Few wanted to live the white man's way, but all

wanted this thing, this magic. This work of building together was

a tribute to the tribe's way of co-operation. It was a determination

to have something of their own making, fired by their own

imagination". (79)

Both Nyambura and Muthoni portrayed as strong young women in this novel. They are involving positive struggles in a personal level for the resolution of contrary forces. Muthoni has a rejection of the Christian disaffection to female circumcision. Nyambura begin highly individual act on behalf of communalism imitates the movement towards reconciliation. Later Waiyaki also continue the same. The novel propounds the necessity of cultural compromise. The novel explores the paradox of individual sacrifice in a communal society.

African society was further deified on the basis of class and religion. It centering on the departure of a traditional and close-knit family. The loyalties are divided during the Mau Mau rebellion. The novel explores the fragmentation of Gikuyu society caught between resistance and counter resistance movement. Ngotho a landless Gikuyu agricultural farmer is still working the land of his ancestors. As it is now owned by a British Settler. Ngotho finds his faith to tradition reason conflict between himself and his son. Boro has overseas tour of duty in the British Army during World War II. He leads to challenge the conformation of tribal way in a post colonial world. In the history the Mau Mau revolution led to flag independence. *Weep Not, Child* proofed that the process of national assertion. It was hampered by the lack of a combine. They collectively organized campaign and marked by heavy casualties.

Their individual lives were scarified. Their families divided and communities irrevocably fragmented. In the history post war is making whole again of such people. They become problem not addressed by the government or the communities. They returned disillusionment with their lot. They are awakened to political consciousness by the experience of war. They become nationalist. But they are subversive of continued colonial rule. They are nothing to lose ready to risk all in a fight for freedom and land restoration.

Boro is a cultural alienation from the traditional community. He makes impatient with his father's generation. Boro is seeing his father's age group people not as real men. They are generation of Africans emasculated by their passive quiescence to colonization. Ngotho is a heroic character but in the end he is humiliated. Boro is failure to act heroically for the community. Njoroge is ambiguous illumination in the final. He cannot do more than anything else. He becomes a coward. *Weep Not, Child* is a study in tyrannical great cruelty. Njoroge is a schoolboy. He has resisted torture and survived. He has extreme duress in a context of family and social disintegration. The death of his father and his brother has been impossibly traumatic.

Weep Not, Child, a novel portrays a society largely disempowered by colonialism. In this novel characterization of historical context and cultural issues all compete for the important feature. The novel reveals changes to the Gikuyu social structure. It has including the traditional line of authority. They are left the older generation without a role to play in resisting any further disenfranchisement. The novel has highlighting a collectively feel response to colonial history. Ngugi focuses the Mau Mau rebellion to fight against the colonial intrusion. In this novel is not a celebration of heroism of Mau Mau freedom fighter. Ngugi focuses the lives of ordinary individuals caught in the cross. They have a fire between colonial authority and indigenous resistance. It is one of

the controversial of all issues in post colonial Kenyan. The interpretation of the role of Mau Mau is Kenya's transition from colony to independent nation. Ngugi modified his original image of Mau Mau in order to strengthen the legitimacy. It is the role of revolutionary force in Kenya's bid for independence. The novel takes the illiterate and educated, rural and urban, African and European, Gikuyu and tribes, local and national the politicked and the a-political. *A Grain of Wheat* implies the need for reconstructing the unity lost under colonialism by focusing on the individual is alienation of the central character.

A Grain of Wheat portrays a fragmented community. Mugo's isolation is clearly of central significant of Kihika. Kihika is ideologically opposed to isolationism espouses the view that community is imperative. The land is to be regained:

Can't you see that Cain was wrong? I am my brother's keeper. In any case, whether the land was stolen from Gikuyu, Ukabi or Nandi, it dose not belong to the white man. And even if it did, shouldn't everybody have a share in the common shamba, our Kenya? (113)

Ngugi forces home the view that Africans in Kenya on the very brink of nationhood.

Africans unsympathetic to Mau Mau came to perceive the actions of the freedom fighters. He is intensely antipathetic towards the previous generations. Kihika has embodies a recurrent dilemma in Ngugi's position regarding the masses and leadership. The agency for Gikonyo's reintegration is vested in his ailing relationship with Mumbi. African women are the solidarity and courage surface intermittently. *A Grain of Wheat* links politics with life. In challenging colonial myths and the masses are powerless and promotes instead the potential of the ordinary individual to bring about change. In the novel Ngugi explores the failure of Independence to rebalance. Kenya's are socio-economic structures, focusing on the way of living conditions of ordinary Africans were not ameliorated by political decolonization.

Post Colonial Literature focuses on a number of issues. Europe came to dominate African people gathered often unwillingly. Ngugi depicts this period Africans were deceived or forced into accepting colonial rule. Ngugi is made the history of Kenya Pre-Colonial during colonialism and post-Independence as the main theme of his writing. He becomes the most important translator of Kenya's social-political events.