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4/27, Achampathu, Madurai-625019, Tamil Nadu, India

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EDITORIAL

Expressions have been a part of every living creature for time immemorial. There can be no purpose in life without the expression of thoughts, feelings and one's emotions. Sigmund Freud once said, "Unexpressed emotions will never die. They are buried alive and will come forth later in uglier ways." Expression plays a humongous role in one's life and feelings. A person associates it with, the cry of the newly born, the pitter patter of raindrops, the aroma of ones favourite food, the pampering of oneself, dressing up for loved one to the picture in obituary to represent a death of stranger. The very matrix of literature is to express. In Eliotean concept these expressions which leads to myriad emotions make one associate with sensibility.

This volume looks into forms of expression irrespective of genre, subject and discipline. It also explores various interrogations as to what is right expression? How much of expression is worth it? And How expressing defines and redefines one's life? Mahatma Gandhi cries, "I want freedom for the full expression of my personality." The Freedom of expression in the present day scenario has become a textbook term, but how much does our expression possess any freedom and how much it is true in post-truth era? Questions arise not merely about the importance of expression, but also about the need for it when communication is dying. The research articles in this volume address the varied thrust areas pertaining to expression. I wish this volume would be an eye opener by representing the unexpressed expressions through representations.

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COGNITIVE SENSIBILITY OF THE SENSITIVE MINDS

Dr.T.Sreelatha

Associate Professor & Head, Training & Placement Cell
NRI Institute of Technology, Agiripalli, Vijayawada Andhra Pradesh

Anurahda Matta

Associate Professor of English, Training & Placement Cell
NRI Institute of Technology, Agiripalli, Vijayawada Andhra Pradesh



Abstract

Anita Rau Badami's latest novel "Tell it to the Trees" deals with family's mysterious pride and status of Dharma's family. Married to a wrong person and to live in a wrong place is enough resource for disharmony. The family trying to put up with Vikram Dharma, an autocratic father, egoistic husband and an arrogant son is all that nightmarish which leaves no member in the family free from goose-bumps. The mismatch in marriage and brutal role of fate influence the sensitive minds of the next generation in measures unlimited. Suman tolerates domestic abuse and trains the children to keep the family secrets and values with utmost care. Varsha holds on to the motherly affection of her step mother Suman and her half brother Hemanth. Varsha consciously regards the obligation to heed the responsibility of familial bond by hook or by crook. Akka acknowledges that Vikram imbibes the violent qualities and behaviour from his father and the traces of such behaviour are seen inherited from her father by Varsha, symbolic of shower and as disastrous as cyclone owing to her insecurities. Ego of Vikram, humanity of Akka, vice of Varsha, innocence of Hemanth, concern of Anu and tolerance of Suman are the collage of emotions effecting the cognitive sensibility of the children, the future generation of Dharma's family pride and prestige. The camouflage of sensitive souls found refuge in telling the secrets to trees, as a solution in pressure or in crisis.

Keywords: or phrases: autocratic, mismatch in marriage, cognitive sensibility, collage of emotions, camouflage.

This paper presents an exclusive dimension of human consciousness which allows pre-intentional and non-cognitive intuition of sensibility in Anita Rau Badami's *Tell it to the Trees*. In the novel the author hints at the type of sensibility which allows the vulnerability of the human nature that is characterized by both passivity and receptivity. Moreover, this kind of sensibility invokes a poignant way of being touched by pain as well as the suffering of characters in the novel. This capacity of being distressed by the anguish of another person opens up a sagacity of moral responsibility and its influence on the minds of people. Pre-intentional cognitive sensibility demonstrated by Badami in *Tell it to the Trees* illustrates the cognitive rudiments of an eccentric family living in Canada in a sort of self-imposed exile with emotional flavors of aesthetic perception. The sensitive perceptions of Mr. Vikram Dharma, Varsha, Anu Krishnan, Harini Dharma or Helen differ from the delicacies of Akka, Suman and Hemanth including Trees. Thus they evoke oblivious sensibility while embarking upon their canopy of dreams, disappointments, adversity and long-guarded secrets.

Anita Rau's latest novel *Tell it to the Trees* reveals her gripping style using which she narrates the story of an Indo-Canadian family that settles in the place since two generations. It deals with the Dharmas who are living in the isolation of the baffling wilderness found in Merrit's Point, a small town in Northern British Columbia. Very much like the mysterious setting, the family is archetypal carrying with it the burden of their family secrets.

The extremely authoritarian autocratic father Mr. Vikram Dharma is the watch dog of the family's mysterious pride and status. The novel opens with the discovery of the frozen dead body of a person in the backyard who died of Hypothermia. It is the dead body of the Dharma's tenant, Anu Krishnan, a prospective writer. Badami's strength as a writer is observed in her closely knit plot which unfolds the secret of Anu's death and the situations that lead to her unfortunate demise in astonishing sequences. Another gift of Anita Rau is to be able to speak so effectively through first person narrative. Her style is always natural, realistic and effortless which makes the readers visualize the characters in living form in front of their eyes. This is a very sinister and gripping novel portraying the fascinating

interludes of a family living under the shadow of abuse. Hubert O Hearn states that in a brisk and economic story the novel packs more genuine spine shivers than a dozen monster horror chillers. He opines that it is enough if somebody is married to a wrong man and to live in a wrong place than see a monster arise from a peat bog waving a Husqvarna chain saw to get spine shivers.

The bond of family depicted in this novel is completely different from that of the other novels of Anita Rau. The internal dialogue of the characters in the novel has a profound impact on the plot as well as on the psychology of the readers. The head of the family, Vikram Dharma is an autocratic father, egoistic husband and an arrogant son. He imbibes in him all the unique features of the patriarchal system so much that he goes to any extent to make his rule pass in the house. He is the progeny of Mr. JK Dharma and Akka. Though Akka was the daughter of an Indian freedom fighter, she became a bitter victim of domestic abuse. JK Dharma's attitude towards Akka influenced the sensitive mind of Vikram from his childhood who grew stone hearted with a stringent personality in the course of time. Unlike 'cognitive thinkers' who have 'intentionally directed thought,' Vikram does not require 'consciousness' of thought; His behavior itself is the result of a cumulative pressure on Vikram's mind as a child, watching the sting on his mom.

This mindset separated him from his beloved first wife, Helen or Harini, who is stunningly beautiful and expressive. Fate plays a brutal role in the marital life of Helen, which is an utter mismatch with Vikram. Her life with Vikram Dharma is nightmarish. Always she has thoughts to escape from the house to find solace somewhere else. These feelings of avoidance and hatred to Vikram dominated her love towards her only daughter Varsha. Through Akka Varsha learns about the uncongenial relations between her parents and violence on Helen.

Sometimes my grandmother confuses me with her contradictions. She loves my father but blames him for my mother leaving. She is fiercely protective about our family and hates prying eyes. She says my grandfather was a demon and my Papa is one too. (TIT 14)

Finally in one of the cranky outbursts, Helen leaves the house in a car and in no time meets with a fatal accident.

After this unfortunate tragedy, Vikram brings Suman into the family from Tamilnadu, India, as his second wife who willingly takes up the responsibilities of the house and Varsha, a girl of eight as well. Suman is a complete contrast to Helen, who is very timid, submissive, gentle and sensitive. But the stone hearted Vikram humiliates her by his words and actions. Suman tolerates the domestic abuse caused by him for the sake of family status and prestige which Vikram values greatly. She even trains her son, Hemanth to understand the need to keep the secrets of the family with utmost care. Though her married life with Vikram is not a memorable experience, she tries to balance all odds hoping for a new dawn. In such adverse conditions Varsha, Vikram and Helen's daughter, is so distressed by her mother's death that she adheres to the idea of 'a united family' very strongly. Hence she always tries to win her father's remarks by her attempts to keep up the honour of their family. Though her father's autocratic and severe ways terrify her, she always wants her family with her. For the same reason, she is able to identify the motherly affection in Suman, feels seriously insecure of the violence of her father and hides Suman's visa with a fear that she too might run away from their house.

The psychosocial study on teenagers is strikingly different from that of children and adults. Relationships with peers, family and society go through distinct changes during this time. Adolescents begin to assert more autonomous control over their decisions, emotions and actions. The emergence of the social-self seems to be marked by a period of heightened self-consciousness, during which adolescents are thought to become increasingly preoccupied with other people's concerns about their actions, thoughts and appearance. This development has been described as phases of egocentrism during childhood and adolescence. Pre-adolescent Varsha is a perceptive example of the influence of inhibitory control over the behavioural and psychological expression.

This shows sensitive Varsha's bond with her mother, Helen, as well as her step mother Suman. She has a strong feeling of being one as a family. Her possessiveness of her granny and her half-brother Hemanth is also an evidence of her love for a strong bond which she craves for. She says, "Hemanth is my half-brother, Suman's son, but entirely mine. I love him more

than anything and anybody, more even than air and water and food, and just a bit more than Papa." (TIT, 7). This kind of affection from her step-daughter makes Suman very comfortable and strong after she enters the family as a second wife to Vikram.

But the downside of the family's bonding is due to the nature of Vikram. He is very cruel and unkind to the members of his family. His aggressively impulsive inherent nature separated him from Helen, his first wife permanently making Varsha motherless. It is the innocent child who suffered the huge loss at eight years of age. These words reveal Varsha's feelings of pain and agony after her mother's demise.

But it's hard to forget. And she refused to leave me. She was everywhere in the house..... I tried to hate her but I couldn't. I wanted to reach out and hold her tight, I wanted to rub my face against her belly, and kiss her and feel her softness. And then I'd remember that she'd left me without a backward glance, and the rage would come rushing in..... I'd yell, we've found somebody else to love, a new mother who will always be here, for as long as ever. (TIT, 11).

But this loss hasn't brought any repentance or change in the nature of Vikram. He remained the same even after bringing Suman as his second wife into his life. Unable to pay a compliment to his wife, Vikram appears to be the personification of the Freudian sense of 'ego.' In spite of such unwelcoming treatment from her husband, Suman tries to embrace the family as it is and loves the inmates whole heartedly. But surprisingly, she has received nothing different from what Helen has received. Women sought out abusive men because they saw their mothers being abused. This is according to the 'learned behavior' theory of violence. Again this can be justified by observing the acts of Vikram, who might have observed the domineering attitude of his father and his present depraved behavior might be a result of that observation. This is even approved by Akka who acknowledges many times that Vikram's nature takes after his father Mr. JK Dharma. The same might pass on to the next generation as Varsha and Hemanth observe this odd treatment of their father. Traces of such behavior are seen in Varsha, who, out of insecurity and possibly out of the genetic inheritance, behaves in a mystical manner. A mental process that includes attention,

memory, producing and understanding language, learning, reasoning, problem solving, and decision making contribute to Cognition. It is at times automatic, without "thinking". And thinking is usually connected to conscious effort and sequential processing. The dual-process theory, cognitive thinking is split into automatic and reflexive thinking. Varsha a young ego centric teenager could exhibit all qualities of cognition guided by experience. One can easily guess that Varsha once gets much fierce when Suman tries to warn her saying that she would go away if she doesn't behave properly. But Suman understands the influences on the little child which might have turned her like that.

I thought it was Vikram's fault. He had twisted the child's mind. Then she smiled at me, radiantly, like the Sun breaking through cloud gloom, and running to me, wrapped her arms around my legs so my momentary unease disappeared. A childish outburst, I told myself, nothing more, I should be glad she cannot bear the thought of a life without me, that she has actually come to love me. (TIT, 102)

A recent study by the Family Violence Prevention Fund indicates that women who are physically or sexually abused as children may be more likely to be abused as adults also. The same idea is shared by Anita Rau Badami, in one of her interviews, where she expressed a doubt about the influence of domestic violence on children and their future.

I've often wondered what happens to children who grow up in those violent homes. Home is where you expect love, security and care and instead get beaten up for everything, she said. Do they become abusers? Do they end up in violent situations all over again? (9)

She assumed that they might turn abusers by themselves in which case, the pre-adolescent Varsha is a fitting example; who seems to be well on her way to becoming. Varsha's words reveal the same.

Akka says these about Papa and Grandfather; it is only in private, to me or to Suman. She'd never let our family down in public. Neither would I nor Hem or Papa. Tight as fist, ---- (TIT 14)

There is an inherent relation between the 'learned behavior' theory and 'loss of control.' Violence sometimes

results out of loss of control. As an example, some men are generally taken for granted as abusive when they are drunk. People believe that it is the effect of alcohol that makes them lose their control. In other cases men resort to violence due to their inability of controlling their anger and frustration. But the theorists explain that societal expectations and assumptions provide them an excuse to behave in that manner. They consider it an excuse to release their violent feelings. But a closer observation provides much clarity to the 'loss of control' theory by giving lot of inputs regarding the batterers. A wise and precise observation says that batterers' violence is carefully targeted only to certain people, at certain times and at certain places. They attack only those who they know would suffer in silence without any counter action.

Cognitive thinking is evident in the behavior of Varsha who inherits it from the family line, but it is in dual process where some are spontaneously exhibited especially while holding her brother's attention and step mother's love by hook or by crook. This contradictory behavior is directed directly by her father's instructions and partly by her insecurity due to her father's violent attitude towards the family.

Anita Rau Badami is dexterous in bringing out the illustrious death of Anu in the hands of Varsha who was sensible to do away with her because the girl was clever to guess that Anu was maneuvering Suman mentally to abscond with Hemanth. Varsha also heard compassionate Akka suggesting Suman to abandon Vikram instead of bearing with him. Drawing a parallel between the murders of Mr. JK Dharma and Anu Krishna by Akka as a punishment in a radical way and by Varsha in a possessive and brutal way respectively shows their cognitive skills. Including Vikram Dharma none could have guessed about the murder. However, Suman comes to know of the truth through little Hemanth. Neither Akka nor Varsha had the strategy contrived but winter carried out their plot naturally. They seemed to look like the well planned assassination of a treacherous criminal. A cognitive mind of 13 never could have sketched the testimony of loss of confidence in family relations better or could have resulted in such disconnectedness from the culture and the nation. It is the evidence that reveals the need for future generations to find their cultural roots which are lost in metropolitan outlook.

Hemanth signifying the mild winter's seasonal purity is innocent without any traces of doubt or insecurity like his half-sister Varsha because he has his mother with him. He, in contrast to his sister, is free from the insecurity or ignorant of the risk of becoming an orphan. So never do the readers find him doubtful about his sister's behavior but maturity dawns in him at the closure of the legendary tale in Merrit point. In spite of the fact that Akka is the binding element for Vikram, Suman and Varsha, her humanitarian stance, demonstrates confusion in Varsha who might comprehend once she reaches puberty. Suman is as simple, fragrant, sensitive and delicate as her name suggests. She does not exhibit any qualities of cognitive thinking as any other dominant character in the tale till Anu enters to give direction to freedom, recognition, and ventilation to the feelings of Suman. She always is constructive to build harmony among the family members by her patience and tolerance. Varsha, unlike repercussions of her age, inherits the vices but not the delicacies of woman hood. Varsha's cognitive option to give vent to their emotionally long guarded secrets is the sensible rudiment suggested to Hemanth. Trees are thus a part of their lives protecting their family secrets. On the canvass of Dharma Family trees are aesthetic appreciations inadequate to identify and illuminate the perceptual satisfaction of their sensible cognition.

Badami's skill in reinforcing the regretful life of Indian wives and children is truly original and appealing. It is because of the male chauvinistic system that is prevalent in India and the Indian husbands who strictly followed patriarchy. Suman makes all her efforts to have patience with the family. Even when she loses her unborn baby, due to Vikram's beastly behavior, she laments and grieves the pain silently. While Varsha on the other hand tries her level best to hold the family intact, though not so constructively. In portraying such characters the fragrance of the motherland is very clearly observed on the mind of Anita Rau Badami whose soul is very much Indian though she is known for her diasporic writings.

Thus the cognitive sensibility of Varsha, Suman, Vikram, Hemanth and Akka are analyzed and presented to ensure how they influence the sensitive minds in various dimensions.

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GRAPHING SEXUALITY ACROSS TIME: PLURALITY IN THE REPRESENTATION OF FEMALE BODY

G.Renu

Assistant Professor Adhoc

MES Keveeyam College, Valanchery, Kerala



Abstract

Female sexuality is firmly inscribed in the realm of moral, social and domestic obligations. Any female subject who fails to submit to these responsibilities and who exhibits disobedience with the state of affairs is relegated to the stereotypical categories of the neurotic and hysteric woman. The articulation of femininity textually in religious, mythological, literary and anthropological discourses further worsened the situation by presenting the image of female body and sexuality distorted and standardised. Even the possibility of the expression of an unruly and excessive female sexuality is kept at the fringes. This explanation of women's bodily experience in the light of phallic-symbolic patterns was opposed by many a feminist all around the world. The realisation that even the language spoken was essentially based on the repression of female sexuality made them to come up with alternative discourses that focused on emphasising female experiences. French Feminists like Luce Irigaray and Helen Cixous held the view that if women are to discover and express themselves they must begin with their sexuality which in turn begins with their bodies, with their genital and libidinal difference from man. They believed in the psycho-sexual specificity of female unconscious. They unanimously agreed that *jouissance* – a moment of libidinal intensity - is the counter weapon that can transgress and subvert the phallogocentric discourses and inscribe female sexuality in non-phallic terms. They urged women writers to explore the beauty of the female unconscious and to uncensored their erogenous pleasure. But what their theories failed to acknowledge is that femininity cannot be reduced to mere biological and anatomical levels. These theories completely ignored the effect of social experience on the sexuality of women. Therefore my dissertation aims at foregrounding the importance of difference in race, class and social standing in the development of sexual identity of an individual. The aim is to emphasize on the polyphonic and diverse voices of female sexuality by focusing on the writings of Indian women poets Muddupalani and Kutti Revathi. The paper studies the poems of two South Indian writers who belonged to two different centuries. The first poetess is Muddupalani, an eighteenth-century courtesan, remembered for her monumental work *RadhikaSantwanam*. Muddupalani belongs to a period in which Indian society was untouched by the Victorian moral standards and values. Her poems that expressed with frankness the unbridled sexuality of women were not dismissed or condemned during that period. But Kutti Revathi, the 21st century writer, has attracted a great deal of contempt from the public with the publication of her collection *Mulaigal*. While Muddupalani expressed through her work the female desires, body and sexuality without the presence of any standard moral-filter the latter had to face life threats in the manifestation of her ideas. So, the paper focuses on their differences in dealing with the subject taking into account the time period in which both belonged.

Keywords: *Ecriture feminine*, phallogocentric views, French feminists, sexuality, plurality, Muddupalani, RadhikaSantwanam, Kutti Revathi, Mulaigal

Introduction

“Censor the body and you censor breath and speech at the same time.”

(Helen Cixous, 880)

‘*Ecriture feminine*’, which literally meant “feminine writing”, was conceptualized for the first time by Helen Cixous in her essay *The Laugh of the Medusa*. It is the expression of the female body and sexuality in writing which she puts as an alternative writing for women, that has the potential to go deeper into the confining structures of phallogocentric discourse and help women reclaim their voices silenced throughout history. Feminists like Irigaray and Cixous held the view that if women are to discover and

express themselves, without any adulterated phallogocentric views, they must begin with their sexuality. And their sexuality begins with their bodies, with their genitals and libidinal differences from man. These authors saw female sexuality as something likely to be apparent in a woman's written text and did raise the possibility that biology does makes itself heard in literary discourse. They unanimously agreed that *jouissance* - the “direct re-experience of the physical pleasures of infancy and later sexuality, repressed but not obliterated by the Law of the father” (Jones, 358) - is the counter weapon that can transgress and subvert the phallogocentric discourses and inscribe female sexuality in non-phallic terms.

Though this deconstructive avant-garde textual practice describes a path towards thought through the body, many theorists have criticized the practice as crude, essentialist and idealist. The common ground of resistance was that this kind of writing reduced femininity to biological and anatomical level. They pointed out the flaw of complete exclusion of female sexuality and body from social and political realities and experiences in this feminine discourse. Ann Rosalind Jones in her essay *Writing the Body: Towards an Understanding of l'Écriture Feminine* doubts the existence of a monolithic, shared female sexuality put forth by the French feminists. For her the question of the multiplicity or plurality of femininity among women remains unanswered. This is when the question of Jones becomes of prime importance. She writes: "How can one libidinal voice - or the two vulva lips so startlingly presented by Irigaray - speak for all women?" (369). It highlights the fact that women's sexuality is not monolithic and variation can occur according to economic, political, social and other barriers.

This paper aims at foregrounding the writings of female poets Muddupalani and Kutti Revathi, who have shown courage to oppose patriarchal norms of female body, desire and sexuality. The main concern of the paper is to emphasize the polyphonic and diverse voices of female sexuality expressed in the poems of these writers taking into account the differences in the time period to which these writers belong.

Muddupalani

India has a long-recorded tradition of prostitution and the earliest mention of it occurs in the Rig Veda, the most ancient literary work of India. Even in the earliest Vedic age, love outside wedlock was a familiar phenomenon. Unions promoted by lust are mentioned in many of these texts in quite an uninhibited manner. The courtesan culture in India can be considered to have developed from such traditions. Though discussed with a derogatory status in the present scenario, the courtesan culture in India has contributed a few female literary figures who have gained great admiration in literary circle. One such writer is Muddupalani, an eighteenth-century Telugu writer.

Susie Tharu and K. Lalitha in their work *Women Writing in India* traces the lineage of Muddupalani as a *ganika* - a courtesan, attached to the retinue of Pratapasimha, one of the Nayaka kings of Tanjavur.

Courtesans like Muddupalani were women with complete control over their bodies and sexuality. They had the right to choose their own partners or to decide whether to live with one or with none. They enjoyed complete economic independence as well as held the right to inherit property. Moreover, they were the only section of women who had the right to knowledge and art. They were trained to present music and dance forms in a manner that was both intellectually stimulating and emotionally seductive. So Muddupalani lived and wrote during that golden period in which a courtesan was recognized as a "freewoman, whose place in public sphere was undisputed" (Tharu and Lalitha, 117). Such a glorious past can be recollected from her prologue to her epic work *RadhikaSantwanam*

Which other woman of my kind has
felicitated scholars with gifts and money?

To which other woman of my kind have
epics been dedicated?

Which other woman of my kind has
won such acclaim in each of the arts?

You are incomparable,

Muddupalani, among your kind. (Qtd. from Tharu and Lalitha, 116)

RadhikaSantwanam, an erotic epic authored by Muddupalani is considered a mid-eighteenth-century masterpiece of Telugu literature. It is a virtual gem in literary circles which evokes the *sringara rasa*, of love and sexual gratification. Written in 584 verses and divided into four sections the poem is overt and explicit with references of sex. What makes the work unique is that it discusses the concept of love and love making from a female point of view. Until then the theme of love and sex was the domain of discussion for male writers and their works inevitably portrayed man as the initiator of sex. But *RadhikaSantwanam* proposes an alternative reading in which a woman seeks her sexual gratification. Muddupalani can thus be considered initiating the 'female phase' of writing as put forth by the Western feminist literary critics. She was able to create through *Radhika Santwanam*, an autonomous piece of work that dealt exclusively with female experience.

The monumental work is a celebration of woman's sexuality. The topic of selection is a tried-and-tested story of Radha and Krishna, a well celebrated love in mythology. Muddupalani here assumes the character of Radha.

Radha, who is always portrayed in scriptures as a hesitant and coy lover whom Krishna woos and makes love to, appears in the poem as a seductress who takes the initiative in the act of love and who insists on her own pleasure and satisfaction- "...it is her satisfaction or pleasure that provides the poetic resolution" (Tharu and Lalitha, 7).

"Don't kiss me, I will become unclean", I'd say...

She'd deliberately press my lips against hers.

"Don't touch me, I've just bathed," I'd say...

She'd press against my body with her breasts

Seductively. (1-5) . . .

"Can't sleep with you, don't want to," I'd say...

But she'd make love with renewed vigour. (10-11)

The persona in the poem is Krishna who describes about the insatiable carnality of Radha whom the Lord himself cannot resist. The inability to control the appetite of Radha can be considered as the undisciplined power of female sexuality which is untamable. Radha seems to be completely aware of the urges of her body and is fearless and aggressive enough to turn a deaf ear towards the excuses of Krishna. She is not the shy mythical Radha but the one who has the power to bend gender roles. This approval of feminine desire and the assertion of woman's body and its pleasures is what make *RadhikaSantwanam* an authentic text that explores and refigures female sexuality through the classical story of Krishna and Radha.

In the poem the poetess seems to have no escape from her personality. At times the readers feel that it is the courtesan in Muddupalani that has transferred into Radha's persona. In the portion where Radha teaches Ila Devi, the young bride of Krishna, how to respond to the sexual advances of her husband we see the image of Radha as a perfect seductress. Radhika's flamboyant and erotic skills seem to be part of Muddupalani's repertoire as a courtesan from whom Ila Devi receives her lessons on the art of love. She brings into the writing her own sensibility, personal experiences and character to express the tale of love. "The impression a reader carries away from the poem is of a poet who drew on her own everyday experience to rewrite the classical story of Radha and Krishna" (Tharu and Lalitha, 118). Her skills in seducing can be observed in the following lines where Radhika instructs Ila Devi about the art of love making.

When your lover embraces you,

Press gently holding him against your breasts.

As he kisses your cheek,

Turn away shyly but softly touch his lips with yours.

When he enters you,

Arouse him moving against him vigorously.

If he tires while making love,

Get on top

Take over quickly

Encourage and persuade. (1-10)

In 1910 when Bangalore Nagaratnamma reprinted the book it was proscribed by the British government, which was driven by the Victorian moral standards, as crude, obscene and immodest. It is a clear indication of the intolerance towards bold expressions of feminine sexuality. Even the advancement and sophistication of the present-day culture conceals within it a deeper conservatism and a fear of unrestrained female sexuality. "What makes the work so radical today... is the easy confidence with which it contests the asymmetries of sexual satisfaction commonly accepted even today, and asserts women's claim to pleasure" (Tharu and Lalitha, 7).

Even though Muddupalani candidly dealt with the theme passion-haunted lovers in the most truthful way, her lyrics were embellished with rich poetical symbols of nature. The entire range of emotions expressed in the lyric includes the blossoming of a girl, the contrariness of adolescence, the hormonal surges arousing passion in a young heart and the anguish of separation from a loved man. She doesn't just frankly describe what happens inside the boudoir of Krishna or Radha, but peeps right into the mind of women in love. She describes each incident in the most poignant way drawing symbols and imagery from nature. In her poetry nature and women blends into one. The following lines exemplify her style.

Were her breasts not like lofty mountains

Would they withstand the attack of

Krishna's hands?

Were her eyes not like black tulips

Would they sparkle at a mere glance from Hari?

Were her body not electrifying as lightning

Would it merge with Krishna's dark one?

Were her feet not like blossoms fresh

Would they flower at Krishna's touch? (1-9)

The lines confirm the fact that the work is set firmly in the language and style of the times.

Though Muddupalani discussed and explored female sexuality beyond the bounds of conjugal relationship her writing style is so different from that of modern writers like Meena Kandasamy and Kutti Revathi. These activists in modern Indian poetry foreground the female body and its physiological, sexual, gestational and psychological processes. They protest against the socio-cultural prejudices surrounding their bodily experiences and attempts vehemently to emancipate the female body from such prejudices. This tone of protest is absent in Muddupalani's lyrics. Muddupalani does not seem to rebel against the patriarchal practice of imposing normative notion of physical beauty or sexuality on women. Nor does Muddupalani sublimate her womanly desires like the Romantic women poets of India. Instead her poetry is the overflow of powerful emotions of unbridled female sexuality presented with utmost sincerity. The reason for this may be that of the emotional tolerance and acceptance she received from the part of the readers during her time.

Kutti Revathi

Kutti Revathi is a contemporary Tamil poet, dealing exclusively with the politics of body through her poetry. The use of language, content and perspective in her works is uncompromising and unconventional. This has made her one of the most controversial female poets writing in Tamil today. When her poetry collection entitled *Mulaigal* (Breasts) was published in 2002, it created a high range of turbulence in the conservative society of Tamil Nadu. There was a frenzy of demands that the book be burnt and the poet be flogged and ostracized. The whole uproar was against her bold use of words like 'Mulaigal' (breasts), 'yoni' (vagina), 'kamam' (lust) -- in short, everything that had to do with a woman's body and sexuality. What the conservative Tamil society failed to recognize is that she uses her language only to loosen the fetters that have bound and shrunk a woman's body.

Kutti Revathi is totally aware of the social space that she lives in which has excluded women from engaging in any form of sexual dialogue. A woman's body belongs to man, so do the words that denote the body parts. This becomes the obvious reason for excluding women from poetry that renders the politics enforced on the female body by the age-old repressive structures of patriarchy. And where her entry is permitted, such permission is

granted only on one condition that her poetry must subject itself to self-censorship. Kutti Revathi attempts through her poetry a denial of this self-censorship.

Politics of sexuality and a woman's relationship to her body are the main concerns of Kutti Revathi's poetry. She believes that a woman's body is the site for female oppression. She sees body politics as a process through which patriarchal society regulates the female body or uses it to regulate themselves. Kutti Revathi covers in her poetry the two sides of the power-body relations; the power to control bodies on one side, and resistance and protest against such powers on the other. Thus, in her poetry the female body becomes a battle field.

In her poems Kutti Revathi uses female body as a lethal weapon using which she tries to set free its inherited social taboos. In the poem "Suicide Soldier" she explores the power of female body to create havoc as well as destroy the very structures that confine it.

Carp-eyed Selvi,

you are about to cast aside your own clothes
and lock them away, as if they are your body.

The mirror sets to right your nakedness
which you wear as your dress. You proceed
to assemble your uniform; your weapons
and suicide belt becomes your body now. (1-7)

...

Holding your breath, you scream.

...Then, roaring,

Your body bursts apart, Selvi.

Thirty people were sacrificed
it was reported. (22-25)

The naked body of Selvi in her poem is not just a weapon to defend her from others but a weapon to annihilate completely her enemies who stand in her way. The poet affirms that the more we speak about our bodies the more we claim what is ours. The poem can be considered as a call against the patriarchal cultures that demand women poets to write in a language that hides among other things, their body. It is a warning that no matter how hard the patriarchal discourses try to smother the creative potential of women, it will survive and will resurrect with the potential to destroy the structures that confine it. We can observe the very profound politics as well as activism of Kutti Revathi in these lines.

"The Demons that Affects Us" is another powerful poem by Kutti Revathi that explores the theme of how a woman's body becomes the inscriptive surface of patriarchal ideologies.

Sister....Like potters, lets fashion
Many more breasts now
When breasts brought life by stoning
And at knife point are being consumed. (1-4)

...
We'll turn them into stone someday
And fling them away using slings,
We'll wander, even with a lone breast
Bearing the weight of the sun. (18-21)

It is a deep censure against the social constructivism that spread its wings across the wide variety of bodily experience of women.

Using words Kutti Revathi weaves the female body which is waiting to be retrieved and explored. She opens up the myriad possible articulations of women's experience of their lives through these bodies. Female body for her is a lived-in reality than just an exhibited commodity of commercial world. She accounts for the phenomenology of body as lived throughout the different stages of a woman's life in the title poem of her collection *Breasts*.

Breasts are bubbles, rising
In wet marshlands
I watched in awe – and guarded –
Their gradual swell and blooming
At the edges of my youth's season
Saying nothing to anyone else,
They sing along
With me alone, always:
Of love,
Rapture,
Heart break. (1-11)

The persona in the poem seemed to be amazed as well as scared at the development of the new organ. It was alien to her but and at the same time part of her. She guarded it from the outside world as if it is her precious possession. In the poem the breasts acquire the status of a living thing, a person with the ability to project emotions. It knows of the love, rupture and heart breaks. The breasts take her through the seasons of her life. The persona seems to be no stranger to her body and it becomes her personal domain. Her mind and her body fuse into one.

Kutti Revathi's writings are very much closer to what Helen Cixous has envisioned in *The Laugh of the Medusa*.

In her writings the female body is heard. She lets the body articulate the profusion of meanings that runs through it in every direction. She inscribes her body and its sex specific rhythms and desires. This can be seen in these lines from the same poem:

To the nurseries of my turning seasons,
They never once forgot or failed
To bring arousal
During penance, they swell, as if
Straining
To break free; and in the fierce tug of
Lust,
They soar, recalling the ecstasy of music... (12-19)

The lines assert her sexuality realized through her body. Female body, that has been hitherto censored, is re-mapped and re-presented with unabashed and positive body-images.

The conceptions of female body appropriated by patriarchy to subjugate woman is strategically re-possessed in this poem to forge a new identity. The breast for her is not the site of conflicting ideologies and appropriations of patriarchy: a potential threat, a polluting medium or a pristine nurturing, care-giving part. Instead it is an entity that contests and reclaims itself from the multiple accretions of patriarchal values.

The female body itself has often served as text that is subjected to certain oppressive and enfeebling ideologies. Kutti Revathi sets out to subvert these meanings by starting to speak afresh about female bodies in a wilder voice, shorn of euphemisms. Her emphasis is not on its metaphoric quality, but its power to create reality through representation. The female body in her poetry no longer serves as a site of construction of patriarchal myths. It is shorn of its male gaze and is resurrected as a new construct representing the lived reality of a woman's life.

Conclusion

In a country like India, where the plurality of issues faced by women belonging to different social background is reinforced, the female body, desire and sexuality get addressed with all its complexities in literary discourses. Indian women's issues, their psyche and their bodies cannot be summed up using the narrow feminist theories of the west. Not only do their body and sexuality refuse to serve as a site for subjugation and manipulation but also become the inscription of their struggle against any sort of

enslavement. Thus, a contesting or revisionist spirit can be seen in the works of many woman writers of India. Among them are poets like Muddupalani and Kutti Revathi.

Muddupalani represented female sexuality and bodily desires in the sincerest tone as possible. She deals exclusively with passionate body desires of women placing them outside the conjugal relationship. In her work *Radhika Santwanam*, she represents the mythical character of Radha as a seductress insisting on asserting and obtaining her own sexual pleasure and satisfaction. The persona seems to be the one with insatiable carnality who is capable enough to bend gender roles in the act of love, turning a deaf ear towards the passive excuses of her male partner. In Muddupalani's depiction of such female personas the readers do not find any militant spirit or any voice of resistance since she wrote during a period which showed high endurance towards such expressions of female sexuality. This is not the case of contemporary writers like Kutti Revathi who is blacklisted by the present illiberal and inflexible society which still finds female body as a taboo. So, her poetry inevitably possesses an air of strong resistance against the patriarchal society that stigmatizes and stereotypes the female body. Her works are the manifestation of unique feminine experience that unfolds through their body. She describes in her poems, with unimpaired aesthetics and undiminished linguistic richness, body parts and the instances where these body parts became politicized.

It is beyond any contradiction that Indian women from different social spheres face different issues. This plurality is observable in their literary outputs also. Though the discussed poetesses explore the long silenced female sexuality of patriarchal literary discourse through their works, there are observable differences in their

articulations. This reinforces the fact that there is no such idea of a monolithic sexuality of women as put forth by different French feminists. Their works encourage us to think that only the inscription of the diverse and polyphonic voices of sexuality of femininity can release the female body from the clutches of patriarchal stigmas.

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DELINEATION OF A DALIT WOMAN: A STUDY ON *THE WEAVE OF MY LIFE*

Smitha Mary Sebastian

Guest Faculty

Government Polytechnic College, Attingal



Abstract

*The paper throws open the myriad ways in which a Dalit writer uses the method of autobiography to paint the picture of suffering and discrimination, with reference to Urmila Pawar's autobiography, *The Weave of My Life* in translation. The literature of the haves often side-line that of the have-nots and silences the voice of the rising and revolting margins. The appalling experience a woman that too a dalit has to undergo is multi-fold. The hegemony of the powerful that sets the norms for the society is discussed. The author attempts a true portrait of the dalit women often silenced and invisible in the plethora of narratives. The work is regarded both a continuation and a significant departure from the autobiographical mode. Patriarchy, caste, gender and class accompanied with religious rituals, social practices and superstitions become the searing questions to which the answer often eludes.*

Keywords: *autobiography, expression, dalit, women.*

Urmila Pawar as a dalit in her memoir traces the history of dalits, especially the Mahars of the Konkan region, their livelihood, and their struggle with the upper castes, influence of Buddha and Dr. Ambedkar on them and their conversion from Hinduism to Buddhism. Weaving bamboo baskets is the traditional occupation of the Mahar caste of the Konkan region in Maharashtra. Pawar equates her mother's act of weaving bamboo baskets to her act of writing and projects how both made life possible through weaving, one the basket and the other story. She explores her own experiences of being a dalit in two divergent dimensions, one by tracing the historical and political account of revolts and changes made by their leaders in the Indian history and on the other, with her own personal experiences within and outside her region as a dalit woman. Pawar weaves both the standpoint into a unified whole to depict the harsh realities of dalit life through her memory. Pawar in the Preface of her text defines what the term 'dalit' means and talks explicitly of the subhuman existence of her entire community in the Konkan region.

Pawar looks at herself throughout the book through different points of time as a 'dalit girl', a 'dalit woman' individual', a 'dalit neighbor', a 'dalit friend', a 'dalit activist' and a 'dalit writer', who travels through her memory from a backward village to a magnificent metropolis. At first she shares her memory as a dalit girl who stands isolated uncomprehending the wild ways of the society. Secondly,

she portrays her own experiences as a dalit woman in the urban areas of Mumbai. And thirdly, she traces the life and anecdotes of other people of her community who are crushed under the severe barriers of caste hegemony and power structure.

Pawar moves back to her father's childhood days and analysis how pitiable the condition was. Even formal education was denied to Mahar children. Phansawale village did not have a proper school. There was only one teacher in the village but he teaches only Brahmin children on the verandah of a Brahmin house. But Pawar's grandfather had a great wish to educate his son and sent him to 'school of polluted converts'. In fact it is Pawar's aunt's house which is converted by Christian missionaries to this school. Since only the children of converted Mahar - Christians went to this school, it was called the 'school of the polluted converts'. This incident explicitly manifests the eternal persecution the lower castes who had converted, in order to escape from the harsh clutches of caste discrimination had to endure in their lives.

By the time the Pawar's father became a teacher, the Brahmin school was moved from the verandah to the courtyard of the house. Along with other castes like Bhandaris and Kunbis, some Mahar children were also allowed in the school but they had to sit outside outside in the courtyard. The teachers taught them and examined

their slates, from a distance. They would hit the children with stones if they made any mistakes.

Phansawale village and its surroundings were encompassed with this kind of detestable caste-based discrimination. Lower caste women who frequently visit Ratnagiri market to sell their wares were not allowed to drink water from the wells in the compound of the upper caste people. The fear of impurity and for the attainment of divinity these so-called upper castes hindered the poor village women from drinking water from their wells after their tiresome journey climbing the mountains.

Pawar also recalls the sexual exploitation the lower caste women and children had to undergo in their everyday life from the surrounding upper caste men. These kinds of experiences Pawar witnessed as a child made a remarkably deep wound in her heart. She reveals the exploitative nature of the upper caste men through the depiction of a Brahmin priest of the village.

Pawar revives in her memory many more humiliating experiences she personally had in her childhood. At school her teacher often picked her on to clean the dung in the school grounds when it was the turn of her class to do so. Once, he ordered her to clean the dung, saying it was their cow that had dirtied the school compound. She refused because it was not the turn of their class and for this Gurujji slapped her and her cheek become swollen. She felt very insulted in front of her entire class when she alone was forced to clean the mess and was beaten too. Sometimes Pawar's mother would have her to deliver the baskets that she had woven to the houses of their customers. She hated this task since people would first 'purify' the aaydan by sprinkling water on it when they took it from her. If the house happened to belong to one of her classmates she felt even more embarrassed by the entire procedure.

She dedicates an entire chapter giving detailed description about the culinary habits of her home, friends and community, and draws a direct distinction from that of the upper caste people. The dire economic poverty, subhuman existence and hardships of an entire community are explicitly portrayed with the innocence of a child with an autobiographical overtone. She sympathetically mentions the kind of poor nourishment she herself had as a young girl at home as well as the poor village women of her community had in their homes. She remembers how envious she was at once with the rich upper caste

classmates of hers and their people for consuming varied varieties of novel delicacies which were never known to her then.

Pawar moves swiftly forward to her teenage memories from her childhood memories to depict various incidents happened then, through the eyes of a grown up individual. The heart – burning experiences of hurt and humiliation is even deeper in the youth than in the childhood days. She scrutinizes each and every instance of repression with the eyes of a sensible individual. Harishchandra, Pawar's husband-to-be, had quit his job at the Mamlatdar office because of being at the receiving end of a casteist prejudice. Once, on an official visit, a village officer insisted on inviting him home for a meal but when he discovered his caste, he served him in the cattle shed. Humiliated, Harishchandra vowed never to work in the villages but to move to the city, where he believed casteism does not exist. Pawar says she is not sure if he was following Babasaheb's dictum but his childhood memories of his father quitting caste based labor after listening to Babasaheb's speeches were definitely the basis of his self-respect. After her marriage with Harishchandra, the space before her widened itself to make her realize the caste prejudice, caste hegemony and the power struggle is much more concrete in the minds of the people than she actually thought to be. In the summer at her in-laws' village Bhirwande, the wells often ran dry. Women in the community then went to the Maratha wells to fill water but her mother-in-law forbade her from doing so. She went nevertheless and realized the reason for her mother-in-law's insistence as the Mahar women were made to line up near the well, and had to more or less beg for water. This was their pathetic condition of Mahar women in Bhirwande village.

The insults did not stop. When her son was born Pawar remembers that Sawant an upper caste man passing by their home asked if the child was a boy or a girl and, on hearing the answer, he abused: 'The bastards! They always get sons!' (210). Her mother had shouted at him and accused him of being jealous.

As a working class dalit woman, Pawar had faced immense caste discrimination; oppression and inequality from all sides of the metro which made her husband realize that no space in the world is spared by caste identity and its power structure. Even the children had

begun to experience caste inequality in their dealings with friends in Mumbai.

Pawar's life in Mumbai helped her to identify her innate talent for writing. For Pawar, this was an exciting time. She learnt about the Ambedkarite movement, dalit literature, the women's movement and many more things. Yet she struggled hard to find her own ideological position. Writing and interacting with the outer world helped her to refine and reinforce her ways of life as a dalit woman and an individual. She became widely accepted and acknowledged as a woman activist as well as a dalit writer.

The appreciation of her writings by higher officials in her department added fuel to the fire as several colleagues were already resentful that there were reservations for dalits. Pawar began working in 1966, at that time derogatory phrases for reserved candidates like 'sons-in-law of the government', 'the indulged ones', etc were not common in use but in 1970 when the roster system was introduced and recruitment of SC and ST people became compulsory, the resentment increased. She became the chief of her branch during this period but realized that there was no change in the subordinates' attitude as she was a woman and a dalit. She found that there were very few writers from Konkan in the dalit literary meets.

Around this time one of her short stories was selected as a part of the curriculum at S.N.D.T Women's University and several people opposed this, arguing that the story was obscene. The narrative of the story maps the thoughts of the young son of a fruit seller woman, whose customers speak about the fruit in the language full of double meaning. Several senior journalists and writers stood by her position and the story finally reached the students. Later, she visited Mauritius for the Second World Marathi Literary Conference and wrote a travelogue which brought several prizes and recognition her way. Though depicting her own life story Pawar forgets not to mention their beloved Babasaheb in her autobiography. She got an

opportunity as a consultant of dalit costumes in the making of a movie on Dr. Ambedkar and she enthusiastically remarks her experience on working in the movie: "The movie was taking shape. In it Dr. Ambedkar was giving a form to a community that had suffered nothing but humiliation and ignominy. The dumb were getting a voice and the blind a vision. They were learning to speak, struggling to walk."⁽³¹²⁾ These lines reflect and reverberate the inner dalit-self of the writer herself because she knew how a Dalit's life is and how they transformed themselves into sensible human beings following Babasaheb's dictum. Eventually Pawar closes her autobiography by framing philosophical argument on life and its intricate ways with utmost simplicity. She says her autobiography is not the recorded version of her life events but a 'social document' which mirrors the lives of suppressed and subjugated people in the India who are born as lower castes.

Thus Pawar with a protesting heart raises her voice against the cruelty perpetrated to dalits in the name of their caste. The weave of memories thus documents a detailed narrative of how dalit men, women and children encountered modernity – the school, the city, the conjugal family, the bureaucracy, activism, literary societies, remuneration of a feudal religion – bringing into focus new times and spaces.

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THE MALE NARRATIVE ON THE FEMALE BODY

Mila Michael

Guest Lecturer, Department of English
Fatima Mata National College, Kollam, Kerala



Abstract

There is nothing more enticing to a man than the female form. They say that beauty lies in the eyes of the beholder - But whose eyes exactly? Predominantly, the male's eye. Beauty can also be termed as 'Skin Deep', i.e., in its literal sense means pleasure of the senses, i.e. 'human vision'. The famous French writer Stendhal sees beauty as the 'Promise of Happiness'. The standards of beauty around the world differ. Not every man has the same standard of beauty, and this has never been more visible than when taking a look at various cultures from around the world. The female beauty standards vary and change depending on what men find or deem attractive. On dissecting the phrase 'Promise of Happiness' by Stendhal, it is interesting to make a decision on the word 'Happiness'; whose happiness exactly? We find that Women go to extremities sidelining their physical discomforts to achieve the desired look. The "perfect" look. The look considered perfect by men sidelining their physical happiness and concentrating on creating different types of mutilation in their own body in the name of beauty. This paper is a modest attempt to explore and narrow down the concept of man's idea of beauty and its unhealthy projection on women.

Introduction

Over the centuries, we can see that women have been subjected to bizarre and barbaric ways and form of beauty which were considered to be hip, trendy, and even the norm of the period. Women are in a way subjected to take these extremities for presenting themselves to achieve the most sought after definition of beauty depending upon the traditional aesthetics decided by different cultures spanning across the world. Stendhal, a French novelist describes beauty as 'The Promise of Happiness'. He comments that there are many types of beauty as there are types of happiness and pleasure. Whether the physical pains suffered by a woman to look beautiful as defined by the respective tribes will give them pleasure of senses or promise of happiness is a matter which can be subjected to endless debates. It is important to understand that in a Patriarchal society, it is the man who decides and defines beauty through their pleasure of sense of thought and vision. Thus women are subjected to various forms of bodily mutilations as decided by the men who may find the same to be beautiful for not exactly for the eyes, but for various reasons or traditions imbibed in them. It could be understood from different patriarchal views, that women are largely seen as an object for obtaining physical satisfaction for a man, or may be, a toy, or a canvas in which a man could color his fantasies, and imaginations of an opposite sex. A woman's existence in

many ways may depend upon the decisions taken by her man, and gains any meaning to a certain extent from a man's satisfaction of everything, including herself. It is a fact that a woman's physical appearance and looks are very much related to their success in finding a mate, than it is for a man to find a woman. The choice of finding a mate to one's satisfaction is mostly considered to be a prerogative of a man. The woman, even in this sophisticated world finds it difficult to by-pass these patriarchal thoughts and traditions imbibed in their minds. Crossing time and geographical lines, we get to see that women present themselves ready to take any steps and ways to alter their physical appearance to satisfy and please a man. It is absolutely interesting and hard to digest the extreme positions taken by women to achieve some of the most unusual beauty standards around the world both ancient and modern, some of which have been banned or no longer in vogue, and some others that still exist and endorse extreme body mutilation in various forms, all in the name of female beauty.

Ancient Concept of Beauty Practiced in Different Regions of the World

In ancient China, starting from the Tang Dynasty until the early 20th century there existed a beauty standard known as Lotus Feet. The word lotus feet, even though gives us an impression of a very beautiful and delicate

image, was draconian. The reality of lotus feet, and how the same is made is absolutely terrifying. The custom was that of applying tight binding to the feet of young girls to achieve a beauty standard wherein the feet of young girls were modified to desired size and shape. As noted above, this practice covered a period from the Tang Dynasty till the early 20th century. The lotus feet which is a bound feet was considered as a mark of beauty and a pre-requisite for finding a male counterpart. This beauty standard thus also became an avenue for poorer women to marry into money. Foot binding, and attractively called 'lotus feet' was a painful practice and significantly limited the mobility of women, resulting in lifelong disabilities. This painful custom of beautification is no longer practiced in China.

In the African country of Ethiopia, there is a Nilotic Pastoralist ethnic group called the 'Musri' who practice Lip Stretching which is considered as a beauty standard of the said ethnic group. The Musri women inserts large disc predominantly in their lower lips. They split open their lower lips and insert the discs, which is usually made from clay or wood. To accommodate these discs in their lower lips, they remove their lower front teeth to entitle stretching. Women crafts their own plate or disc, and takes pride in including some ornamentation in the discs. The larger the lip plate, the more beautiful a woman is considered. This beauty standard is still practiced in parts of Ethiopia where the ethnic tribe of Musri are present.

The act of scarification of the body is considered to be a popular tradition throughout the world and in many different cultures from the Pacific West to South America, and to the parts of Africa that communicates a myriad of cultural expressions. Women, especially belonging to the small Nilotic Karo Tribe of Ethiopia, Africa scar their body and faces. It is a long and painful process wherein the women cuts patterns into their faces and other parts of their body by using sharp edged objects like stones, glass or knives. After cutting patterns in their body and face, they rub charcoal or gun powder into the open wounds, so that it forms keloids in their body. Once the wounds heals the markings becomes permanent body decoration. Over a period of time women may repeat this process to add more scars to them, and they consider the same to be art work.

One of the bizarre beauty standards known as Giraffe Necks is practiced by the Kayan Lahwi Tribe, which is a Tibeto-Burman ethnic minority of Myanmar (Erstwhile

Burma). Women of the said tribe are well known for placing neck rings, brass coils around their neck. The tradition of wearing neck rings is an ancient one still being practiced by the said Tribe. The weight of the coils so worn pushes down the muscles around their collarbone, and results in compression of their ribcage, making their necks appear longer. The Lahwi Tribe sees the culture of creating long necks a thing of beauty and elegance.

An hour-glass figure of a female was always considered as a striking feminine beauty in the western countries. The hour glass shape was achieved by wearing a 'Corset', which is a garment worn to hold and train the torso into a desired shape and size. Although, the modern day corsets are more comfortable and doesn't restrict a person's breathing, corsets of past were usually made of Whale bone and were extremely constricting. By wearing a tightly-laced corset for extended periods known as 'tight lacing' or 'waist training', women could get their natural waist size reduced. Some women were so tightly laced that they were able to breathe only with the top part of their lungs. This causes the bottom part of their lungs to fill with mucus.

Part of the profession of a dentist is to fix the crooked tooth. People spend huge amounts of money to get their crooked tooth fixed. There is an interesting beauty standard practiced in Japan called the 'Double Tooth' wherein the women pays to get their teeth crooked in order to look beautiful. This beauty standard is known as 'Yaeba'. Yaeba are especially upper canines having an uncommon fang like appearance, which is considered to be a sign of youthfulness in Japan and practiced by teenagers.

Matatah or Tooth Filing is a practice of Indonesia, which is customary for women to go through 'matatah' or teeth filing ceremony by the time they hit puberty. This makes the teeth look elongated and sharp and is considered quite beautiful in their culture. While they don't have to get it done exactly at puberty, it is a custom that is expected to be done before marriage.

Teeth blackening or teeth lacquering is a custom of dyeing one's teeth to black. It was mostly practiced in Southeast Asian and Oceanic cultures, particularly among Austronesia and Austro-Asiatic people, and also among some groups in the Americas, notably in Northern Peru and Equador among the Shuar people. This practice was

also prevalent in Japan prior to the Meiji era. In Japan, this custom where women dye their teeth to black is called 'Ohaguro' that translates to 'blackened teeth'. This practice is no longer in existence due to the influence of colonial beauty standards. But in history, black dyed teeth have been a mark of beauty, and the practice of 'Ohaguro' involved ingestion of a dye made from iron filings soaked in tea or sake for oxidization to take place. In order to mask the harsh taste of the dye, spices such as cinnamon, cloves and star anise were added. In order to keep the teeth black, this awful process was repeated once or every few days.

Tattooing of Gums is a beauty standard practiced over the years by the women in Senegal who tattoos their gums black which they does to achieve a more beautiful smile. The procedure of tattooing is extremely painful and involves usage of a sharp needle to tattoo a black powder into the gums made from Shea butter and burnt oil. It is a ritual that has been passed down for generations in this West African country.

The women of the Apatani Tribe (Tanni) of Arunachal Pradesh of India plug their noses to show that they have come of age. Tradition holds that the women of the Apatani Tribe to be the most beautiful in the land, which resulted in them being kidnapped by rival Tribes. Thus nose plugs were used by the women of the tribe to make them less appealing to other men. However, later on the women started taking pride in displaying their nose plugs and considered it as a part of their Apatani identity. With the advent of the 20th century, this practice was outlawed by the Indian Government. Women born after 1970 do not practice this custom. These discs on both sides of the nostrils were seen as a symbol of beauty.

Modern Day Concept of Beauty

Originally, there weren't any set of standard or universal appeal that defined the female physical attractiveness. But now, exposure to world media, coupled with deep rooted colonial influence being beautiful means- having large eyes, pink lips, skin resembling porcelain, super smooth silky hair, where body hair being looked upon as gross, vulgar and unnatural, and height being decided on how tall the men in one's respective region were. Mass media pressurize women to adhere to international White beauty standards driving them to 'appearance anxiety' regardless of age and geographical

location. And in order to achieve the perceived western standards of beauty, women from other races are turning to aesthetic surgery for body modifications and many other non-surgical procedures which include chemical peels, laser treatment, skin needling, Mesotherapy and PRP, Cryolipolysis, Botox etc.

Women in Iran 'feel' that their noses are not perfect, so when they are old enough they get their noses 'fixed'. They wear their surgical bandages with extreme pride and consider it a bandage of honour. This process is called 'Nose Job'. They even flaunt fake surgical bandages. Iran is now considered the nose job capital of the world. There's a growing trend among women of South Korea to achieve bigger and rounder eyes to achieve the western look which is called 'Eye Widening'. Lip Lightening is another act done in the name of beauty by women with darker lips to make their lips appear lighter, and for the same the women go in for laser treatments to achieve pink lips. Leg Lengthening is another process done by the Chinese, as height is an important factor in China, with dating ads including precise height prerequisites. To achieve this unnatural increase in height, women undergo a long painful procedure in order to reach that beauty ideal.

Conclusion

We can see that spanning time and geographical lines, irrespective of race, color and creed, women all over the world have been, and are still subjected to many forms of uncomfortable beauty standards. Women are under tremendous pressure to present themselves in a perceived way that has the male stamp of approval and just to be accepted and validated by men. Women are ready to do whatever it takes even if it means maiming themselves. Women are lulled into the false perception of actively choosing on how they express themselves, when subconsciously they are using their own bodies to project the male fantasy.

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MANY CLIMES OF MARGINALIZATION

V.Sree Kuttan

English Teacher, Kongunadu CBSE School
Velagoundampatti, Namakkal



Abstract

Kalkatta is a novel written by Kunal Basu deals with the life struggle of Jamshed Alam. Being a kid he committed to do odd jobs to improve his standard in the society. Jami and his family were twice removed from their roots in search of fortune. Karl Marx states that the base decides the super structure of a person. Marxism deals extensively with the struggle of the economically marginalised class in the society. The novel deals with the exploitation of the working class by the elite class in the society. Society victimises everyone in one way or the other. India stated as secular nation believes in a concept of unity in diversity. Where people of diverse culture, colour and caste were believed to follow the universal concept of brotherhood and sisterhood. The different conditions in which Jami suffers in the novel Kalkatta can be discussed under the concept of Marxism. Jami could be seen as the representation of youngsters who struggle to improve their lifestyle and gets caught under the darkness of reality. This paper deals with the different situations under which the society marginalises an individual. The role played by education, politics, family, expectations and the inner conscience of an individual will be discussed in an elaborate manner.

Keywords: Marxism, marginalisation, exploitation, feudalism.

Kalkatta written by Kunal Basu discusses with the life of Jami, an immigrant from Bangladesh. Along with his family flees to India in search of fortune and life. Moved to Bangladesh during the time of partition they couldn't get the life settled as refugees were moved from one camp to another. Jami was born in camp named Geneva and as he grows they decide to settle in India which was their home. "Our Jami can become Prime Minister of Kalkatta, whereas here he'll only be a bus driver if he's lucky" (KK 7).

The novel focuses on the metamorphosis of Jami aka Jamshed Alam. Begins his professional side as an assistant in a passport booking office, he gets several contacts and starts working in a massage parlour. The parlour opens the gate for several dreams that Jami and his family longed for. Emotionally entangled with Mandira and her son Pablo, *Kalkatta* travels through several shades of characters. Monica, an upper class woman brings Jami to limelight as she feels Jami as more than just an escort.

Colonisation played a major role in inhibiting the matter of caste in the emotions of the public. India was united as a nation by the means of power and wealth. British entered India for trade and impressed by the natural wealth wanted to conquer and rule India. The only weak link and easiest way to divide the people was to use the caste card. Caste was basically divided by the profession

of the individual and during colonisation spread in to number of sub casts "For instance, there is nothing in any of the old texts to suggest the existence of jats or kurmis, or kammal or reddiees or vokkaligas or lingayats and so on" (Seshadri 11).

Nation was divided by caste and they felt that as their identity which still prevails. This led them to rule the nation for a free 200 years and more. Everyone considered their caste or clan to be superior to the other and they started to settle down in a particular region and claimed the ownership of the properties and the surroundings. The community whom they considered as lower to them or inferior were not allowed to enter their region or were asked to enter by back doors. British encouraged a particular caste to get employed in their office which resulted in outburst and anger among other communities. A politics designed by the colonisers which still remains as a curse to the nation with potential.

"But man has created societies, cultures, civilization, rules, regulations and made the whole humanity unnatural" (Osho 55). Marxism talks about universal equality without any distinctions. According to the concept of Marxism only two classes exist in the society the working class and the ruling class. Ruling class extract and exploit the labour of the working class and keep them under their control so that they won't raise their voice or standard of living in the

society. "Modern Industry, resulting from the railway system" said Marx, "will dissolve the hereditary divisions of labour upon which rest the Indian castes, those decisive impediments to Indian progress and Indian power"

(Seshadri 32).

Jami struggles to make an identity on him. He wishes to make it to the elite class and explore the luxury of Calcutta. Beginning as an agent in passport booking office he gets introduced into the world of luxury after getting in touch with the elite women through the massage parlour. The parlour is owned by an upper class women and run by a transgender named Rani. Monica, Susan and Ratna are the other characters which show the difference and the types of marginalization that exists in the society.

Inside the parlour they feel secured as they live as a family. The workers talk, chat and pokes fun about their customers. They felt difficult to handle certain clients who torture them during their sessions. There was an advocate who forces and tortures the escorts as he feels they get paid for all these. Though he pays the minimal amount he considers this as the fate of the escorts and takes authority over them. The workers feel safe when they are under their own shade but they are marginalized in the other parts of the society.

Rani, a transgender is the head of the workers she dictates rule and ways to handle the clients. "A Marwari party could set you up for life, passing you on to her sisters-in-law, cousins, nieces and friends, once she became a regular. A happy party would bring in other parties. That was an open secret in this line" (KK 129). All the workers preferred this job to make money and get settled in their life. They learned different attitude of the elite women and moved as per their plan.

Basu discovers the view of society towards the people living in slums. People who doesn't know the roots of society believe that the slum is filled with burglars and thieves and it is the major reason why they are marginalized in the city. Uncle Mustak, a communist leader in Calcutta represents the present condition of the Marxist and the Marxist ideologies. He preaches Marxism and leads the life of bourgeoisie his house is his identity that is a landmark of the street. Even after losing the elections his clout remains the same. People look at him for help and

recommendations but he is not just another part of the society the moment he steps out of the slum.

Setting up the educational institutions has grown into a most profitable business in recent years. The English system of education helped the society of pre-independent India to get exposed to the world outside their society. Since the amount to be paid to get education was considerably low when compared to the present scenario, caste played a role in deciding the person who needs to get education.

Even in those days the conditions of the proletariat were similar to present scenario, even worse. Government schools helped the lower class kids to get education, which is the most essential need for every human "It is not even required to establish English medium schools and provide free education, even if we charge a minimum fee, I strongly believe that many students will join"(Bharath Ane Nenu). People are ready to afford the fee but it the range of the amount that scares the most. Education plays a major role transforming the society as it the place where they learn the basic discipline and behaviours. Without any differences the child will learn to connect through the world outside.

Learning mother tongue is essential but the problem of learning through mother tongue is the kid will find it difficult to adapt to conditions outside their comfort zone. English is seen as a language of luxury but what many fail to realise it that it's the language of survival. To the growth of a nation or a particular clan English is essential, that is the present scenario. This is the main reason parents are urging kids to speak in English especially in the rural places and towns as they don't want their kids to suffer or struggle because of the language.

Problem arises when these educational institutions are dominated by caste and religion where a particular group is given a primary importance irrespective of their qualifications and knowledge. There even the one who considers as a higher caste gets marginalized. Jami gets into luxury through Monica, where he enters to high class restaurants and wears branded suits but when he goes along with a foreign woman the climate differs. She gets a special treatment and Jami was completely ignored.

Jami buys a refrigerator for his mother and it is a sign of luxury in slums as the novel is set in a period where the technology was still in its developing stages. His mother

works in a zari shop run by a women in the apartment. That fridge represents the elevation of Jami's economic standard. Still, when his mother moves out from her apartment she finds herself as a tiny fish in a vast sea. She is marginalized when she is out of her zone.

Though he earns a decent sum, as every lower class men he too wishes to become a sophisticated citizen of the city. "The Proletariat don't belong to any country" (KK 8). The struggle of a common man in the society to establish his identity in the country ruled by bourgeoisie forms the spine of this novel. Jamshed Alam called as Jami most of the places in this novel represent the youth of the oppressed in the society who takes a wrong turn to lead a correct life "Blood tastes bitter, mixed with dirt" (KK 1).

Monica and her son Pablo represent the life and condition of working class women in the society. The hospital scene where Jami and Monica visit to treat Pablo. Her son suffers from serious disease and an actor was admitted in the same hospital. Since he is an actor belonging to popular media, he gets a special attention. There are differences within mankind. Differences based on colour, race, creed, religion, language and so on. The segregation of caste began with the work carried by the humans. "But man has created societies, cultures, civilization, rules, regulations and made the whole humanity unnatural" (Osho 55). Later those who carried on a particular job considered that as a profession of their clan or they were not allowed move on to other professions.

All these stress the importance of the equal distribution of the wealth in the society. Though everyone cannot be paid equal, it is necessary to look out for a better pay in according to their job and to take care of their basic necessities like proper house, sanitary facilities and proper and standard education system to compete in this

competitive world. All these need to be taken a serious note as it becomes essential for the progress of the society and for the betterment of life of the working class in this society.

Every profession has its own uniqueness and importance in the society. It similar to natural cycle where there would be a severe damage if a bee denies its job. Hierarchy exists in profession based on qualifications and skills but that should never form a license to take advantage of lower cadre or fellow workers. Every human irrespective of his religion or caste or colour is marginalized in this society. One should accept this fact and try to treat everyone in an equal manner.

Only towards the end of the novel Jami finds the equality in the society. His spirit watches the city from a bridge and looks at the fast moving city. Now he feels as an elite group as he is above the stress and tensions of the society. Only now he realises that life is to live without any discriminations and differences as all the human being has a place in the society. One has to just find a way to utilise his skill in a right manner. Where an individual stumbles is when offers are given in the name of certain group but not to the talents. This is a place where the learned people lose his hope to do something in the society.

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**“ ... NOW I KNOW WHAT IT MEANS TO BE BLACK”:
ANALYSING RACIAL IDEOLOGY IN
JOHN HOWARD GRIFFIN'S *BLACK LIKE ME***

Dr. G.Praseedha

Assistant Professor and Research Guide

Department of English

Mercy College, Palakkad, Kerala



Abstract

The paper attempts an analysis of the autobiographical work, *Black Like Me*, written by an American novelist John Howard Griffin. The work charts out Griffin's attempt at experiencing "Blackness" by deliberately changing his skin colour (using dermatological methods) from 'white' to 'black' so that he could 'pass off' as 'black'—an idea that was unheard of, in the 1960s America. His work brings to the foreground all the ideological notions in vogue and the ways in which the ideological apparatuses work to establish the norm regarding stereotyping of the Blacks. The dilemma of being caught within the dominant group, as a White American and attempting to speak for the suppressed group – the Black African American as an 'insider' further intensifies his predicament.

Keywords: Race, Racial stereotypes, Ideology, ISA, RSA.

The main aim of the paper is to analyze the novel *Black like Me* by John Howard Griffin using the concept of ideology as envisaged by Althusser, the Marxist theoretician. The author, Mr. Griffin served in the American Air Force during the Second World War and later became a novelist, essayist and a photographer. What makes this work stand apart from many other works written by white Americans about the African American predicament is the historic decision that he took-- by eating pigment-inducing medication and dye to turn his skin 'Black' and gain an insight into their way of life as an 'insider.' As a white Texan he tried his best to pass off as "Black." No other white American has deliberately chosen a role like this to document authentically the real black life or the lack of it. The work in the form of a diary entry begins with the date: 28 October 1959 and ends with the date: 15 December 1959, focusing on the Deep South- especially Mississippi.

The paper attempts to analyze Griffin's decision to "pass off" as a "Black" from the following perspectives:

- By turning into a black he embraces the so called 'inferior' race.
- The Black race and its stereotypes need to be 'interpellated' by him.
- From a 'blacks' perspective he learns to unlearn and realign his views of his own race.

One of the major arguments in this paper is the presentation of the self as the "Other" -- as the "Black" a marginalized entity that is in no way a celebrated identity in the American society. Through this decision, Griffin realigns the Black life and their experience as the centre while also subverting the dominant white ideology. By transforming his physical features to that of the Black, he does gain access into the lived experience of the Blacks, but it does leave him shattered. By moving from the black/white dichotomy he also realigns the master / slave binary thereby upsetting the dominant / submissive equation. When he completes his transformation, by eating the pigmentation inducing drugs and deliberate UV ray exposure; he writes, that when he stood in the darkness before the mirror, his hand on the light switch. He forced me to click on the switch. In the flood of light against white tile, the face and shoulders of a stranger – a fierce, bald, very dark Negro - glared at him from the glass. The stranger, Griffin claims in no way resembled him. On getting shocked and overpowered by the complete and total transformation, the author writes that he felt imprisoned in the flesh of an utter stranger, one with whom he shared no kinship. This also lead to the new realization that John Griffin, the white man had been wiped out existence. (15)

By this subversion, Griffin also, to borrow Althusser's concept of the Good / Bad subject, becomes a 'Bad subject' who raises questions regarding race discrimination and the need for humanitarian treatment for all the African American brethren. To put things in perspective he looked like a "Bad" subject, but felt and behaved like a "Good" subject.

Race discrimination that hinges its argument on the concept that white is beautiful and intelligent; conversely feel that the blacks are immoral and dirty. Many of the myths and stereotypes propagated by the Whites about the blacks were ripped off at their roots and certain common everyday activities such as procuring good food, finding shelter, using restrooms and walking down the streets which were all normal mundane activities now became a challenge, all because of the racial discrimination.

Ironically Griffin, the White man, knows how the White life revolves effortlessly around these activities, and this knowledge heightens his pain and torment. Transformation did not happen smoothly and easily as Griffin had wanted, he was filled with apprehension, a premonition of the evil that lurked in the society for; he was an aging, bald Negro walking through a land hostile that belittled him on the basis of his color. Therefore, with dread and trepidation, a self-consciousness Griffin stepped from his house into the darkness. (17)

Contrary to the stereotypes such as docility, backwardness, laziness, treachery, and dishonesty, imposed on African Americans, Griffin finds them to be like the members of any other race. Whenever he encounters a friction with the members of the White race as a Black man, he inherently realizes the prejudices they harbor against the Blacks and hence is caught in a fix because he is unable to act instinctively. He also realizes that the white race never spared a chance to taunt and intimidate the black man irrespective of his age and temperament.

Griffin was stunned to notice that the White society has created an "always already society" with the rampant practice of segregation, oppression and subordination of the Blacks at various levels such as:

- By using language—filled with verbal abuse and insults.
- By using physical intimidation with young unorganized gangs of boys who threatened lonely Black men, to

organized groups such as KluKluxKlan that tried to "put" Black men in their place.

- By using segregation rules: Different bathrooms for the Whites and Blacks, different work ethics for each of them, different spaces for Blacks within buses etc.
- At the psychological level— for, the Blacks' realities are entwined with the painful legacy of slavery.

Slavery that has its base in the inherent sexual ideologies can be found to manifest itself in a number of surprising ways. While on a hitchhiking trail down the State, Griffin comes across many different White men who were willing to grant him a lift, with the preconceived idea of how Black men and women are, as per the myth propagated by the Whites—that they are inherently promiscuous. True to Althusser's dictum, that "individuals are always-already subjects" (Dino Felluga). Almost all the White men, who offered him a lift behaved in the same crude and uncivilized fashion. With the exception of two of them the rest of the White men abused the Blacks at large using verbal pornography. They assumed that there was no need to give the Blacks any semblance of self-respect or propriety. All those who granted him a lift showed morbid curiosity into the sexual life of the Negro, for, they all shared the same stereotypical image of the Negro as an inexhaustible sex-machine with oversized genitals and a vast store of experiences, immensely varied. They appeared to think that the Negro has done all of those "special" things they themselves have never dared to do. The Whites thus carried the conversations into depths of depravity (55).

The distressing experience as a Black hitchhiker, kept repeating itself with the same level of severity. Griffin found this happening with almost all the single white men who picked him off the road that he decided to remain mute and pleaded exhaustion due to lack of sleep. But when they continued in the same vein, Griffin says, "It became a strange sort of hounding as they nudged my skull for my sexual reminiscences" (55). Thereby Griffin observes generally that with people of this kind, these conversations were lacking in respect for the persons involved. Griffin also feels that the White man had, by belittling the Blacks using the sexual stereotypes, belittled himself for a long period of time. Despite all the impediments Howard Griffin also records how the Black folk would care for each others' back, bond as brothers and sisters and displayed a camaraderie that can never be envisaged by the White folks.

As a result of the dual consciousness, when Griffin attempts to bond with his old life- his original identity—as a white man, he finds that he is unable to slip back effortlessly. There are two particular incidents wherein he tries to contact his wife in order to inform her of his well being. But he seems to lack his typical sense of self, for, he writes that he took out his notebook, lay across the bed on my stomach and attempted to write. This was an attempt to escape the death dance at Mississippi. But, Griffin feels that the intimate contentment was lacking. Although he felt the need to connect and communicate with her, he found that he could tell her nothing. No words would come. This was because he felt that she had nothing to do with this life, nothing to do with the room in Hattiesburg or with its Negro inhabitant. Although he struggled against this estrangement, he could also understand Lionel Trilling's remark that culture – learned behavior patterns so deeply ingrained they produce involuntary reactions – and make them a prison. His conditioning as a Negro and the immense sexual implications, with which the racists in our culture bombarded Blacks, cut him off, even his most intimate self, from any connection with his wife. Words failed him after he wrote: "Hattiesburg, November 14. My darling, followed by a blank page...What do you mean, calling a white woman "darling" like that, boy? (47)

A Black man addressing a white woman in the most intimate terms calling her "Darling!" raised implications that brought out the acute double bind that Griffin finds himself in. The lack of detachment with the experiment that he has undertaken makes him observe himself as 'interpolated' into the 'black' ideology, and as per the racial stereotype imposed, sexually predate the white woman. So he feels, and see himself as a Negro, surrounded by the sounds and smells of the ghetto, write "Darling" to a white woman. The chains of his blackness would not allow him to go on. He was unable to break this 'double bind' or the interpellation, for; a Black man looking at a white woman would lead to lynching and death.

The whole exercise of transgressing color lines leaves Griffin wiser with an astute perception of the workings of racism. Althusser concept of 'ideology' relates to how America repeatedly practiced and propagated the idea of racism. To Griffin, the sense of prejudice, the denial, the shame and the guilt was replaced by an understanding that the 'Other' is not other at all. In reality, dichotomies never did exist. A humanitarian concern for all with the awareness of the frailties of all—irrespective of color or gender was the need of the hour.

Black Like Me is thus, arguably the most distinct significant record ever written of 20th century American racism, but it was not received well by the American Whites. To borrow Althusser's term, John Howard Griffin became a 'Bad Subject' one who reinterpreted race from an objective point of view. He tried to look at humans from the humanitarian viewpoint. In this sense he was an 'outsider,' a 'bad subject' within his White society. By deliberately altering identity from the dominant ideology to the marginalized one, he poses a threat to American identity. This provoked widespread censure against him. As the ISAs and RSAs work to keep the racial ideology in place, the transgression by Griffin was belittled, a mob suspended an effigy of his in his hometown, threatened him with death, and – as late as 1975 – he was severely beaten by the KluKluxKlan. Griffin's bold work as an observer into the lives of the African Americans earned him the double bind as a "Good" and "Bad" subject. As a good subject the Blacks were happy to notice that the White man had lived their life and understood the trauma that they faced. His contention that color of the skin doesn't matter, for, his own experiences show that he was the same man, whether white or black, helped serve their cause better. Being a White man helped him receive brotherly-love smiles and privileges from whites and the hate stares or obsequiousness from the Negroes. On the other hand when he became a Negro, the Whites judged him fit for the junk heap, while the Negroes treated me with great warmth (125). One of the reasons Griffin had undertaken this life- threatening mission was because he wanted the world to understand, by borrowing the words of Fanon, "The Negro is not. Any more than the white man." (Fanon xxxiii)

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CHICANA SEARCH FOR IDENTITY IN SANDRA CISNEROS'S 'THE HOUSE ON MANGO STREET'

N.Nancy Poornima

Assistant Professor of English

Kumararani Meena Muthiah College of Arts and Science, Chennai



Abstract

The last quarter of the twentieth century set the stage for the rich multicultural writing in the United Nation. While many multicultural writing works were merely representatives of their cultural milieu, books like 'The House on Mango Street' make remarkable contribution to a changing American literature. Chicano writers have used different genres of writing to explore their new ideas. Sandra Cisneros, a Chicana writer, poet and performance artist has written 'The House on Mango Street' in the form of vignettes. Sandra Cisneros in her work 'The House on Mango Street' narrates the struggle of the protagonist Esperanza's search for identity through a connection a connection to a place. Esperanza being a Latina girl finds difficult to express herself in the male dominated society. This paper explains how a young Latina girl struggles to fit the puzzle pieces of her identity among social groups, sexuality, cultural inheritance, and gender and socio economic status. Living in a different culture she meets different figures around her and feels insecure to survive in the day to day life. Double oppression makes her to compress her own talents but, she overcomes with great power to identify herself and to arise. This paper throws light on the difficulties of a woman who struck between two cultures, two languages, and two concepts of femininity and finally succeeds to identify herself. She starts to question her own identity, then to grab her own power and finally decides to be an independent woman. Cisneros convey that the double repression of the protagonist causes a strong urge to find her true identity.

Keywords: *Identity, Ethnicity, cultural inheritance, repression*

'Age, birthplace, generation in United States, regional context, and political views all influence one's choice of an ethnic or racial label. The women used different terms to identify themselves, including 'Mexicana', 'American of descent', 'Hispanic' and 'Mexican American'; none identified herself as Chicana' – Mary S. Pardo

Sandra Cisneros is a Mexican American poet, novelist, essayist and short story writer. Through her works, she captures the reality of Mexican American experience in the United States. Sandra Cisneros through her work represents the double identity of being a Mexican American in the United States- Neither Mexican nor American but a combination of the two. Though she writes in English, she uses Spanish words and phrases in her works, which shows the skillful technique of shifting between two languages. Sandra's search for herself started when she was in school. The introvert and shy Sandra never expressed her skills when she was studying. But when she was motivated and appreciated for her writing in school days, she pursued her own self. Finally, she finds herself as a successful Chicano writer.

Sandra Cisneros's 'The House on Mango Street' (1984), is a semi-autobiographical work, which is written in the form of Vignettes. Sandra Cisneros devoted to tell stories about her mother, her aunt, and other Chicano women around her. The forty-four linked vignettes, which is narrated in First person, describes the experiences of a young Latino girl, Esperanza. Sandra narrates her stories from childhood in Chicago and the rapidly changing society. In her work 'The House on Mango Street' Cisneros portrays the trails to define her own ethnic, class and gender identities through the character Esperanza. In an interview she recalled,

'I have lived in the barrio, but I discovered later on in looking at works by my contemporaries that they write about the barrio as a colorful, Sesame Street-like, funky neighborhood. To me the barrio was a repressive community. I found it frightening and very terrifying for a woman. The future for women in the barrio is not a wonderful one. You don't wander around these 'mean street'. You stay at home. If you do have to get somewhere, you take your life in your hands. So I wanted to counter

those colorful viewpoints, which I'm sure are to some extent but were not true for me'.

In the novel, 'The house on Mango Street', the protagonist Esperanza, along with her family resides on Mango Street, the house that she dreamt of. With lots of anticipation and dreams, she comes to Mango Street, but she ends up with disappointment. Being a Mexican girl, it's difficult for her to fit herself around the new neighbors. Mixed with the old Mexican tradition and modern American costumes, Esperanza explores the plight of marginalization and the struggles of Latino girls in dominant White America. Her search, trial and tribulation starts on Mango Street. Esperanza experiences male domination, sexual, emotional and verbal abuse. She was not aware of her own suppression and oppression, but later she realizes and searches her identity in the society.

The Chicano women, like other women, live in the patriarchal society. They were treated inferior in male-dominated society. They don't want the woman to be strong or to be equal. Men didn't accept women to be superior even in their names.

'It was my great-grandmother's name and now it is mine. She was a horse woman too, born like me in the Chinese year of the horse-which is supposed to be bad luck if you're born female-but I think this is a Chinese lie because the Chinese, like the Mexicans, don't like their women strong'. (P 10)

Sandra explains in the chapter 'My Name', that the protagonist Esperanza is not happy with her name. Struck between two languages and cultures she finds difficult to establish herself. According to Chinese year, she knows her name signifies the horse. She believes that the Chinese lie like Mexican people who don't want women to be stronger than men. She knows that the horse denotes a stronger woman. The name 'Esperanza' denotes 'Hope' in English and 'Sadness' in Spanish. As she matures, her development of identity coincides with the tendency to bring hope to her community through her dreams of becoming a writer.

'As she matures in the barrio, her development of identity coincides with her growing willingness to bring hope to her community by speaking for it as the writer she becomes during the course of the narrative'.

(Contemporary American Women Fiction Writers: An A-Z Guide p.68)

Esperanza, a Latino girl, was surrounded with usual adolescent myths and superstitious about sexuality. She struggles to forge her own identity. When her search for identity starts from Mango Street, she found that the women suffer in the hands of male chauvinist society.

'Esperanza defines her identity in opposition to that of Latina women she sees around her who have pinned their hopes on heterosexual romance and now suffer spousal abuse or abandonment, the burdens of rearing the children in poverty, and the creativity demands of traditional femininity'.

(Contemporary American Women Fiction Writers: An A-Z Guide p.68)

Sandra beautifully depicts the suffering of women who are subjected to various suppression and oppression. Esperanza's neighbors Rosa Vargas, Edna's daughter Ruthie, Mamacita, Rafaela are the ones who suffer in the hands of male chauvinist society. They are the ones, who turn the idea of Esperanza's search for identity towards the Chicano woman. Esperanza witnesses the struggles of Vargas, a tired mother and deserted wife, who was left by her husband without even leaving a dollar. Rosa Vargas, an old lady, always seen buttoning and bottling the children and lamenting over the deserted husband.

On the other hand, Esperanza was surprised to see a young deserted wife Ruthie. Edna, the mother of Ruthie, who owns a big building of three apartments, throws out her tenants every week. Merciless Edna vacates a pregnant woman for owning a duck at home. Ruthie stays at her mom's house and sleeps in her mom's living room. Esperanza becomes the friend of Ruthie; she takes her to shops and reads her books to Ruthie. When Esperanza asks Ruthie why she still stays at her mom's place, she says that her husband will come and take her. But she remains at her mom's place and her husband never takes her to his house. This shows how male suppressed woman and the dependable woman lose their lives in the hands of man. Though she owns a house she comes to stay at her mom's place. Only sufferings and tears remain in the heart of Ruthie. Her eyes were filled with tears looking at the sky when Esperanza recites the poem. Life becomes miserable for Ruthie. When she was offered lots of jobs, she never takes it. Instead, she marries and owns

a house. Her husband destroys her dreams and deserts her alone and she fails to get back to pursue her self-identity.

When Rosa Vargas and Ruthie were deserted wives, Mamacita and Rafaela were treated badly. Huge and beautiful lady finds difficult to communicate among English speaking people. She was scared to meet the people in her surrounding, who speak English. On the other hand, Rafaela wants to go out and to spend time in Mango Street was house arrested by her husband. Either she could fulfill her wish or escape from that place. These four women were treated very badly in patriarchal society. All of them experience alienation and marginalization. Seeing all the changes around her, Esperanza pursues her own identity among the failed Chicano women.

The cramped, dilapidated house on Mango Street deflates Esperanza's expectations. By observing the friends, family and neighbors she understands the thwarted lives around her. She beautifully portrays her innocent childhood in 'The Monkey Garden' and her bitter sexual assault in 'My First Job' and in 'Red Clown'. Esperanza's mother offers her own life as an example, whose artistic skills and talents have been subsumed with household works and children's care. She motivates and cautioned not to choose romantic love rather choose to educate her and to fulfill her talents. All these experiences in Mango Street, resolve not only to escape from Mango Street, but to return as a successful writer to that place to show her identity to the world.

'One day I will pack my bags of books and paper.
One day I will say good bye to Mango. I am too

strong for her to keep me here forever. One day I will go away. Friends and neighbors will say, what happened to Esperanza/ Where did she go with all those books and paper? Why did she march so far? They will not know I have gone away to come back. For the ones I left behind. For the ones who cannot out'. (P.110)

Esperanza pursues her dream and it was completely nurtured by the women in her family and neighbor. Aunt Lupe encouraged Esperanza and she trades poem with Minerva. Alarmed and instructed by the women around her she rejects the traditional feminine role on the Mexican American culture. She breaks the barriers and fulfills her dreams by returning the same place as a writer. Finally, she realizes that the Mango Street is part of her own identity.

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CAUGHT IN THE WEB OF VIOLENCE: A STUDY OF SOCIO-CULTURAL IDENTITY IN KHALED HOSSEINI'S NOVELS

Dhanya Praveen Kumar

*Assistant Professor of English
Kumararani Meena Muthiah College of Arts & Science, Chennai*



Abstract

*Diasporic identity is a multi-layered but effervescent perception which in the recent years has become a topic of endless deliberation in the aftermath of globalization and postcolonial relocation. Pursuit for self and home constitutes a noteworthy aspect in diasporic discourse in so far as it involves the crusade of people across national borders resulting in cultural conflict and identity crisis. This paper intends to study the theme of socio cultural identity in **The Kite Runner** and **A Thousand Splendid Suns**, two novels written by Khalid Hosseini. Hailing from Afghanistan he tells the narratives of his countrymen and women, emphasizing their suffering, their agony and the tribulations that are making their lives hell. He does this by writing beautiful novels with picturesque canvas, spreading across Afghanistan. The novel tells the stories of the Afghan people who get caught in the web of religion, politics and terrorism. The transformation of a peaceful country into a permanent violent war zone has its adverse effects on the ethnic and women population of the country. The study intends to focus on the human anguish, the ethnic and female identity as experienced by the characters in the novels of Khalid Hosseini. The principal characters in the novels get thrown into a life of mayhem when the socio-political milieu of the country undergoes a violent change.*

Keywords: socio-cultural, ethnicity, violence, identity.

Afghanistan's turbulent history witnessed frequent battles for sovereignty from foreign rulers. It witnessed wave after wave of violence when countries like England, USSR, and the U.S.A. interfered in its political sphere. Afghanistan witnessed many domestic skirmishes over race, religion, and ethnicity away from international scrutiny. The rise of the Taliban and their violent rule affected the ethnic minorities of the country who were either persecuted or forced to flee the country and seek asylum. This led to a mass migration of Afghan people to the neighboring countries and Europe to escape persecution and violence. Ethnic groups are very important in understanding the socio-cultural landscape of the country. The Pashtuns are the majority ethnic race followed by the Tajiks. The Hazaras are the third ethnic group and they are followed by Uzbeks. The Taliban rule led to mass ethnic cleansing of the Hazaras. The women of the country are double oppressed under the patriarchal Islamic laws and the frequent wars. The two novels selected for study, *The Kite Runner* and *The Thousand Splendid Suns* describe the story of individuals who get caught in the web of the violence. Their lives are affected due to their immediate socio-cultural identities.

"The first position defines the '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."(Hall, 51) Based on Stuart Hall's classification of cultural identity the characters in the novels are nationals of Afghanistan who have many identities based on their particular ethnic groups and religious sects and they help in shaping an individual. This definition outlines that the cultural identity of an individual is forged by the collective happenings and combined social values of a group of people such as language, customs, and religions.

Khalid Hosseini, an American novelist of Afghan origin left his native Kabul at the age of 11. His diplomat father took his family to France and then subsequently they moved to America once they were granted asylum. Hosseini goes back to Afghanistan in the year 2001, where he claims he felt more like a tourist than a native. The country of his birth and childhood had changed beyond recognition after years of violence.

The novel, *The Kite Runner* (2003) set in Afghanistan, is based on the lives of two boys Amir and Hassan who lived in Kabul. The novel tracks out diverse

themes like the ethnic stringency between the ethnic races in Afghanistan and the experience of alienation and dislocation of Amir and his father once they settle in the U.S.A. The young protagonists Amir and Hassan are aware of the social space that demarcates their selves. Amir's cultural identity is linked with the powerful race of Pashtuns whereas Hassan belonged to the minority race of Hazaras. Their social identities are likewise forged by their religions too. Amir enjoys flaunting the superiority of his Sunni faction and Hassan is again at a disadvantage as he belongs to the minority Shia community. Even Amir takes the distinction in their social identity for granted. He believes that it is already part of history and nothing they do now can bring about a change. Pashtuns being the dominant clique insult and attack the Hazaras at every juncture. The Hazaras are treated as outsiders who don't belong to Afghanistan. "In the end, I was a Pashtun and he was a Hazara, I was Sunni and he was Shia, and nothing was ever going to change that. Nothing." (Hosseini, *The Kite Runner*, 22)

In the novel the Pashtuns like Baba, Amir and Assef are represented as a racial faction who stands for the influential ethnic race and hence enjoy the aristocratic, positive and prosperous social standing. The Hazaras like Ali, Hassan, and Sohrab are represented as a part of the lowest strata of society and are always used for menial jobs. In this novel, Hassan is the victim of his socio-cultural identity. As a Pashtun Amir exploits his rank of a superior Pashtun to control and maneuver his servant, Hassan to accomplish his egotistic aim to win Baba's approbation and devotion. Amir does not make an effort to save Hassan from getting raped by Assef. He tries to justify it by brushing off the incident as a small price to be paid by a Hazara servant for his master's happiness. "Maybe Hassan was the price I had to pay, the lamb I had to slay, to win Baba. Was it a fair price? The answer floated to my conscious mind before I could thwart it: He was just a Hazara, wasn't he? (Hosseini, *The Kite Runner*, 84). The quote expounds the argument that Amir deliberately does not interfere when Hassan gets raped because of his notion of superiority. Amir considers that Hazaras exist for the sole purpose of serving the Pashtuns. Thus, Hassan's act of surrender is reduced to a symbolic act of sacrifice by a lower caste Hazara servant.

Assef's character right from his childhood is fixated with the ethnic cleansing of Afghanistan as his mission. "Afghanistan is the land of Pashtuns. It always has been, always will be. We are the true Afghans, the pure Afghans, not this Flat-Nose here. His people pollute our homeland, our watan. They dirty our blood." (Hosseini, *The Kite Runner*, 43-44).

It is not a surprise that later in the novel Assef turns out to be a Taliban warlord. His vision for his country reeks of the violence associated with the regime of the Taliban. He believed that his country has to be cleansed of the trash which consisted of people who were not the Pashtuns. He takes it on himself to do this ethnic cleansing without any remorse. Assef orders the public execution of Hassan and his wife and takes his son, Sohrab as a prisoner. He makes Sohrab dress like a girl and dance for him. Sohrab is sexually abused by the Taliban followers. Assef's cruel belief is that Hazaras are beneath the Pashtuns and hence have no right to live in the country. Assef deliberates that Afghanistan ought to be rinsed of the Hazaras and reserved just for the Pashtuns. He is very proud of his violent thought process. He exemplifies the cruel warlords of the Taliban regime in a spine chilling manner. The Taliban had violent punishments for people who don't follow their code of conduct. The adulterers are stoned to death, women are flogged publicly for dressing inappropriately and mass execution of minority race was a routine act. Hassan is shot dead along with his wife during the ethnic cleansing sanctioned by the Taliban regime.

The novel, *The Thousand Splendid Suns*, reflects the atrocities that transpired in Afghanistan through the portrayal of warfare and aggression that happened between 1970 and 2000. The novel is set in Kabul describing agonizingly the mayhems that happened because of the invasion by USSR and the rise of the Taliban regime. The epoch is imperative for the individuals who inhabited the phase of ordeal and oppression through all the conquests. The novel unveils the grueling circumstances endured by women in the country. The primary cause leading to the downgrading is the fluctuating diplomatic state of affairs that has a fervent influence upon the position of women in Afghanistan.

The female characters, Nana, Mariam, Laila, and Aziza are emblematic models who characterize the voiceless victims of cruel action and exploitation faced by

the Afghan women. The female characters in the novel get caught in the turbulence of violence which is external as well as internal. Class and ethnicity are internal elements which portray a significant part in the lives of these women. The violence unleashed by foreign domination also adds to their problems. The communist era domination by USSR saw a brief period of social freedom for women. Women were encouraged to study. Laila was a beneficiary of this freedom. Her liberal father believed that it was the best time to be a woman in Afghanistan. The communists encouraged parity by giving the women equal privileges to education.

Mariam and Laila epitomized the genuineness of their milieu; they embodied the veracity of their values through their diverse circumstances and standings in the social order. Mariam and Laila exemplify divergences tangibly and in a social context, but are bound mutually as wives of the malicious husband, Rasheed. They become unfortunate fatalities of the violence unleashed by the irresponsible husband. Mariam is introduced as an uncouth, unpretentious and unappealing girl from the rustic subordinate status. She was ostracized and neglected by men at all junctures of her life. Being an illegitimate child she never enjoyed the love and affection of her father. She is manipulated into getting married to Rasheed, who was thirty years older than her. She was downright affronted by the terrible husband who ill-treated her in all ways possible. Laila belonged to the urban middle class and was blessed with beauty and brains. She was charismatic and had a supportive father who encouraged her to pursue her dreams. This positive influence makes Laila fervent and self-assured. Mariam's life, on the other hand, was one of downright dejection. She was treated as an outcast by her family and society. As she never got the opportunity to get educated, her chances for a better life ebbed even before she entered adulthood. The laws of Islam were different for women in the villages and the cities. The upper caste women in the cities enjoyed a certain extent of freedom compared to the women who belonged to the middle class. Mariam secretly admired and yearned for the freedom enjoyed by the upper-class women. In spite of staying in Kabul, this freedom was denied to her by her husband.

Taliban's ascent to supremacy in the year 1996 led to the complete lockdown of women's freedom. Their activities were relentlessly restrained and curbed. Women

became sidelined, maltreated and voiceless victims who were expected to stay at homes. They were not permitted to go outside their households without a male member of their family. If they have the courage to venture alone they are severely castigated. In the novel, Laila was flogged in the public when she ventured out to visit her daughter at the orphanage. "Sometimes she was caught, questioned, scolded-two, three, even four times in a single day. Then the whips came down and the antennas sliced through the air, and she trudged home, bloodied, without so much as a glimpse of Aziza" (Hosseini, *The Thousand Splendid Suns*, p.487)

Another prevalent tradition in Afghanistan was the fixation to have a male heir, an obsession which spoils the lives of many innocent women. A woman is adored and respected if she gives birth to a male child. A wife, who gives birth to a girl child is shunned, oppressed and loses the respect of the family members. In the novel, Rasheed was angry and fumed at Laila when she delivered a girl child. As Laila fails to give him a boy he vents out his anger on his daughter, Aziza by sending her to the orphanage. Afghan men considered the male child to be a treasured possession and hence valued more than a female child. Mariam is also a victim of Rasheed's brutality because she could not give birth. The women of Afghan are controlled by the patriarchy propagating men of their country. They curb every single trait of woman's existence and consider them as menials. As a result of the strange proliferation and the supremacy of the patriarchal way of life, which was imposed and fortified in the Afghan culture, women in specific, experience numerous tribulations as a result of their meticulous subjugation? Religion has a fundamental function in the culture of any country. It can convincingly impact any situation as it influences their values in varied systems. Religion proceeds in equivalence beside the social traditions as part of customs. It is capable of forcing a person into vehemently following it. By rendering the real illustration of the women from Afghanistan Hosseini gives a kaleidoscopic view on the persecution and harassment of females by the male-controlled way of life enforced by society.

The novels depict how socio-cultural identities are forged by ethnicity, class, religion, and gender. These parameters of identity get caught in the web of violence unleashed upon Afghanistan by foreign nations and

homegrown terrorist group like Taliban. In the novel, *The Kite Runner* the characters representing the minority Hazara ethnic race are the subjugated victims of the upper-class Pashtuns and the Taliban regime. The female characters in the novel, *The Thousand Splendid Suns* represent the clash and the hostility that ensued in Afghanistan as an end result of the conflict. It vividly portrays the repression of females as a result of war and the erroneous control of religious conviction in Afghanistan since the advent of the Taliban and the devastating effect of the societal customs on the women.

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VOICE OF THE VOICELESS: A STUDY OF THE IBO TRIBE IN CHINUA ACHEBE'S THINGS FALL APART

M.I.Babu

*Ph. D Research Scholar & Assistant Professor
Department of English, Srinivasa Ramanujan Centre
SASTRA Deemed to be University, Kumbakonam*



Abstract

Tribals or Aborigines are the most neglected and marginalized people in the modern world. Despite the initiatives taken by the governments to uplift their social, economical and political condition, they are still unrecognized by the "so called" developed society. The present study is an attempt to trace the position of Tribal community in their native land through Chinua Achebe's Things Fall Apart. In this novel, Achebe has voiced for the Ibo tribal community who were suppressed by the dominant white community by quelling Ibo culture with the intention of annihilating the base identity of the tribe, in the guise of civilizing them. Through this, the paper tries to highlight how Achebe has portrayed the suppression and resistance of the tribes against white Hegemony.

Keywords: Tribals, Marginalized, Society, Ibo culture, resistance

Introduction

Tribes are indigenous people who live in the cradle of Mother Nature. They are distinct and depend on their land for livelihood. They are self-reliant and self-sufficient and live in the fringes of the national-society. Usually, their life style, culture, custom and economy is primitive. According to "Oxford Advanced Learners Dictionary", the word 'Tribe' means, 'A group of people of the same race, and with the same customs, language, religion etc. living in a particular area often led by a chief. African tribes have a great culture, civilization and history that are underpinned with their religious faith. This is one of the central elements in *Things Fall Apart* (1958), by Chinua Achebe. The novel is a metaphor of the West African people and their cultural heritage. It is both a biography and portraiture of Achebe's Ibo society. Interposed between the past and the present, Achebe has portrayed the social life of the Ibo tribe with its intrinsic values and the weakness in realistic terms. He enacted in his novel the dramatic life and the events in the tribal Ibos who lived in the latter part of the nineteenth century. The Ibo society is a well-knit society governed by a distinctive laws and customs. Unfortunately, the Western civilization trampled upon the Ibo clan, as a battering ram, the collision was indeed most catastrophic and tragic that disintegrated and destroyed the whole society. Chinua Achebe, through the novel, eulogizes the richness of Ibo

culture as well as the shortcomings of Ibo society from the perspective of a son of the African soil.

Survey of Literature

The urgent task of the Negro writers, as expressed in the first congress of Negro Writers was to reflect in African literature the two major influences. One is the traditional culture and the other colonial experience. "the keynote speech presented by Alioune Diop at the 1956 conference. Pointing out that for centuries European wellbeing depended on the subjugation of Africa, he called for black people to define and access the values of their own cultures and, from that position of strength, to open a dialogue with Europe" ("iraaa.museum.hamptonu.edu"). In the case of the former category various factors vary from region to region that can shape the regional literature which spanned the diversity of African cultures. African writers had created the native culture for which he had to use the language inherited from the cultural power and at times, was compelled to accept hybrid culture in which African and European achievements confronted with each other. Whereas in the novels written by the African writers like Achebe focused the traditional African values on the community in general rather than on the individual and as a result the choice of the genre maximized the writers sense of cultural dislocation and therefore question of language, style and audience became critical. Cyperian

Ekwenci published the first African realistic novel in English by name *People of the city*. "*People of the City* (1969) are a commentary in a journalistic style on the problems of corruption, bribery, and despotism as seen through the eyes of a crime reporter and dance-band leader in Lagos" ("Encyclopediabritannica.com"). Born in Ibo community Cyperian Ekwenci portrayed in all his works the urban life capturing the moral and cultural confusion of a new generation who emerged out of their leaving their country and moving to the cities. The novel is interposed between the past and the present of his people. Achebe has portrayed the social life of the Ibo tribe with its intrinsic values and the weakness in realistic terms.

Culture and Tradition

In Ibo land, each village is an autonomous political unit and these villages are interlinked and integrated into one another by way of marriages, titled men, oracles and shrines. Marriage within a village community is a taboo. Thus exogamy serves as an integrated factor that creates a system of affiliation and communication, larger than that of the autonomous village in the west. In the very first chapter of the novel, Okonkwo's father Unoka, a person "uncapable of thinking tomorrow" (4) got married to woman from Mbaino and therefore he was fortunate in getting his sustenance without any title that was considered to be the most important symbol of hierarchy of power of each village. As he had no titles either by gaining at the village intra level tournaments or the payment of the initiation fee, he had at a lose to gain any honour and respect either in his village or in the neighboring villages, "Unoka, the grown-up, was a failure. He was poor and his wife and children had barely enough to eat. People laughed at him because he was a loafer and they swore never to lend him any more money because he never paid back" (5)

Still, Unoka led a life of peace because of his talent in music and hospitality in spirit. He was an unfortunate man that the efforts he made proved to be in vain in his agricultural activities and therefore he consulted the oracle of the hills and caves otherwise Agbala, where the priestess 'Chika' thus raged as the prophesy of Agbala,

You have offended neither the Gods not your fathers. And when a man is in peace with his Gods and his ancestors, his harvest will be good or bad according to the strength of his arm. You Unoka are known in all the clan for the weakness of your

matched and your hoe: when your neighbors go out with their axe to cut down virgin forests, you sow your yams on exhausted farms that take no labor to clear. They cross seven rivers to make their farms; you stay at home and offer sacrifices to a reluctant soil. Go home and work like a man. (16)

Therefore he had in him the feminine weakness that could not bear the sight of blood in a war that was found reflected in his 'Chi'. Among the Ibo community the belief that 'Chi', a sort of personal God to the individual had to be doubly gifted to an individual by birth to 'Chukuri'. He was the Supreme God without a shrine or priest. The sky was the aboard and he was the God of creation and fertility and he was the final receiver of all the gifts and sacrifices offered to minor deities. Unoka's 'Chi' brought him an only evil fortune and whatever he did that brought him only ill luck. In Ibo mythology there exists the principle of dualism as against monoism. This factor was found expressed in the prophesy of 'Chika' that emphasized the need for his individual effort that had to be further blessed by his 'Chi' and through 'Chukwu'. It was in the portrayal of culture; Achebe tells how a single autonomous village at its own level, as well as a cluster of villages is held together by a network of relationship with a common recognition, which is the source and means of self-fulfillment.

Achebe focused on the aspect of community life and how Africa had a rich past and legacy to recognize the merits of the individual, however ignoramus and indigent he might be and this value was lost among many African people after the advent of the colonial period. This message through Unoka, Achebe brought out the essence of negritude as a cultural nationalist explaining the tradition of his people to a largely hostile world, and a teacher instilling dignity into his own people. African people did not hear of culture for the first time from Europeans; that their societies were not mindless but had a philosophy of great depth and value and beauty that they had poetry and, above all they had dignity. It is this dignity that many African people all lost in the colonial period and it is this dignity they must now regain.

In this novel Achebe gives credence to two aspects – one to create the past of Africa, two to counter the European version of Africa. Unlike the negritude in him; Achebe did not glorify or romanticize the past of Africa. His account of the continent was both realistic and objective.

He also presented authentic features of the crumbling past, its ancestry, its heritage, its warriors and men of titles. In the Ibo society individual dignity was always held in high esteem. Okoye was a rich man with a large barn full of yam and had three wives. He had to get his third title in the land called 'Idemeli'. After acquiring the title he had to offer a big feast to all the villagers for which he had to gather resources. He had given two hundred cowries to Unoka and he paid him a visit to collect the money in connection with his future feast. Both conversed and what was surfaced in that conversation was their proverbial sayings between them that add color and dignity to mutual respect and honour.

It was a typical example to prove that individual dignity would be ever protected and even the man was debtor his opponent gave him his due recognition for his worth and talked on friendly terms exchanging proverbial expressions that were a sign of a culture of dignity, honour and mutual respect which was found among the Ibo community.

Society

Ibo clan is a male chauvinistic society in which women are expected to be submissive and be under the control of men. They were treated as property than a soul to be loved and cherished. Moreover, they were viewed weaker than their male counterpart and receive little or no respect outside of their role as a mother. Men, on the other hand, are thought to be brave, strong and industrious.

In Ibo society "... age was respected among people but achievement was revered" (8). It was the achievement that was partly responsible for Okonkwo's alienated elevation not only from the society but also from his family members. He became a dictator both as a father and a leader. He did not touch a hunting gun since he did not fill for joy but he was ready for any fatal encounter on behalf of Umuofia and killed five men. In fact, he exhibited the fifth human head of the tribal was as a trophy and used to drink his palm wine from the human head on "great occasions such as funeral of a village celebrity he drank his palm-wine from his first human head" (10). He felt gleeful on examining his war dress, "smoked raffia skirt and examined his tall feather head-gear and his shield" (179). He was always for war in establishing the honour at the community when it was at stake.

Evils in Society

In Ibo society love, affection, care and other tender feelings are viewed as feminine traits. So, Okonkwo, despite having the above qualities, deliberately showed he has rough and irritable man at his home as well as in his clan to gain reputation in his society. Thus he becomes a victim of social and religious norms of Ibo clan. Human sacrifice was a black spot in the fabric of Ibo society that tarnishes the image of a well knit disciplined society. Another inhuman practice was throwing away twins after birth in the 'evil forest', as they were considered as evil and abomination to the family as well as to the society. People with contagious diseases were driven into the 'evil forest' to die of starvation and disease.

Raising voice

Okonkwo, the protagonist in the novel, in a manner similar to the growth and development of Greek heroes like Oedipus and Orpheus. Like the tragic hero he had in him the great tragic flaw- excessive belief in his own effort, as it was said by Akuna he did realize that his personal God 'Chi' as true representative of the supreme God 'Chukwu' granted him everything he aspired for twenty long year and his success started out of establishing victory over the wrestler 'Amalinze, the cat'. He grew as a great man in his early days and constructed 'Obi' of his own and constructed 'Obi' for his three wives. He also constructed a medicine house where "kept the wooden symbols of personal God and of his ancestral spirits. He worshiped them with kola nuts, food and palm wine and offered prayers to them and on behalf of himself his wives and eight children "(13 – 14). Indeed it was hay day in the life of Okonkwo who was asked to go as an emissary to Mbaino, where a daughter of Umuofia was killed and her husband became a widower and therefore a suitable redressed had to be established either between war of the two villages or on the other the offer of a young man and a virgin as a compensation. It was in this act he felt proud that his fear resembled his father thereby his failure and weakness now in this act was ruled out and he felt very gleeful that he would get a little out of the conduct and would no one call him a s 'Agbala' – a woman that is a man taken no title.

Okonkwo was industrious and rose from rags to riches by his sheer hard work and determination. As according to the proverb pride goeth before fall, Okonkwo

slowly started falling down, falling down because of his pride and arrogance. The pride of his effort took the best part of him and in the company of men he could not digest an utterance of contradiction of an action and in the gathering of many men he would call the man of contradiction as women and many knew his method of killing other man's spirit.

Ironically, he was repentant for his act but he was not a man going about and telling his neighbors that he was in error. Therefore people started talking about his lack of respect for the Gods of the clan and enemies blamed him that his fortune had gone to his head. "They (people) called him 'nza' who so far forgot himself after a heavy meal that he challenged his 'chi'" (28). No work was done during the week of peace and the entire village talked about Nso-Ani (a religious offence), which he had committed and referred that in certain clans a man died during the week of peace was not buried but cast into the evil forest. Such was the respect given to the week of peace and every person violated the rules of the ritual in that family there would be fall of evil spirit of unburied dead hungry to do harm to the living. This belief of Ibo people was to a great extent true in the life of Okonkwo.

Okonkwo might have been called a flaming fire but his fire could not bring any desired result in his son's behavior. Okonkwo committed the crime of killing son-like Ikemefuna and thereby his son, Nwoye, deserted him and his clan and embraced the new faith.

Conclusion

In this novel, to counter attack the western theses of black inferiority, Achebe skillfully invests the complex balanced and tolerant Ibo society with the philosophy of great depth, value, duty and dignity enveloped in a culture

that is dynamic, rich and hospitable. In the matters of commitment he, like a traditional story teller attempts to pass on what is good in Ibo tradition by highlighting its strengths and weakness to his African leadership. Thus the new faith brought within it the element of education and with that the cohesion of the Ibo culture had to fall apart. The wrath and anger of the pagan Ibo masculine, tribal religion gave way to love, compassion and mercy, the qualities of Christianity. Individual merit, social order, fear for the departed ancestors, fear for the supreme God 'Chukwu', fear for evil spirits, respect to elders, honour to valor, nobility in expression, etc., all these cherished values were upheld on the highest pedestal of the traditional podium of the Ibo Reduce--- society crumbled to pieces on account of Christianity and the western education. Christianity taught them the values of material expansion out of their riches and cozy, comfort and convenient living on the belief of loving oneself and thereby loving all without any room for superstitions, pragmatic, romanticizing humbo jumbo beliefs beyond the realms of reason and ratiocination.

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ECOCENTRIC PERSPECTIVES IN DAVID MALOUF'S FLY AWAY PETER: JIM SADDLER'S JOURNEY TOWARDS SELF-REALIZATION

R.Suriya

Assistant Professor of English

Kumararani Meena Muthiah College of Arts and Science, Chennai



Abstract

Fly Away Peter is written by David Malouf one of the famous Australian writers. The novel discusses on varied themes pertaining to human beings interdependence and communication with nature, the relation between fact and fiction and how the events that we come across in our day to day life adds meaning and brings continuity of life on this earth. The protagonist Jim Saddler lives in Australia under the gravity of circumstances travel to France to enlist in the war. This paper throws light on Ecocentric perspectives in Jim Saddler's journey towards Self-realization. Jim compares the migration of birds from one part of the world to the other, and in the process the things it had viewed, to man's life as a journey. The protagonist is able to realize himself through the experience of war, thus arriving at the significance of life.

Keywords: love for nature, migration of birds, journey, war, self-realization, significance of life.

David Malouf is one of the famous Australian writers. He also picturized Australian culture and society in his works. He is an established and award-winning poet and fiction writer. Some of his works are *12 Edmond Stone Street, An Imaginary Life, Johnno, The Great World* and *Blood Relations*.

David Malouf in this novel *Fly Away Peter* portrays the human beings search for identity; He tries to convey that the human mind is not always ready to accept life as it comes and is set against the meaning of life. It's only through his numerous experiences he realizes the continuity of life.

Jim Saddler, the protagonist had an intense passion towards nature especially birds. He loved watching them and could relate his life with them. In the beginning of the novel, he felt a new presence after looking at the big shadow of the bi-plane and became thoughtful.

Jim compares the migration of the birds from one part of the world to other, and in the process the things it had viewed, to man's life as a journey. In need of food, clothing and shelter man do migrate from one place to another.

Ashley Crowther was the man who offered this blissful opportunity of being a bird-watcher in his swampland. Ashley made an appeal to Jim on behalf of the land. He was surprised with Jim's in-depth knowledge and understanding of birds. Jim watched the sandpiper in the

sanctuary, a bid flock of them in the month of November. He felt how could tough their journey could have been across various climatic conditions. He could relate it with the journey of life, the experiences undergone in the passage of time and space.

While observing the sandpiper Jim did not know that his own life would face such dramatic change. Jim a silent and innocent young fellow has been dragged into the world war through the forces of nature. The migration of the birds symbolizes the travelling of the soldiers from one part of the world to another for the purpose of war.

The novelist vividly presents the human mind's tendency of finding routes and search for the past in the present through imagery. Jim loves this life with birds. He tries to establish this connectivity even when he has gone to the other phase of his life. When he was in the camp he tries to make a mind map.

Jim's relationship with Ashley grew very deep and special day by day. Ashley, a young man has come to his homeland after completing his studies in England and Cambridge. With all the skills he gained through his experience Ashley gained the confidence to set up a sanctuary, taking the assistance of Jim Saddler.

Ashley believed that Jim also had equal rights over his swampland as he had a deep love for the birds and trees. Ashley inherited this property from his grandfather.

But the attachment one has towards it makes the difference.

'Time' and 'Space' play a significant role in a person's life. The sense of belongingness and accepting things as they are gives contentment and continuity to life. Ashley's father had different plans regarding the landscape, to keep the fields orderly, but Ashley wanted it to remain the same without making any change. He wished that change must happen on its own and not by force.

Jim's passion for his work and his honest love for nature automatically attracted people towards him. Ashley could identify himself with Jim when he met him for the first time. Ashley used to arrange weekend parties. Jim became their guide and also rides the boat for them. While they were travelling in a boat they watched lots of birds crossing their way, riding along with them smoothly. Jim could experience an internal change at the sight of the birds. He felt a lightness of heart and could communicate with them.

One of the guests mentioned about the nightingale in Europe. Jim was engrossed with the thoughts of Europe. For the first time he heard about the war that was happening in Europe. When he heard about the war it touched a chord in his soul. But he didn't pay much attention to it. He returned to his place and was completely immersed in his work. It is a pleasure to meet people like Miss. Harcourt, who perceived life the way he did. Miss Imogen Harcourt is one such person. Jim met her for the first time in the sanctuary while he was engrossed by the sandpiper. But he was surprised when he knew that she was capturing his view in her lens.

Jim followed her, discovered her name at the Angler's Arms. Imogen Harcourt an independent and self-dependent woman from Norfolk (the other side of the world) supports herself. She works for a London magazine by 'taking nature photographs'. The sandpiper made her feel 'homesick' because it is from the north, her home and also her favorite. A common interest between Jim and Harcourt were nature and birds.

Harcourt tries to bring permanency to things through means of photography. According to her life is brief and needs to be cherished. Therefore she captures the lovable moments in life and gives them the permanency through photography. Through her Malouf

portrays how people wish to find permanency, enjoyment and meaning in their insignificant lives.

Jim and Imogen had developed a good friendship and understanding in their first meeting itself. She took him to the room where she develops the films. She shared with Jim her life story. Malouf clearly presents the idea that life of man on this earth is filled with both happy and sad moments. One has to face all the challenges in life which makes one's life complete. He relates this duality of nature to Imogen's photography. When Jim questions her about the nature of her work she clearly explains 'the light and then the dark', as both are essential to develop a good and perfect photograph.

Jim introduced Imogen Harcourt to Ashley Crowther. The three of them became partners. When Jim goes to Brisbane, he could witness the effect of war on the streets. Suddenly a girl came and questioned Jim if he was taking part in the war. She said if she were a man she would have definitely used this opportunity to fight. Till then Jim had been very innocent. But her words made him think.

Suddenly his innocence and the way he took life in its stride made him heavy. The incidents that happened in his life then and the words he heard are symbolic of the awakening of the First World War. Jim returned to Queensland. Miss Harcourt asked about his trip to Brisbane. Jim told about the war. She wanted to ask if he was going to take part but didn't. The growing of moustache symbolises the drifting of his innocence.

Malouf through Imogen Harcourt announces the readers what is going to happen in the next pages. Jim noted the arrival of the birds in last days of August and early September. The birds were from various countries. Like the birds, soldiers are going to migrate to a new country. The birds will adapt to changes and may return when season changes. But the soldiers, their life is unpredictable. They lead their life only with hope. Few of them may survive. If they are alive they can go home. If they go home the excitement their family would experience would be immense...

Jim inscribed the arrival of the birds in 'The Book'. The birds entered the sanctuary at a particular season. With rapt attention and concentration he gave permanency to them in 'The Book.'

'The Book' in which Jim is making note of the arrival of the birds may be compared to this 'book' (novel) *Fly Away Peter* by David Malouf. Like his protagonist, the novelist wants his characters to stay forever. Like the birds they too reflect only silence.

Jim presented the Book to Ashley during his wedding with Julia Bell. He felt happy to see its outcome. Human beings lead their life on this world. They make a mark on this world and live even after their death by leaving the memories about them in their loved ones, through photographs, even in books. Thereby their lives become permanent and meaningful.

Jim heard the word 'refugee' the second time while Miss Harcourt was mentioning about the arrival of birds. But now it has become a common term for him as he got acquaintance with it in the newspaper. Malouf here gives a clear picture about the transition in the character of the protagonist. His mind is unconsciously setting for the war.

Jim had his own view of life and his own limitations. According to him the earth is for man and air is for birds. He was not interested when Ashley offered him aviation through his friend Bert as a gift. He did not want to enter into the world of the birds and disturb them. At the same time, he had a fear for flight.

Jim had a conspicuous experience during the flight. The singing of the breeze when it touched the wires, he thought is the refreshing music which attracted Ashley towards flying. *I know what fascinates Ashley*, he thought. *It's all this piano wire!*

Jim's search for identity began during his flight with Bert. He kept those feelings for himself. During the flight he felt that this would be the last time he would be viewing this world. He could realize it completely when they gradually lost their sight in the process of landing. He clearly knew that he would not find himself here in this part of the world anymore.

Malouf through Jim expresses that when one's imagination becomes a reality, then happiness will be at its peak. But it can't be expressed as true happiness brings silence along with it. The flying machine which was invented by looking at the flying of birds as an inspiration is now used as a weapon to demolish not only the birds but the entire living beings on this earth. Time has given a peculiar meaning and purpose to this invention. Aldo Leopold in his essay *The Land Ethic* portrays that it the

moral responsibility of human beings to preserve the biotic community. To live in harmony with nature it is necessary to maintain the ecological balance. The ethical relation is symbiotic with the admiration and respect towards nature.

Malouf through Jim's silence for two weeks says the great philosophy behind decision making. Any decision that is a turning point in life should always be taken after a long silence. This silence will let the wavering mind to rest in peace. This break this travel to Brisbane and the bike ride with an unknown person, the sharing, this helped Jim foresee how his life his going to be and begin his journey in search of his true-self.

If he didn't go, he had decided, he would never understand, when it was over, why his life and everything he had known were so changed, and nobody would be able to tell him. He would spend his whole life wondering what happened to him and looking into the eyes of others to find out. (FAP 55)

Malouf in the next few pages describes the preparatory stages for the war. The protagonist is now in the real space of his decision. Initially he finds it difficult to accept the changes, but gradually made up his mind.

The author gives a vivid picture of the crude reality of trench warfare. Through the sufferings of the soldiers in the war field, their brutal death he portrays man's violent and cruel nature. The presence of the rats feeding on the dead bodies is in total contrast to that of the birds. Instead of getting shattered Jim tries and brings out the positivity hidden deep inside him. He concentrates on his everyday routine. By looking at the birds, he rejuvenated his soul. He was trying to find the missing happiness in the new atmosphere where he voluntarily held up himself, through the migratory birds.

Most of them were brutally affected in the war. 'Clancy had been blasted out of existence'. And Jim's body was covered with Clancy's blood. It was Clancy's death that 'first touched him'. Their friend Eric lost both his legs. Jim gained courage and met him. But the questions put forth by him were 'monstrous'. Human beings get deeper understanding of life when they are in trouble. Eric asked Jim whether he will come and meet him again. Jim said he will but felt guilty that he would never.

After Eric, Jim witnessed Wizzer and Bobby Cleese's death. But after every death there were constant 'replacements'. Time Jim felt, 'had lost all meaning for

him'. Jim realized that 'war or something like it with a different name' will continue forever dragging many lives into the pit of hell.

Jim felt the earth on his cheeks. He saw people carrying out their work with hope undisturbed by anything. Everyone has and lives in their own world. He discovered the fossils of a mammoth while digging the ground and felt how insignificant the life is. At the same time he witnessed an old man planting the seeds. Jim realized that death is only for his physical self that too will turn as a fertilizer for the sapling planted by the old man and also the liberation

of his soul. Thus through the trials and tribulations Jim Saddler encounters in war, he is able to fully comprehend the complexity of life.

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LOVE IN A FALLEN CITY: A STORY OF BALANCE BETWEEN RESPECTABILITY AND FREEDOM

Dr. P.Mohana

*Assistant Professor of English
Sona College of Arts and Science, Salem*



Abstract

Zhang Ailing is an astonishing yet vital literary figure in 1940s China. In her writing, the specificity of hybridity smashes through constraint of domestic, social, political and cultural issues and makes her writing outshine the boundaries of races, cultures, space and time. It incorporates Zhang's thoughtful distress for human life and humankind with her delicate literary susceptibility. For Zhang Ailing the purpose of composing the story of Love in a Fallen City was to express some of her profound thoughts about life, love, and contingency in the destiny of the human beings. Throughout the storyline, Zhang Ailing attempts to address the unknowable interrelationship between larger human history and the seemingly irrelevant individual experience and the unpredictability and trickiness of human beings' fate. The purpose of this paper is to reveal Zhang Ailing's anti-romantic views and disenchantment with the conception that the reconstruction of China could reorganize the country's numerous problems in the novel Love in a Fallen City.

Keywords: *hybridity, restriction, social, political and cultural issues, humanity, disenchantment*

The best way to gain a propounded insightfulness of the culture of a foreign country is to read its writing. Chinese literature has a history of thousands of years and it is distinguished by a long tradition of practicality that depicts Chinese society and the values of its people in different age.

In China twentieth century is one of the most tumultuous periods of social change and cultural creativity. A tradition of imperial dynasties several thousands of years old fell to a group of young revolutionaries who wanted a new direction for their country at the end of the 19th century.

Chinese literature, like all literature, is a living form. It takes on a new life with each of its new-fangled reading. It tells not only the facts but also the information about the people, their traditions, customs and also the world in which we live today.

This paper entitled "*Love in a Fallen City: A story of balance between respectability and freedom*" reveals Zhang Ailing's anti-romantic vision and disillusionment with the conception that the reconstruction of China could reorganize the country's numerous problems. *Love in a Fallen City* is regarded as her most celebrated work.

Zhang Ailing's (1920-1995) was a Chinese writer whose life was profoundly affected by the turmoil of the 20th century. Born in Shanghai into the unsteadiness of the nationalist Sun Yat-sen Republic, Zhang's early life

was a microcosm of the conflict between conservatives and modernists though she found solace in writing. Mortification on the international stage led intellectuals in China to champion reforms in thinking, while reactionary forces were nostalgic for the old conviction of Confucianism. For Zhang, this contradictory circumstance meant a distressing childhood.

A forerunner and a popular writer Zhang of Chinese modernist writing immigrated to the United States in the 1950s, during World War II, where she continued to write until her death in 1995. Her prose is sharp and imaginative.

Remarkably, Zhang's literary career grows under the Japanese. Shanghai was a city bustling with new ideas, but the literary coterie either abandoned the city or chose to lie low under the Occupation. Zhang, stepped into the public eye and began publishing stories and essays, becoming very popular and staying out of trouble with the authorities by masking her work as 'unserious'. Her first fiction collection, 'Romances' was published in 1944 and her essays 'Written on Water', in 1945.

Her other works are *The Golden Cangue* (1943), *Red Rose*, *White Rose*, *Love in a Fallen City* etc. Zhang continued to produce a series of short stories such as "Shut Down", "Red Rose White Rose" and "Waiting". Her influential essays such as *From the Mouths of Babies* and *Whispers* 16, which she wrote express her innermost

thoughts about her personal life and the world around her. *The Rice-Sprout Song* and *Love in Redland* she subsequently translated into English as *Naked Earth* and she also translated *The Sing-song Girls of Shanghai* and researched the novel *Dream of the Red Chamber*.

In the last decades of her life Zhang who was also called Eileen Chang was deeply involved in writing two long novels, one in Chinese and one in English. She began writing the Chinese work, the semi-autobiographical novel *Little Reunion* in the early 1970s. By July 1975, she had finished half of it. But the novel was published posthumously in 2009.

The present paper analysis the novel *Love in the Fallen City* under the light of romance of the modern urbanite by describing the lives of women located between the modern and the traditional, trapped by limited options and social constraints, and forced to find a balance between respectability and freedom.

This posthumous collection *Love in the Fallen City* contains six vibrant stories that represent life in post-World War II in China. In *Aloeswood Incense*, Weilong, a girl from Shanghai, calls on her aunt, for monetary support so that she can continue her college education. Her aunt a not-quite-respectable cosmopolitan widow agrees on the condition that Weilong stay with her and then proceeds to maneuver the young girl's romantic life. *Jasmine Tea* revolves around a young man burning with resentment over the ill treatment he has received for most of his life from his father and stepmother. He turns his indignation on the daughter of the man his mother loved, with ruinous consequences. In *Sealed Off*, a stifled accountant sits next to a young English teacher on the tram and the two end up connecting, although briefly. Reminiscent and vividness are the core themes of Zhang's stories.

Love in a Fallen City is Zhang Ailing's most celebrated work which was written shortly before *Sealed Off*. This plot is also similar to *Sealed Off* and *Red Rose White Rose*, that exhibits Zhang's views about romance and acrimony with the idea of modernization that could restructure China's countless problems. It is unique in its conclusion although after the destruction of their civilization the male and female protagonists in the novel *Love in the Fallen City* realize their romantic dreams.

Bai Liusu, protagonist in the story is similar to many other female characters in Zhang Ailing's writing. *Love in a*

Fallen City begins with the heroine Liusu trapped in the relationships of the Chinese family. She is depicted in the sense that she is trapped in a traditional household that is in a steady state of decline. This is exemplified in the story's opening, that the clocks in the Bai household those are not broken are described as being an hour behind Shanghai's clocks. The sluggish nature of the Bai household offers an outstanding contrast to the fast-paced, changeable environment of the modern international metropolis of Shanghai. Zhang Ailing writes,

The Bai household was a fairyland where a single day, creeping slowly by, was a thousand years in the outside world. But if you spent a thousand years here, all the days would be the same, each one as flat and dull as the last one. (*Love in the Fallen City* 193)

This traditionally narrow-minded family is mired in the past and unwilling to hold the reservations of the modern world. Through one event or one moment in time we will realize if we are in love is the plot line of the novel. On the back drop of this theme Zhang built story of divorced woman who fight for psychological support on 20th century modernizing China.

The conventional sentiments of the Bai family can also be seen in their livelihood circumstances and their traditional ideas relating to marriage. In contrast to the Western stimulated nuclear family that was founded on the foundation of free love, the Bai household symbolizes the embodiment of a conventional family manner. In addition to having three age band of the family living less than one roof, all of the important resolution is made by either the male members of the family or their mother, due to her advanced age. As the Bai household prides itself on its customary lineage by not consenting the female members of the household to "go out and meet people", (195) the military of a matchmaker are frequently employed to help smooth the progress of the ancient practice of arranged marriage.

In keeping with their conventional proclivity, Liusu is largely disliked by her family and condemn as a "real bad-luck comet" and "a soiled flower" (196) simply because of her status as a divorcee. When Liusu reject to return to her former husband's house after his death, Third Brother, who acts as the patriarchal head of the family, make obvious

his long-established views in his offense of the law. He tells her,

Don't try to scare us with the law...The law is one thing today and another tomorrow. What I'm talking about is the law of family relations, and that never changes! As long as you live you belong to his family, and after you die your ghost will belong to them too! (197)

As a delegate predetermined patriarch, Third Brother believes that human relationships and the continuation of one's family line are much more important than any legal proceedings associated with the modern practice of divorce.

Situated in the roasting and old-fashioned environment of the Bai household, Liusu is apparently just another one of Zhang Ailing's many tragic female characters. According to Kam Louie, the women in Zhang Ailing's works are often the most tragic characters, simply because they are unable to run away from the sad dilemma of life. This is revealed in *Sealed Op* and *Red Rose, White Rose*, as the female characters all fail to find happiness and understand their romantic desire in the in-between setting of 1940s Shanghai. Liusu, however, move away from Zhang Ailing's other female characters in her pliability and strength of mind to not yield to the tragic fate of other women in similar situations.

Zhang Ailing recognize the strengths and weaknesses of the story's female protagonist: "Liusu is indeed an extremely formidable woman, as she is both decisive and eloquent. Her only weakness, however, is her upbringing and lack of educational experience" (200).

Although Liusu is twenty-eight years old, divorced and not well educated, she is determined to take the required steps to protect her freedom, which will allow her to get away from the command of her conventionally unbending family. Her finality and bold strength of mind to act irrespective of her family's wishes marks her as a truly noteworthy woman. Situated in the more freethinking, contemporary city of Shanghai, Liusu is thus making

confident to take proceedings that would have been indescribable for any female living in pre-modern times. As a woman implementation the modern world, she possesses a sense of society and is willing to "wager her future" (201) in order to accomplish her desired goals. This moment occurs in the novel just previous to her introduction to the affluent Fan Liuyuan.

Bai Liusu's only boulevard of escape from her conventional family is to attain financial sanctuary through marriage. The author uses this to highlight the modern woman's predicament and confront connected with living in a current culture. While the women of 1940s Shanghai incontestably take pleasure in greater freedoms than their established forerunner, living in the modern city also necessitate to overcoming new defy, such as the pursuit for one's marriage partner.

Zhang's voice is hard-boiled, worldly-wise and yet intensely affectionate towards her characters, no matter their desires or thoughts. Her approaching into love and marriage and social position are as inquisitive and subtle as Jane Austen's, while her writing vibrates with the themes and descriptions of conventional Chinese poetry and prose. This amalgamation makes Zhang a powerfully pertinent writer today in our own fast-moving, ever more internationalized world.

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AN ECOLOGICAL QUID PRO QUO IN HANNA'S AT THE EDGE OF THE WOODS AND SOMU BASU'S A FOREVER GIFT

J.Milton Ananiya

*Assistant Professor of English
Bishop Heber College, Trichy*



Every action has its own reaction which is the practical law of the universe. This reaction will be seen on some other thing. Even though science and religion are apples and oranges they mutually agree the idea every action has its own effect and reaction on each other because everything is intertwined with each other to form an ordered cosmos. Environmental crisis of the present world is the consequence of the human centered relation with nature.

Ecocriticism is a study that focuses on the harmonious relation between human and environment and gives voice to the voiceless environment. Ecotheology, a branch in Ecocriticism questions the so-called human's anthropocentric notion that he is the 'crown' of God's creation. Ecotheologists strongly argue human's misinterpretation of the word, crown to ownership. This leads him to exploit nature and is the cause for the present chaos of the modern world. They raise a logical argument; with ownership comes responsibility.

A father is the owner of a family. If he considers himself as an owner, he will exploit the family as a dictator. His ownership is tagged with a responsibility that he is the caretaker of the family to live amicably with them. Ecotheology states this same ideology that human is stewards to nature. In the Bible, God commands humans to be stewards. He says "And the Lord God took the man and put him in the garden to dress it and keep it" (Genesis 2: 15). The term stewardship means not a 'servant' but a caretaker of nature with an ownership cum responsibility. Human's stewardship builds harmony with nature. His ownership also has a negative effect on nature.

Josiah, the protagonist of the story, *at the edge of the woods* is a clear representation of both positive and negative human relationship. At first, he has a false notion that he is the owner of a small piece of land which his

father had given him to cultivate. Josiah's ownership made him exploit nature. His entropic stewardship made him abuse nature for his own benefits. Human's anthropocentrism leads human to harm nature for their benefits. Suresh Frederick says,

And in the interest of transcending the anthropocentrism that is the bane of Ecocriticism. The great dreams and plans tend to be anthropocentric in the long term our desires are likely to wreak significant damage upon the habitats around us. All these are the result of destroying man-animal relationship. (Fredrick 141 Eco literature).

Josiah considered the lands as a commodity to mint money so he used them to the core. He never allows even a sparrow to perch on his land. Because he needs to cultivate tomatoes and wants to become rich. Josiah's narrow-minded approach is due to his self-centeredness. His greedy nature is expressed in the words by the writer as "never had Josiah ploughed so carefully or weeded so fiercely. Tomatoes after much consideration were to be his maiden crop. Josiah dreamed of huge red orbs, exports and profits. He began to plan and calculate every inch of ground and for each plant." (TT 101).

His negative stewardship turned him to show hostility towards nature he even tried to kill a sparrow because it was eating his tomatoes. He informed his mother that he is going to break the leg of the sparrow, which disturbed his dream of getting rich, by a snare. The father said that just by sitting in a land the sparrow will not become the owner of the land. But Josiah was not able to accept this simple fact because of his anthropocentric nature He says

Of course, it's for you to decide if you want to chase the sparrow away or not: it's your field, but don't set a snare. Josiah tried grudgingly to let the

“doebe”. Every time he saw the dainty hoof prints though, he felt a surge of irritation. He laid a couple of thorny branches by the wooded border and felt smug when the hoofs prints were less. (TT 105)

The whole family feared that Josiah is ruining the land for his greediness.

Josiah's mother wants her son to understand that human's relationship with nature is not on ownership but on stewardship because they both are intertwined. She advises Josiah that all relations with nature have a reflection on us and we depend on nature for our benefits. We need the support of earthworm to nurture the soil and the dry leaves acts as manure. Our dependence with nature is inevitable because human and nature are interdependent. We depend on nature because it is our life system. The dependence of human in the words of Hannah as

You know that God not only created us but everything in the world around us. God created the world big enough for all of us – humans, animals, plants- but sometimes we human beings are not big enough to realize this...the deer, sparrows, and even plants take only as much as they need from the land. They don't understand our human boundaries and ideas of ownership. We human tend to take more than we need. (TT 108)

Hannah ends her story by stating that Josiah now realizes that he is a steward of the universe. His change of idea from ownership to stewardship is an act of preserving and enjoying nature.

Another story which highlights the need of stewardship is *A forever Gift* by Soma Basu. Niharika the protagonist of the story wants to present her friend a nice gift for her birthday. She was shocked when she found her mother gave a sapling as a gift. When presenting the gift Niharika was mocked by her friend. For her poor choice and a cheap gift. In this materialistic world humans have lost the value of trees. Religion gives more focus on preserving environment.

In some religions trees were considered as a supernatural being. Driwedi in his essay *Human responsibility and the environment: a Hindu perspective*, says “the Hindu worship of trees and plants has been based partly on utility, but mostly on religious duty and mythology. Hindu ancestors consider it their duty to save

trees: and in order to do that they attach to every tree a religious sanctity.” (22). When humans consider tree as a commodity or a source of income they started to cut and destroy it forgetting its value. The lack of awareness about the tree is expressed by the writer as “in fact one boy said, “oh! Niharika got a tree for Nalini. Come and see what we gave her so that you get an idea of what gifts one can gave” (TT63). Sukanya, the mother of Niharika's friend saw all those happenings and at the end she announced the value of the sapling which was presented by Niharika. She said

A plant that gives life and is worshipped, teaches us to respect all living beings and save the environment. All other gifts will lose their value with them but the plant will always live and grow in our house... All of you must learn to protect environment and spread the message of conservation. She said, as a proud Niharika was called on stage for a loud round of applause. (TT106)

Niharika was awarded the best price on the following day for the meaningful gift she gave to Nalini.

Nature and humans are intertwined as their existence is as essential as a binary opposition. There should be a symbiotic relationship between them to maintain the harmony of the biosphere. In the beginning, man related himself to nature as a steward, and their stewardship results in the harmonious and peaceful living with nature. Human's materialistic and negative relationship widened the gap between man and nature. In this materialistic world nature is considered as the source of income. This results in the exploitation of man-animal relationship. Josiah is the clear epitome of human's negative stewardship. He exploits nature till he becomes aware that he is the steward and his role to protect nature.

Ecotheology clearly states that Humans have to obey God's purpose and his plan to be a steward for the enhancement of nature which is the creation of God. For ecological crisis human should have a clear idea that anthropocentric ideology has given rise to greed and corruption. Human and Nature is intertwined and our reaction creates a repulsion on nature. And because of entropic stewardship humans face nature's hostility. And it is time for us to turn a new leaf as a steward to live a conducive life with nature for the upcoming generation's

benefit. Because every action has its equal and opposite reaction.

He prayeth well, who loveth well
Both man and bird and beast.
He prayeth best, who loveth best
All things both great and small;
For the dear God who loveth us,
He made and loveth all. (S.T. Coleridge)

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SURVEILLANCE OF CLIMATE CHANGE AS METAMODERNIST ELEMENT TRACED IN IAN MCEWAN'S *SOLAR* WITH REFERENCE TO MICHAEL BEARD

A.Yacob

Assistant Professor of English
Bishop Heber College, Trichy



Abstract

This paper is an attempt to analyze a Metamodern reading of the novel, Solar (2010) written by Ian McEwen. Further, the novel proves traces of Metamodernity on the character, Beard with a focus on climate change. The protagonist, Michael Beard, a selfish unheroic man, affects everything and everybody. Beard represents the avaricious capitalistic Western consumer society and its male leaders who close their eyes to the warnings of a changing climate. Various harmful diseases caused by the Cancer and Carbon Dioxide emitting transport system symbolize excessiveness and a stressful society. The outcome on the reader is a kind of self-reflection. It discusses current encounter between climate change and sustainability by studying the hero. Thus, it also claims for a shift in sustainable lifestyle.

In recent years, Culturists progress on studying the terms, "New Sincerity" and "post-irony". The critical ideology of the theory, "Post- postmodernism" and its movement is already underway. Linda Hutcheon propounds in *The Politics of Postmodernity* that "what postmodernism does is to contest the very possibility of there ever being "ultimate objects." It teaches and enacts the recognition of the fact that social, historical, and existential "reality" is discursive reality." (182) and she engages in branding semantically meaningless "post-postmodernism."

Vermeulen and Akker focus on climate change as a medium for the decline of postmodernism and interrogate new "emerging structure of feeling" (183) and this may be called, "Metamodernism". They argue that the era of postmodernism as center has ended. They view Metamodernism as a kind of sensibility that oscillates between a modern sense (meaning) and a postmodern doubt on the sense in every aspects.

Character, Michael Beard is being unmercifully criticized from the very beginning of the novel. Balding, stout, slow, disinterested, unfaithful and selfish are some of the qualities that illustrate Beard's personality and physique. He enjoys the fruits of past glory, but it becomes clear to the reader that he is in no way familiar with the contemporary achievements in the scientific area of his interest and expertise. He consumes large quantities of food, drinks and women, not thinking about the consequences of his actions. In this sole character,

McEwen manifests the problems of the whole human kind. Excessive consumption of food and drink leads Beard into sickness, just as the excessive and irresponsible consumption of energy by humans threatens to destroy the planet and life as we know it. At a certain point in the novel, McEwen describes Beard's childhood and growing up, his relationship with his parents. It seems like McEwen himself admits that he has taken it too far in diminishing his own character and is now trying to find an excuse for Beard's intolerable behavior. All of a sudden, Beard becomes even more real. The reader gets acquainted with his whole life, his thought process, his childhood, first marriage and career. If the aim of this is to justify his character in the eyes of the readers, then McEwen has not been successful. Although, it has to be acknowledged that by doing this, McEwen has developed his character and completely uncovered Beard's self-deception as well as his physical and moral degradation. Beard's life philosophy is that a profound inner change is impossible and the only thing one can expect in life is a slow deterioration of body and soul. Only one thing can be expected from such a man and such a philosophy, and that is disappointment.

There is some kind of unusual setting in McEwen's writing that he utilizes to open the mind of his readers and it is sustained in the whole work. The Emotive response of the readers is highly remarkable, whether it serves the purpose of its characters in the novel. These emotive reactions are also present in the novels *The Cement*

Garden, Atonement and Amsterdam. McEwen maintains a fragmented suspense as to how he will end his story. However, around the middle of his novel *Solar*, it becomes clear how Beard will end up. The ending is just too obvious. As McEwen deals with decentralized details in *The Innocent* (1990), the same way he uses the reader to despise Beard. The reader is disgusted by his incessant eating and drinking, but at the same time wants Beard to find a way out of his impossible situation only because Beard is the one who is supposed to save the world. McEwen wants to say that there are no heroes. There are only people, more or less corrupted, more or less selfish, and more or less able to rise above their own personal hell and do what needs to be done. There is no one truth, absolute and undisputed. There are always different "truths". Climatic changes, which are a global problem of the whole human kind, should make people worry and care more, but in the end it seems that everything boils down to profit.

McEwen often criticizes society in his novels. The same is in his satirical "Solar" which highlights the mechanisms of self-deception so typical in today's society. The main character traits that McEwen describes through his anti-hero Michael Beard are selfishness, apathy, disinterestedness and total neglect of any events that are outside one's own micro-cosmos. Ideals might not have vanished completely, but the hero who stands out in a community and saves the world, does not exist anymore. The readers' search for the hero is in vain in *Solar*, as it is set in McEwen's novel *Amsterdam*.

Solar recognizes the feeling of almost every person's interest in climate change. It sustains arguments on negotiations, compatibility and altruistic execution of it all. These elements excellently describe the character of Beard; however, they expose only the role played in the novel. McEwen touches even small physical changes that create impacts on the reader:

Beard believes that literary representation is merely another form of knowledge to be worked out and memorized programmatically, with far less effort than would be required to master scientific theories. But his laziness and self-satisfaction are evident even in this early instance: his smug,

uncompromising statement that "he *knew*" after dabbling in a bit of criticism suggests that as a general rule, Beard hesitates to "take the matter seriously," whether it comes to climate change or Milton, because to do so "would be to think about it all the time" (Kellis, 4)

The novel exposes dangers of scientific inventions that enhance human aspects of being. Marvels of science and scientific fractions create effects of economical disasters. McEwen argues on human intervention of self-egoistic human through Beard. He describes this through comical annotations of Beard's broken solar panels and 'boot room' of the ship that took them to the North Pole. The boot room represents vanity of people who live in the face of global warming.

Solar is an uncharacteristic climate novel, since it is realist, humorous, and no environmental disaster takes place. It follows the deceitful climate cynic Michael Beard and his development of a solar energy project. Beard uses the crisis of climate change for personal financial gain. Climate change is explored through this 'un-eco' character, and we find that the novel has many techniques for presenting the issue in unconventional forms. This means that it can be explored beyond predictable tropes, as the novel avoids becoming simply another disaster narrative. Furthermore, it highlights the usage of environmental clichés by presenting them through the unfair voice of Beard. The novel can deploy environmental rhetoric without becoming subject to its insensible effects.

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EFFICACY OF ENVIRONMENTAL TALES IN CREATING ECO-CONSCIOUSNESS AMONG CHILDREN

J.Jerin Austin Dhas

*Research Scholar (PhD), Department of English
Loyola College, Chennai*

Dr.P.Mary Vidya Porselvi

*Assistant Professor of English
Loyola College, Chennai*



Abstract

An environmental folktale is an effective tool to inculcate eco-consciousness in the classrooms which is otherwise dominated by technology based curriculum. The education system in both schools and colleges should balance eco-literacy and techno-literacy. The extreme use of technology in the education system has created a virtual world around children/youth. In this scenario, the children are attracted more towards technological devices. As a result they are forced to live in virtuality (illusion) and forget the reality around. And further, this absence of reality, the insensitivity and indifference to the surrounding habitats has led to the extinction of many living organisms and depletion of natural resources. Hence, the use of environmental tales in the classrooms is the need of the hour. Folktale is an ancient genre of oral literature. It imparts the significance of nature-culture of the people from one generation to another. Each and every person has a rich experience of listening to folktales right from the childhood days. So, when folktales are taught in the classroom the importance of nature can be easily imbibed by the students. This paper attempts to study four eco-folktales, "The Why-Why Girl" by Mahasweta Devi, "Bulbuli's Bamboo" by Mita Bordoloi and two folktales "Where do the Sparrows live", "What the cloud and the star wished for" from the "Bhoomi Tales", a collection of stories from villages of Tamilnadu.. These folktales are analyzed using ecocritical theories to investigate the spirit of eco-consciousness represented in the folktales.

Keywords: Eco-folktales, Ecoconsciousness, Ecoliteracy, Techno literacy, Picture Book.

Nature is the mother of all living beings on Earth. Human beings are one of the species among the living organisms. But in the battle of inhabitancy human beings in the name of development colonizes other living organisms and destroys them for their comfort. The human race in the label of development has disturbed the equilibrium among the habitats. This non equilibrium among habitats is the reason behind climate change, natural disasters, famine, flood, extinction of living beings and diseases. In the name of developing infrastructure, the trees are cut down, the habitats in the forest are destroyed which ultimately losing its importance and the words like sanctuaries and zoos are gaining prominence. In the ancient times, human beings used natural resources like river, ocean, flora and fauna to fulfill their basic amenities. But now the privatization and commoditization of the natural resources by humans to lead a rich and comfortable life has resulted in famine and scarcity. Now, in this 21st century the earth has almost reached the tip of apocalypse, a term used by an ecocritic Lawrence Buell in

his book "The Environmental Imagination: Thoreau, Nature writing, and the Formation of American Culture". Apocalypse is discussed by Buell as a natural process where the earth renews itself by destroying the entire planet earth (10).

As Newton's third law states every action has an equal and opposite reaction, one day Nature will act upon the destructors (humans) through apocalypse. Therefore, there is an urgent need to control the degradation of nature by balancing the use of technology and nature, which is the key approach to maintain equilibrium with other living organisms. The overuse of technology has resulted in creating a virtual world for people to live without any awareness of the environment around them. Especially children are obsessed with technology where they live a virtual life without any interest towards the environment. To avoid and control the depletion of nature, the children should be taught in the classrooms, about the importance of nature.

The root of the society lies in the hands of the children. When children are eco-literate they understand the importance of nature and give equal prominence they give to technology. To gain the interest of the children towards nature integrating eco-folktales with illustrations proves an effective methodology in classrooms. This paper shows the effectiveness of using illustrated eco-folktales for children in instilling Ecoconsciousness with the help of four eco-folktales The eco-folktales "The Why-Why Girl" by Mahasweta Devi, "Bulbuli's Bamboo" Mita Bordoloi, and two folktales "Where do the Sparrows live" , "What the cloud and the star wished for" from "Bhoomi Tales". These four folktales are studied from an eco-critical perspective.

Ecocriticism is an interdisciplinary study which focuses on the relationship shared between human beings and nature in literature. The notion interdisciplinary study suggests that Ecocriticism is researched without any limitations in humanities and sciences. The term Ecocriticism was first used by William Rueckert in his essay "Literature and Ecology: An experiment in Ecocriticism (1978)". But before Rueckert, Rachel Carson's "Silent Spring (1962)" is considered as the precursor for the Ecocriticism movement. Rachel Carson through her writings demonstrated the deterioration to the environment caused by chemicals especially pesticides. Likewise, William Rueckert carried forward the importance of literature in association with environment. Books by Lawrence Buell "The Environmental Imagination (1995)" and the other one by Cheryl Glotfelty and Harold Fromm "The Ecocriticism Reader (1996)" are considered as seminal books in the field of Ecocriticism.

Lawrence Buell in "The Future of Environmental Criticism (2005)" talks about two waves of Ecocriticism as 'first wave and second wave Ecocriticism'. The first wave Ecocriticism focuses on literary genres like nature based poetry, writing and fiction. And the second wave focuses on the environmental justice which includes ecofeminism. Likewise, Greg Garrard's 'Ecocriticism' (2004) portrays the different issues of Ecocriticism as Pollution, Wilderness, Apocalypse, Dwelling, Animals, and the earth. Greg Garrard defines the issues in relevance to various environmental issues caused by humans affecting nature.

Human beings are the only cause of pollution that has resulted in the visible and invisible degradation of Nature. Rachel Carson wrote on the hazardous pollution of the

chemicals and pesticides which is visible and radioactive pollution which is invisible in her times. But the etymology of the word pollution has its original meaning from Latin 'Polluere' which means "to defile". The meaning of pollution was associated with mind, till seventeenth century, considered as an act of moral degradation. Garrard states that the first citation of the word pollution with modern meaning comes from Francis Bacon's 'Advancement of learning' (1605) where he deviated from the moral to material. This is evident in the lines of Bacon, he states 'the sun passes through pollution and it remains pure as before' (116).

The folktale "What the cloud and the star wished for" from "Bhoomi Tales" explains the kind of environmental degradation and pollution happening in space. The folktale is about God's wish to find out whether his creation the cloud and the Stars are happy. He grants them their wish to fulfill their happiness to touch the earth, where God blessed cloud to become rain and the star to become fireflies by which they touched the earth. But God finds the cloud and the star unhappy. When He enquired, the cloud replied "I am clean here but as rain when I reached the earth I became dirt". Likewise the star was sad and explained "I am safe here but as firefly when I reach the earth I am trampled by the humans". This folktale states the plight of both celestials the cloud and the star. This folktale juxtaposes the idea of sky and earth. In sky they feel clean and safe but when they reach the earth, they become dirt and hurt. These incidents state earth as a place of chaos for living organisms. This story states that the sky is pure and the earth is polluted. Unfortunately, the pollution is evident especially in the recent conditions of dense fog in several developed cities across the world.

Likewise another serious issue regarding pollution is 'Space Junk' (Wadling, 10). This is a popular term discussed today regarding the man made pollution in space. By the launch of rockets the human have polluted the outer space, where the dead spacecrafts revolve around the earth as space junks. As the cloud and the star got polluted on earth as rain and firefly, the human race have moved beyond earth to pollute the space and deplete the ozone layer covering the earth. Now the word pollution has moved beyond from earth to space. In the future, there is a fear where the human pollution can proceed further to

other planets. This space pollution can lead to an ecocide, which defines the mass destruction to the earth.

Wilderness is the nature untouched by human intervention. Greg Garrard discusses the ecocritical issue of 'wilderness' which he divides into old wilderness, sublime and new wilderness. The word 'wilderness' has its usage from Anglo-Saxon 'wildeoren', where 'wild' denotes 'uninhabited land' and 'deoren' suggests 'beast'. The old wilderness suggests the Palaeolithic mind which is seen in the 'Epic of Gilgamesh' where the wilderness is considered as a threat and considered as the place of exile. In the phase of sublime Mary Wollstonecraft in her "A Short Residence in Sweden (1796)" uses the word "wild beauties". Likewise Percy Shelley in his work 'Mont Blanc' portrays the wilderness of Alpine original which inflames his imagination. In sublimit phase wilderness is a reservoir of imagination helping the poets and writers to write and think. In the last phase new wilderness Thoreau's 'Maine Woods' describes the beauty of nature after climbing Mountain Ktaadn he describes "...Nature was here something savage and awful, though beautiful. This was the earth of which we have heard, made out of chaos and old night" (Garrad, 66). Through the successors of Thoreau, wilderness came into spotlight as the place of authenticity, where self realization occurs with nature. From then on, Wilderness is considered a sacred place providing chance for human and nature to communicate.

In wilderness there is a freedom for nature to exist without any intervention and growth. The folktale "Bulbuli's Bamboo" by Mita Bordoloi shows the impact of wilderness on a young child. The folktale throws light on the intrinsic value of bamboo plant through the eyes of the little girl 'Bulbuli'. The story depicts the life of Bulbuli where "she sleeps in a bamboo bed, she sits in a bamboo bench, she drinks soup made of tender bamboo shoots, and she peeps through a bamboo window which has a bamboo mat, she looks at her bamboo grove that is grown around her house, and then climbs out with a bamboo ladder, jumps out of the bamboo fence, runs across bamboo bridge over blooming orchids, rows in a bamboo boat, returns home to have bamboo soup and sleeps in a bamboo bed to bamboo dreams." (Mita Bordoloi.6-10.). The bamboo grove resembles the wilderness and the life of Bulbuli in the forest suggests her wish to accept a simple life using bamboos. Human beings who live in the

wilderness accept nature as it is and live with a sense of contentment. Here Bulbuli accepts the nature as it is and utilizes it just to live and not to destruct. Bulbuli depicts the need for change in human thinking to consider nature as a living being and learn to live by association and not by destruction. Bulbuli shows the primitive character of human beings to revere earth as sacred. Bulbuli's character also reflects the ideology of deep ecology movement founded by Norwegian philosopher Arne Naess. Deep ecology focuses on Ecocentric view, that every living organism is dependent on nature for livelihood. The interdependence between Bulbuli and the bamboo grove shows the deep ecological values she shares with nature.

Greg Garrard in his seventh chapter discusses the concept of dwelling. Garrard states that dwelling is nothing but living in total harmony with nature. Dwelling suggests the relationship human share with landscape which has existed from the primitive age. The ancient people had deep cultural practices with nature which protected and sustained nature. Garrard states the view of an environmental philosopher J.Baird Callicott "the typical traditional American Indian attitude was to regard all features of the environment as enspirited (Garrad, 121). The Earth itself, the sky, the winds, rocks, streams, trees, insects, birds and all other animals therefore had personalities and were thus a fully persons as other human beings". These views on dwelling can be juxtaposed with the Oikopoetics ideology which is derived from the *Tinai* poetics concept of Dr.Nirmal Selvamony. Oikopoetics approach portrays 'Oikos' which in Greek means 'household', comprising the relationship between human, nature and the sacred (spirit). Oikopoetics suggests the harmonious relationship between human and nature.

The folktale titled "The Why-Why Girl" by Mahasweta Devi describes the concept of dwelling. The story is about Moyna a small girl, her mother Khiri and the narrator. Moyna asks many "Why?" questions for anything and everything, and by which the postmaster calls her the why-why girl. Why shouldn't I catch a cobra, shouldn't I eat it? Who will bring the goats back home and collect firewood's and lay traps for the bird? Why should I work for Babu who doesn't thank me? Why should I walk long to fetch water, live in a leaf hut, eat rice twice a day? Why should I eat their leftovers? How much space does a women need to live? Why do I have to gaze their goats when they have

their boys to do it? Why to read books before one go to sleep? Why shouldn't I study?" (CSWR, 31).

These questions of Moyna represent many ecocritical objectives within them. Moyna is a tribal girl who portrays her dwelling to her friends. Her friends had time for education and were considered civilized as they lived in a hut. Moyna as a tribal child was poor and had to do lot of work like catching snakes for food, taking care of cattle and cleaning the house for babus. Moyna had a close proximity with nature. Moyna was a child of Nature. Nature empowered her with the spirit to catch a snake. It gave her the courage to ask questions like why can't the fish speak? Why do stars look small when many are bigger than sun? (Mahasweta devi.6, 7, 8). The spirit of asking questions made her confident to face the society. Moyna depicts the life of the primitive people who worshipped nature as god and lived harmoniously with other living beings. The concept of Ecofeminism is also represented in this folktale when Moyna questions, "Why the boys can't do it? The character of babus has paid money to Moyna as salary and made her do all the works that he doesn't want his son to do." (Mahasweta Devi.7, 8).

Likewise the ecocritical issue of ecosphere is seen in the folktale "Where do the Sparrows live" from the book 'Bhoomi Tales'. This folktale is about the life of sparrows in distress because of different problems and challenges these birds faced to procure their offspring. The folktale suggests the importance of every living being on the earth. The disappearance of sparrow in the contemporary era can be interpreted through the folktale. The species of sparrows has been included in the extinct category, where the numbers of these beautiful birds are decreasing each day. When there is a reduction in the species there will be an imbalance in the ecosystem which will lead to ecocide, the mass destruction of all organisms.

Ecocriticism has been initiated by many scholars to voice out their radical ideas in defending nature. Starting from Rachel Carson to Dr. Vandana Shiva many ecocritical scholars have voiced the importance of nature. By including the eco-folktales in the curriculum for children with creative analysis and interpretation will help in the revolutionizing of the children to focus on nature. So, this paper tries to suggest the syllabus in education for children should focus on nature as the importance is given to technology. Eco-folktales in the picture book form when included in the syllabus will act as a motivation to children in learning folktales as well as in gaining ecosconsciousness.

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BUDS AMONG THORNS: THE REPRESENTATION OF PALESTINIAN CHILDHOOD IDENTITY IN SUSAN ABULHAWA'S NOVELS

K.Shijila

Research scholar, Research Centre for Comparative Studies
PG Department of English, Mercy College, Palakkad

Dr. G.Praseedha

Assistant Professor, Research and PG Department of English
Mercy College, Palakkad, Kerala



Abstract

The representation of an individual in a society is done primarily through the expression of his/her identity. The changing nature or flux of one's identity points to the constant reconfigurations in the expression and representation of the different factors that make up the said identity. Palestinian-American writer Susan Abulhawa's novels consciously seek representation in both the socio-political and literary worlds through their strong expressions of Palestinian identity set against the backdrop of the Israel-Palestine conflict. The identities of the main characters of the novel are expressed by projecting both their childhood and adulthood. Rather than being mere representations of Palestinian childhood, the identity of every character gains depth and complexity through the nuanced clarity in expression. The proposed paper intends to compare and contrast the different kinds of representation of childhood in two of Abulhawa's novels namely *Mornings in Jenin* and *The Blue Between Sky and Water*.

Keywords: Childhood, identity, alienation, Israel-Palestine Conflict.

*"It is justice and respect that I want the world to dust off and put – without delay, and with tenderness – back on the head of the
Palestinian child."*

- Alice Walker

With the Israel-Palestine conflict going on from the mid-twentieth century onwards, generations of Palestinians have come to experience identity crisis in the wake of their displacement and dispossession from homeland and the Israeli military occupation of Palestinian territories. Frequent wars and the restricted freedom of the occupied territories combined with their refugee status continue to affect the growth of Palestinian children down generations. In her brilliantly crafted novels *Mornings in Jenin* and *The Blue Between Sky and Water*, Palestinian-American writer Susan Abulhawa gives expression to the various forms of childhood that often face stunted growth at the mental or psychological levels. Documenting the childhood as well as the adulthood of characters in depth and detail serves to point to the alienation and identity crisis at the core of a Palestinian's life torn by exile, wars and military occupation.

Mornings in Jenin (2006), Abulhawa's first novel, is the portrayal of the lives of the Abulheja family beginning

from the Nakbah¹ or the forced displacement from their original home at the time of creation of Israel in 1948, through the many wars and political conflicts that cause unrest in the region till the present. *The Blue Between Sky and Water* (2015) is the evocative tale of yet another Palestinian family down the years through exile, wars, scattering and diasporic life. While the former uses realistic narration, the latter mixes reality and fantasy in order to project the tragic circumstances of the never-ending conflict.

The representation of childhood is central to both the novels. Along with depicting the different shades of blossoming and wilting childhood in the dusty, grey canvas marked by the many wars and similar attacks, the adulthood of almost all the major characters are equally drawn in intrinsic detail. The main aim of the writer here is to project the identity of each character which is in a state of continuous flux as he or she passes from childhood to adulthood. Childhood gains importance as it is one among

the many determinants that shapes the course of one's adult life. The acute identity crisis implicit in the adult characters is presented as the direct result of their childhood under the peculiar tension-fraught, politically tumultuous Israel-Palestine conflict.

The issue of identity crisis that haunts one right from childhood is expressed in *Mornings in Jenin* mainly at the thematic level whereas in *The Blue Between Sky and Water*, it is done through various techniques like fantasy, color symbolism and narration involving stream-of-consciousness. In *Mornings in Jenin*, the themes of guilt, separation and search for one's identity are shown to permeate through the child consciousness to that of the grown-up person. On the other hand, the different techniques of narration in *The Blue Between Sky and Water* bring out the intensity of identity crisis and survival angst beyond the realm of the normally perceived space-time concepts in the overlapping picture of childhood innocence and adult maturity.

Separation in childhood is an important motif in *Mornings in Jenin*. Friends and siblings are shown to get severed from each other by means of forced displacement, ethnic tensions, wars and several other factors. This does away with the concepts of home, security and permanence and provides an explanation for the unsettling identity crisis that accompanies children way into their mature adult lives. Witnessing the Nakbah as an uncomprehending five-year-old, Yousef, the eldest of the three Abulheja siblings, experiences the bitter taste of sudden separation from his homeland as well as an intense longing for reunion or return. The theme of separation works in an altogether different way for the second sibling Ismael whose very identity transforms to being David when the six-month old infant is kidnapped and subsequently adopted by a Jewish soldier called Moshe. The identity reversal of Ismael/David from an Arab into a Jew resulting from this separation gets another turn upon reuniting with his roots much later as an adult. As for Amal, the youngest one of the siblings, separation from her father, mother and brother Yousef at three different points of her childhood resonates in her adult life as separation from her husband, friend and her refugee identity itself. The farewell of the two childhood friends Hasan and Ari is also sketched as an inevitable outcome of the external ethno-political conflicts.

The dichotomy between childhood innocence and guilty conscience is carefully worked out in the novel. The socio-political uncertainties that disrupt the outward peace of their lives plant the seeds of guilt and remorse in the tiny hearts. The forced exile in 1948 that turns Abulhejas into refugees stands as an unsolved puzzle before Yousef who quite often feels guilty about himself for having troubled the already frustrated adults by asking them unanswered, rhetorical questions about wars and return to their original land. This serves to illustrate how children under politically tumultuous situations learn to suppress their curiosity and to silence themselves. Similarly, Amal becomes guilt-stricken for no obvious reason but for having her life spared during the Six-Day War² while the innocent three-month old cousin of hers should lose its life in bomb attack. She also feels the pricks of conscience about having lied about her mother's identity immediately after the Six-day War which she believes paved way for the latter's mental ill-health and subsequent death. This haunting guilt of Amal makes her accept the Israeli gunshot wound as the most welcome punishment for her 'sins'. Ari is plagued by his guilt of having doubted the intentions of his true friend and the revenge he ventured to take for the assumed betrayal. On another axis, David as a child begins to doubt the authenticity of his own Jewish identity which makes him physically torture his real brother Yousef on a chance encounter and repent for his guilt later on as a grown-up person.

The theme of search for one's identity runs throughout *Mornings in Jenin*. It is represented as a quest that begins with the unsettling, existential crisis in each of the character's childhood and ends with the attainment of a sense of self and identity later on in one's advanced years, with the coming to terms with one's own conflicts, losses and choices in life against the backdrop of socio-political upheavals and tensions. Yousef's identity crisis springs up from witnessing the uncertainty and helplessness of his elders following the sudden expulsion from their village to distant refugee camps. His physical torture at brutal soldiers' hands makes him renounce his family to join the PLO³ and take up the sole identity of a fighter. Later on he makes amends with his identity and attains calm only after he embraces solitary exile and complete renunciation.

In the case of Ismael/David, the very twist of fate that turns the Arab infant into a Jew flings him into a whirlpool

of identity crisis. As a young Jewish boy of ten years, he begins to doubt whether he really belongs to the Arab community, an ethnic group whom he is taught to hate and fight against. In this way, right from his childhood, he is made to imbibe the fear of 'the other' or becoming 'the other'. That he really is what he never wants to be, crushes his spirit and undoes him. It is significant that the seed of doubt regarding his real identity is sown right in his childhood; yet he is never given an opportunity to confirm either of his Jewish and Arab identities until much later as a grown up person. His sense of a fragmented self matures over the years, with no means to ease its existential angst. His passage from childhood to maturity is thus marked by the persistent fear of being an outcast everywhere.

The basic fact of their exile from their original village is carried forward somewhere in the consciousness of Amal though she is born years later in the Jenin refugee camp. As a refugee child, feelings of anxiety, helplessness and insecurity characterize Amal, who would otherwise have grown into a spirited, vivacious girl that she initially seemed to be. The lack of parental care and subsequent orphan hood plunges her deep into alienation and existential crisis. Amal in her adolescence becomes haunted by a deep-seated mistrust of herself. Experiencing the unspeakable horrors of the Six Day War as a twelve-year old transforms her all at once – "I calculated one week as the distance between girlish vanity and hell" (Abulhawa, *Mornings* 76).

The haunting picture of troubled childhood becomes the hallmark of *The Blue Between Sky and Water* too. Fantasy and color symbolism are brought in to highlight childhood innocence against adulthood pretensions. The two children, Mariam and Nur, are portrayed as seeing colors change around people according to their mood shifts. This gift of being able to see colors and thus read people's minds is shown to decrease and eventually disappear as these child characters grow up, signaling the departure of childhood innocence. The technique of stream-of-consciousness is adopted to pin down the underlying theme of identity crisis to the narrative.

Across the child characters of the two novels, there are several striking similarities. Amal in *Mornings in Jenin* and Nur in *The Blue Between Sky and Water* are portrayed as children who become orphans and come face to face

with abandonment and alienation. When Amal happens to leave the Jenin refugee camp for America, Nur as a young orphaned girl in the US is not able to come over and unite with her kin in Gaza. This, again, reinforces the depth of the tragic circumstances that children caught in the tumultuous conflict are made to go through. The character of Yousef in *Mornings in Jenin* with his loving nature getting tuned to patriotism is reflected in Mazen in *The Blue Between Sky and Water* whose unwavering love for Palestine makes him join the PLO. A further comparison of the two novels shows David as well as Mazen overhearing troubling remarks that make them doubt their very identities. The former fears that he might not be a real Jew, whereas the latter is distraught upon hearing that he is the bastard son of some unknown Jewish soldier. Here the issue of racial purity as an integral part of one's identity is stressed.

The refugee consciousness of Amal and her friends make them aware that they live under the shade of "international charity" (63). This inferior feeling that often molds the character of a refugee child is evident in Amal who, upon reaching America, is equally attracted and repelled by the luxuries afforded by the first world. As an orphaned teenager, she makes desperate attempts to fit in and belong to the new-found freedom and plenitude of America. On the other hand, Amal's daughter Sara is sketched as a lively girl in her teens with full of Americanism on the outside and a subdued yet solid consciousness of her Palestinian ancestry and roots. An analysis of the two teenage girls Amal and Sara, mindful of the fact that they are mother and daughter one generation apart from each other, brings to light the diametrically opposite images of one trying to shed her refugee identity and of the other trying to embrace her ancestral identity.

A different kind of picture emerges in the relationship between Khalid and Mariam in *The Blue Between Sky and Water*. They come from entirely different generations of the same Baraka family and are in fact grand-aunt and nephew. Before the Nakbah, Khalid, the ten-year old boy with a white streak in his hair, meets Mariam of the same age in a timeless place and teaches her to read and write. Later Khalid is actually born as Mariam's sister's grandson some fifty years after Mariam dies. This companionship between children across the perceivable temporal-spatial dimensions is used as a story-telling strategy by the writer who wishes to underline the oneness of the tragedy of

Palestinian children in the midst of the all-engulfing political conflict, no matter which time period they live.

Mariam and Khalid are characters whose adulthood is not depicted because both of them die before adolescence. Yet the writer has made use of fantasy to make them grow into realms other than childhood. Though Mariam is shot dead by Israeli soldiers, her ghost that follows her sister Nazmiyah often acts with the kindness, wisdom and far-sightedness of an adult. In the same way, Khalid, despite his being in a coma after Israel's attack of Gaza in late 2008, flitters in and out of time, where he meets Mariam in a Palestine free from soldiers. Here he transcends his childhood and is able to view the past as a fully comprehending adult.

With a few exceptions as mentioned above, almost all the main characters of both the novels are shown as children as well as adults. This explains how each of the children developed into the adults that they were, and how wars and other socio-political events in relation to the Israel-Palestine conflict affected each of them, albeit in different ways. The gipsy spirit of the Bedouin child Dalia is crushed and suppressed forever by the combined hands of patriarchy and political struggles. The undaunted will and spirit of her daughter Amal born as the reincarnation of her former vivaciousness also gets nipped in the bud by the same cruel hands of destiny; only the names of wars that sucked the marrow of childhood joy are different – the damages and blows on their individual identities remain more or less the same, continuing well into their adult lives. Neglected totally by her mother and exploited and raped by her mother's boyfriend, Nur grows up in the US as one who desperately yearns for others' love and attention. The deprivation and intense loneliness she experienced as a child has a bearing on whatever she does as a grown-up person. Be it the choice of her job or her lover, everything she does is to fill up the deficiency she feels within her soul.

David's search for and reunion with his long-lost Arab siblings, Amal's return to Jenin after decades-long exile in the US and Nur's arrival at Gaza to her Palestinian relatives are all examples of homecoming in the two novels, all attempts to come to terms with their true identities. It is significant that journeys in pursuit of one's identity begun in childhood change form and course before they reach their true destinations as mature grown-ups

aware of the wrongs they committed and the things they missed in life.

Sibling relationships and friendships form one of the core elements of Abulhawa's novels where individual and collective identities of children are constantly made and remade. The urge to stand for and protect each other is strong, yet separation cannot be escaped or evaded. This is an extended application of how displacement and occupation of Palestinians lead to the fragmentation of entire families. The two novels discussed here portray the attainment of one's true identity through constant negotiations with one's childhood and adulthood.

End Notes

1. The 1948 war between Palestinian Arabs and Zionist Jews that resulted in the creation of the State of Israel uprooted 700,000 Palestinians from their homes, creating a refugee crisis that is still not resolved. Palestinians call this mass eviction the Nakbah — Arabic for "catastrophe" — and its legacy remains one of the most intractable issues in ongoing peace negotiations.
2. The Six Day War took place between June 5 to 10, 1967 and was the third of the Arab-Israeli wars. Israel's decisive victory included the capture of the Sinai Peninsula, Gaza Strip, West Bank, Old City of Jerusalem and the Golan Heights; the status of these territories subsequently became a major point of contention in the Arab-Israeli Conflict.
3. The Palestine Liberation Organization (PLO) is an organization founded in 1964 with the purpose of the liberation of Palestine through armed struggle.

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ATTRIBUTES OF DEFENSE MECHANISMS IN MANU JOSEPH'S *SERIOUS MEN*

Shivani Hariharan

Ph.D Full time (1st year)

Vellalar College for Women, Thindal, Erode

Dr. L.M.Swarnalatha

Assistant Professor and Head, PG and Research Department of English

Vellalar college for Women, Thindal, Erode



Abstract

While exploring the pages of Manu Joseph's *Serious Men*, one can visibly notice the essence of defense mechanisms employed within the novel. This paper highlights such attributes of defense mechanisms used by the protagonist named Ayyan Mani in the novel. Defense Mechanism attempts to protect one's feelings, emotions, and mental constraints. It acts as an unconscious shield which protects a person from emotional threats. Through the lens of Sigmund Freud's Psychoanalytic theory, the defense mechanism used by Ayyan Mani is studied in detail.

Keywords: Defense Mechanism, Displacement, Compensation, Reaction Formation

Introduction

Indian writing in English has started flourishing during the colonization of British and writing in English on those days helped the native people of colonized nation to express their feelings and plight to the entire world. Nowadays writing in English has become a trend among young people. Many award winning literatures in English were also written by Indian writers such as Salman Rushdie, Arundhati Roy, V.S Naipaul, Kiran Desai and Aravind Adiga. The contribution of Indian Writers to English Literature is growing rapidly and the Indian Writing in English is very much appreciated and accepted internationally.

Among the various contemporary Indian writers, Manu Joseph is the one who gave a bombastic entry in the field of Indian Literature in English through his book *Serious Men* in 2010. The sensitive Indian journalist and a sensible writer Manu Joseph was born on 22nd July 1974 in Kottayam, Kerala. He started his career as a staff writer at Society magazine. He was also an editor of OPEN magazine and also served as a Columnist for The International New York Times and also for The Hindustan Times. He resigned the job of editor of Open magazine on January 2014. He was a recipient of The Hindu Literary Prize and Open Book Award for his work *Serious Men* which was published in 2010. His book *Serious Men* was

shortlisted for Bollinger Everyman Wodehouse Prize in 2011. In most of his works he satirized the social and political state of India. Manu Joseph used to call himself as a "failed prankster".

Even though the novel *Serious Men* was his first work, his writing was matured and had a sensitive tone of narration. In this novel, he satirized the entire social system, traditional and cultural practices of Indian society. He mocked the traditional norms and practices which were imposed by Indian aristocrats especially Brahmins. The novel was set up in Mumbai where the central characters Arvind Acharya, a Brahmin and Ayyan Mani, middle aged Dalit; closely depict the life of the people who worked in the department of Physics in the Institute for Theory and Research. The novel also condemned the practices of Brahmins and reflected the voices of anti Brahmins. The great novelist Shashi Deshpande expressed her views after reading the novel as Manu Joseph had "Crossed a certain barrier". She said "He has spoken about caste. We are ignoring reality, but he has straightforwardly plunged into the mind of a Dalit man and has done it with style and panache. To have a Dalit man speak in English and make it authentic is very difficult-but Manu Joseph has done it very easily, without making grotesque".

This paper comprises the attributes of Defense mechanisms adopted by the protagonist Ayyan Mani.

Sigmund Freud, in his Psychoanalytic theory, has mentioned defense mechanisms which attempts to protect one's feelings, emotions, and mental constraints. It acts as an unconscious shield which protects a person from emotional threats. The author has highlighted various defense mechanisms through the character of Ayyan Mani. Ayyan Mani exposes his frustration and anger on Brahmins through inculcating certain methods

The defense mechanism named Displacement is being effectively portrayed through the habit of Ayyan Mani. Displacement refers to a mechanism which a person adopts in order to displace his/her emotions, frustrations and repression by doing something which is less threatening. Ayyan Mani has a habit of writing his views on Brahmins on the blackboard under the heading 'Thought for the Day' under the name of popular personalities and scientists. Ayyan always felt tempted to write down his invented quotes. He usually pretended to look into a piece of paper and wrote his own fresh invented quotes. Through this way, he displaces his repressed anger and frustration. Few of the thoughts which he quoted under the names of scientists:

- "If ancient Indians were really the first to calculate the distance between the Earth and the Moon, why is it that they were not the first to land there? I look at the claims of old civilizations that they have done this and that with great suspicion – Neil Armstrong" (Joseph 98)
- "Reservations for the low castes in colleges are a very unfair system. To compensate, let us offer Brahmins the right to be treated as animals for 3,000 years and at the end of it let's give them a 15 percent reservation – Vallumpuri John" (Joseph 98)
- "If you want to understand India, don't talk to Indians who speak in English. – Salman Rushdie" (Joseph 216)
- "A greater crime than the Holocaust was untouchability. Nazis have paid the price, but the Brahmins are still reaping the rewards for torturing others. – Albert Einstein" (Joseph 292)

Reaction Formation is one of the mechanisms which the author has highlighted in the novel. Reaction Formation occurs when a person treats another person in a friendly manner even though the person has hatred and dislike. When the senior scientist Arvind Acharya fired from

his post and Nambodri came to his position, Nambodri gave an offer to Ayyan Mani. He asked Ayyan Mani to be his clergyman. Ayyan Mani in spite of hating him, he accepted the offer with smile and pride. He acted as if it was an honorable offer. Through this attitude of Ayyan Mani, one can identify the essence of Reaction Formation which he adopted to hide his real feel of hatred.

The Defense Mechanism named Compensation is being adopted by Ayyan Mani. Compensation means to compensate one's own failure by developing abilities in some other way. A person compensates his/her weak or undesirable traits by developing a most desirable trait. Ayyan Mani in the novel compensates his failure in life as a Dalit by projecting and building the image of his son as a genius to the world. His son was an ordinary kid who possessed normal IQ and thinking capacity which a kid usually has in him. But Ayyan Mani trained his son in a way that not the world alone believed that his son was a genius but also the kid himself started to build a notion within him that he is really a genius kid.

During one of the meeting between Ayyan Mani and Sister Chastity, Sister Chastity wanted Ayyan Mani's son Adi to participate in the first Inter School Science quiz at St Andrews because the teams from their own school were unable to make it to the finals. The participants were disqualified in the preliminary rounds. She added, "I can still make a place for a special participant from our school that will not compete for the prize but for the honour." (Edugyan 193) The participant was none other than Adi. Ayyan Mani being shocked by what he heard refused to let Adi to participate in the quiz. He simply managed the situation by putting forth the reasons. After listening to those reasons, Sister Chastity didn't pester him for his son's participation. He actually wanted his son to take part in it, he refused to allow him but at the same time he overheard through his mobile about the questionnaire which was discussed among quiz masters in Sister Chastity's office. He prepared his son with the answers to the questions and finally succeeded in his entire plan which ended up by accepting Adi as a Genius kid by the crowd gathered in the quiz.

When one of the journalists present in the quiz met Adi and Ayyan personally, the journalist was eagerly looking forward to hear more from Adi regarding his genius stuffs. When Ayyan Mani said that his son can narrate the

first thousand prime numbers, the journalist himself wanted to check by himself whether the claim of Ayyan was true or not. The truth was that Adi never knew the thousand prime numbers. Ayyan trained him and made him memorize and repeat those prime numbers again and again. He continuously encouraged him by calling him a genius kid again and again. The Journalist along with a reporter and camera men went to the home of Ayyan and asked Adi to recite the first thousand prime numbers. Ayyan Mani trained him perfectly and Adi too recited it in a flow. This incident again made Adi a genius Kid.

At the end of the novel, Ayyan Mani took Adi to the Institute where he worked and introduced him to all the great Scientists over there. The next day he told Arvind Acharya that his son wanted to apply for the Institute's Joint Entrance Test (JET). Arvind Acharya out of shock immediately refused to let it happen because Adi was just eleven years old and being an eleven year kid, he should not be permitted to apply for the Institute's Joint Entrance Test (JET). Ayyan was fixed in his plan of making his son to write the world's toughest Entrance Exam. He approached Nambodri who undertook the charges of duty in place of Arvind Acharya and finally got permission to let Adi to attend the entrance exam. It was a tough job for him because he wanted the world to call his son a great Genius. By means of cheating and theft he somehow managed to get the question paper for the entrance exam and prepared his son according to it. And by fooling the entire Institute, he finally succeeded in his plan of making his son a world Genius. He not only fooled the people in the world but also his son. He made his son to believe himself as a great genius who doesn't possess a slice of genius stuffs naturally in his mind. The genius stuffs were artificially injected in the mind through his father.

Rationalization is one of the mechanisms which the author has employed in the novel. Ayyan Mani's unacceptable behavior and his justification regarding his behavior show case the tendency of using Rationalization as a defense mechanism. Rationalizing his behavior of making his son a public figure was the effective mechanism found at the end of the novel. When Nambodri and his team members came to know about the cheatings done by Ayyan Mani, he rationalized his unaccepted behavior in a justifying manner.

Conclusion

Each and every human being in his/her life adopts certain kind of defense mechanisms in order to conquer his/her own emotions, mental trauma, fear, anger and all. The author in the novel has portrayed the various kinds of defense mechanism adopted by the protagonist Ayyan Mani. While reading the novel, if one looks deep into the character sketch then one can easily identify such kinds of defense mechanisms employed in the novel through the characters in the novel.

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INTER CONNECTEDNESS BETWEEN STEMMA AND HOLISM IN JODI PICOULT'S *HARVESTING THE HEART*

Honoureen Beatrice Gamble

*Ph.D. Scholar (FT), P.G. & Research Department of English
St. Joseph's College (A), Tiruchirappalli*

Dr. Cheryl Davis

*Assistant Professor of English, P.G. & Research Department of English
St. Joseph's College (A), Tiruchirappalli*



Abstract

Literature is enhancing the multidisciplinary approach to the literary texts and the outcome is that the various multidimensionality's is being fore grounded. Home is not just a word but it is something that is closely associated with the heart. A family is not an entity but it is the voice of every member which has to be heard deliberately by everyone and that is the need of the hour. Jodi Picoult's novel Harvesting the Heart showcases the Bowen mechanism by having stemma and holism as an impetus. This paper on the whole stresses the fact that Paige O'Toole the protagonist suffers from displacement when there is dislocation and disjunction. Memory plays a vital role in the individual mindset where their mindscape has got hidden suffering to showcase.

Keywords: *Displacement, Memory, Suffering, Mindscape*

Literature is reflecting the unheard reflections of life and it is unique and multifaceted. Texts are creating a rampant discourse in the academia which is the need of the hour. Culture studies are bridging the binaries which are irreconcilable and this in turn makes literary texts interdisciplinary and multidisciplinary. Supreme irony is that in the present scenario subversion and containment are state sponsored and culture studies bring to light about the follies taking place in the society. Family studies makes the literary text to be universal and the discourses which are taking place within the family are creating multifaceted arguments which makes the texts to be interdisciplinary and multidisciplinary.

Family is an institution where the power structures act upon every individual to have an edge over someone. Suppression of one's own self takes place in the family owing to the upliftment of every individual. Women are said to be the custodians of culture and they strive in foregrounding the ethnicity for the welfare of the family. Home is not merely associated for survival purpose but it is something that is closely associated with one's heart. It is not the building bricks alone it just builds the happiness of one and also eradicates the blocks within the mindset of the individuals. The landscape does matters to a certain extent whereas the people's mindscape too matters a lot. Murray Bowen a renowned psychiatrist has experimented

the family therapy with his patients and he came to a conclusion that family paves way for the conflicts when there is chaos. Situations too matters a lot in the family circumstances which is purely social and political. Personal and Political plays a vital role in the family therapy studies. The social factors occur due to political trauma and literary texts are a political in nature. The aftermath of the second world war has ruined the mindset of the people which happened unconsciously in a conscious state. Interconnectedness plays a vital role in academia where it bridges all disciplines in one roof and the need of the hour too. The terms like 'Stemma' and 'Holism' go hand in hand and bowen mechanism acts as an impetus to it.

Stemma is the study of a genealogy and the family history can be traced in detail. It acts as an interface between psychoanalysis and Bowen mechanism. The family tree has to be traversed in detail in order to eliminate the differences. Self matters a lot in the family mechanism where the individual self matters a lot about the collective self and through the individual the collective plight is explored. Concept of a family tree plays a major role in showcasing the stemma tic discourse which in turn acts as an eye opener to the people who deal with the family concepts.

The genealogy dominates the family study and it showcases the life cycle of the people. Family is said to be

an entity where the multiplicity of problems paves way for multidimensional approach which makes the literary texts to be multidisciplinary. This paper stresses the fact that applying psychoanalysis methods was a norm in the literary texts and later it became a mode.

Holism deals with the concept of 'wholeness' and it encompasses every institution in one roof which is a welcome augury. The wholeness bridges the irreconcilable binaries which is highly possible in the daily family system. Stemma tic Holism talks about the manifold sufferings and they also showcase how the inner feelings and longings in an individual matters a lot when they long for something which they were not able to get. The connecting point between literature and bowen mechanism is that consciousness of an individual who undergo double consciousness unconsciously. The term 'double consciousness' do not talk about the people who are dispersed from their homeland alone whereas this paper gives a new shape which deals with the people who are dispersed from their consciousness.

Jodi Picoult a renowned literary artist in the contemporary times has penned all her works which deals with the family relationships and also how these bonding are being fragmented which paves way to chaotic discourses. A writer who lives in the Post Modern era is highly aware of how the institutions are being problematize owing to political monopolization. Her writings have got the hidden nuances of bowen mechanism which the present day researchers strive in showcasing it. Women's quest for identity is being fore grounded in her writings and she also registers women's consciousness in an unconscious world which is purely against the patriarchal society. *Harvesting the Heart* deals with the women's emancipation for self stresses the plight of the protagonist who longs for the joy and the bonding of the motherhood which every women folk desire to have. Paige O'Toole the protagonist of the novel looks back at her past which was terrible and those memories taunt her to the mode of oppression within herself. Stemma tic Holism is evident through the protagonist of the novel where she traces her own self through the genealogy of a family tree when she underwent abortion at the age of eighteen and she longs for her mother's care. When she gives up on her first better half and she marries a cardiac doctor and she gives birth

to a child, he longs for the bonding of a mother. Stemma tic Holism through Bowen is evident in the novel where the protagonist Paige O'Toole acts as an interface between the stemma and holism and the self connects bowen mechanism. Through the protagonist it is evident that the differentiation of self is creating a rampant discourse in the mindset of the people. Paige O'Toole acts as an archetype for holism which deals with the concept of 'wholeness' and she was mentally tormented to the core which makes her to be away from the complete wholeness. The role of bowenian stemmatic discourse is to eliminate all the negative elements which are happening inside the family and the plight of Paige O'Toole is culled out. When she undergoes the traumatic disorder within herself she realizes the truth that instead of clinging on to the past it is advisable to come out of it. When she gets into the other side of the reality she readily accepts to give her love to her son which she longed from her mother. To understand this reality she first realized the fact that Family is not just for mere living whereas it is an institution which looks for the individual upliftment and for moral refinement and for this bowenian stemmatic discourse acted as an impetus.

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DECODING THE REPRESENTATION OF COLOUR LINE IN DANZY SENNA'S *CAUCASIA*

R.Resmi

*PhD Scholar, Research Centre for Comparative Studies
PG Department of English, Mercy College, Palakkad*

Dr. G.Praseedha

*Assistant Professor, PG & Research Department of English
Mercy College, Palakkad*



Abstract

*American society has always been patterned according to the racial equations across centuries. Racial lineage, which is defined mainly on the basis of skin colour by the society, has been one of the deciding factors for an individual to build an identity for himself/herself. There has always existed an invisible colour line in the American society that has pigeonholed a person as per the phenotype. An individual is placed on the extremes of the colour line which possesses merely two colours, black and white. Hence, he/she has no alternative of identity categorisation being offered in reality. Biracial people belonging to the have constantly been the ones who struggled to find a place in the colour line as they are always placed in between everywhere and the identity choices offered are limited for them. The configuration of identity by the society with the spotlight on the chromatic standards and by being completely blind on a person's talent or character has always been evident in the segregated US. One Drop Rule which tags individual as "black" on detecting even a single drop of black blood or black ancestry, though the person appears visibly white aggravates the situation. Passing the colour line by the mixed race folks has been one of the foremost aspects in gaining acceptance and a stable life. This paper tries to analyse the representation of the social reality of an invisible colour line, placement of an individual on the colour line on the basis of skin colour and the act of passing the colour line, as reflected in Danzy Senna's *Caucasia*.*

Keywords: *Colour Line, Passing, Biracial identity, Segregation.*

American society has always been patterned according to the racial equations across centuries. These formulae have gained more strength and visibility with the codes instilling segregation laws, anti-miscegenation laws, one-drop ideology which tags an individual "black", if he/she has even "one drop" of African ancestry, etc, getting rigorous in the twentieth century. Racial lineage, which is defined mainly on the basis of skin colour by the society, has been one of the deciding factors for an individual to build an identity for himself/herself. There has always existed an invisible colour line in the American society that has pigeonholed a person as per the features of his/her phenotype. The term "colour line" refers to the racial segregation that existed in the US after the abolition of slavery. An individual is placed on the extremes of the colour line which possesses merely two colours, black and white which actually stand for the two racial binaries of black and white respectively. Hence, he/she has no alternative of identity categorisation being offered in reality. This concept in fact didn't establish any biological or

cultural disparity. Instead, it mainly aimed at implementing division, categorization and order by the dominant lot thereby establishing their overriding standards and power among the people.

Pre-conceived notions of self and the standards that codify the same exist in a dichotomous association with each other. Biracial people are the ones who come rightly in the middle of this oppositeness. Judged by the chromatic standards in common, and factors like class, gender, sex etc in discreteness, there arises to prove themselves and their essence, a constant call with every passing second. A dilemma brews strongly in their minds regarding their positioning and recognition. While some come to total terms with the conventions, some, not being ready to get gripped in the framework, contend the same. In a yearning for independence and a hold over oneself, some others bank on the "moving ahead" tool of passing, which reveals its Pandora's Box in later crucial moments.

Biracial people have been constantly on the search for a fixed identity right from their earlier stages of life.

Right from their childhood, they might feel that their appearances are entirely different from other children and this awareness grow along with them. They have always been the ones who have struggled to find a place in the colour line as they are always placed in between everywhere and the identity choices offered are limited for them. The configuration of identity by the society with the spotlight on the chromatic standards and by being completely blind on a person's talent or character has always been evident in the segregated US. One Drop Rule which tags individual as "black" on detecting even a single drop of black blood or black ancestry, though the person appears visibly white aggravates the situation.

Passing of the set racial boundaries by the mixed race folks has been one of the important aspects of the American social set up. The option of passing helped the people in many ways especially in escaping from the slavery, gaining a socially and an economically stable life and also to get away from the ill effects of racism. Samira Kawash, in her *Dislocating the Colour Line: Identity, Hybridity and Singularity in African-American Narrative* opines about the person who passes as per the common understanding of the act of racial passing. She says, "The one who passes is, in this common understanding, really, indisputably black; but the deceptive appearance of the body permits such a one access to the exclusive opportunities of whiteness" (126). The whole act of passing hasn't posed any challenges to alter the then existed segregation ideologies set by the superior lot. Hence, the moment the true identities of the people who undertook the act of racial passing are revealed, they are termed undisputedly "black".

Caucasia published in 1998 and brilliantly penned by Danzy Senna is a passing narrative that recounts the coming-of-age tale of two biracial sisters, Birdie Lee and Cole Lee. Set in a turbulent historical period of 1970s and early 1980s in the US, Senna upholds the themes of invisibility and disappearance in her debut work. Divided into three parts indicating the passing of time and space, the novel also examines the contractions between visible and subjective racial identities. It explores the social constructions associated with various parameters in detail, and the standpoint of the characters, which experience it. Gender and race intertwine clearly in the work, which questions the demarcations of the yardsticks that define

and differentiate a biracial from an authentic white or a black woman. The story is mainly seen through the eyes of and narrated by the protagonist Birdie Lee.

Birdie's father is a black man Deck, a revolutionary who fights against racism and an academic who believes in his oratorical skill to win against the segregation ideals. Her mother is a white lady Sandra Lee, the "blue-blooded" daughter of a Harvard Professor. She too is an activist who worked for the black power cell. Birdie inherits the lighter skin colour of her mother, while Cole has their father's darker skin colour. The segregation seems to unknowingly exist in the familial grounds too. The parents' inclination towards the children proves it so. Cole is Deck's favourite making Birdie receive less care and attention from her father: "Cole was my father's special one. I understood that even then. She was his prodigy—his young, gifted, and black. At the time, I wasn't sure why it was Cole and not me, but I knew that when they came together, I disappeared. Her existence comforted him. She was the proof that his blackness hadn't been completely blanched" (55-56). Sandra Lee is not able to take care of and do Cole's "nappy hair" as Birdie observes: "My mother had been trying to do Cole's hair for years now, and it always ended in disaster" (50). Birdie gets praised for her Italian or French looks by her grandmother which is agreed to by Sandra Lee as well. But Birdie senses that the compliments made by her grandmother are not out of the sincere love that she has for her granddaughter; instead it is an appreciation for Birdie's white physical features thereby activating the racial ideology within the familial set up.

Both the sisters grow up along with their parents in a black community in 1970s in a racially tensed city of Boston getting caught up between the racial binaries. With fair skin and straight hair, Birdie is perceived by others as white, while her elder sister with darker skin and curly hair is seen as black. She has always faced racial problems, preferential treatment between the two sisters from within her family and also many a kind of pandemonium related to racism from all those around her right from her childhood itself. Birdie cherishes her black lineage and wants to identify herself as black. Hence she is not able to relate completely to the white society where she lives. Also, her white physical traits haven't earned an acceptance in the black community. Hence she feels a

sense of rejection from the racial binaries that characterised the colour line in the American society. When the black power politics leads to the divorce of Deck and Sandra, the children chooses the like-skinned parents as an unwritten rule: light-skinned Birdie disappears as she describes her hiding along with their white mother who is fleeing away from the law, while the dark skinned Cole leaves with their father and his new black girlfriend to Brazil.

Throughout the novel, Birdie struggles to express her racial identity in a social set up that offers her only two extreme colour and the concerning racial choices of black and white.

She desperately tries to learn the black features of her sister thereby to be black like her. She starts to define herself in contrast to Cole, who is most often acknowledged by everyone: "Before I ever saw myself, I saw my sister. When I was still too small for mirrors, I saw her as the reflection that proved my own existence. Back then, I was content to see only Cole, three years older than me, and imagine that her face—cinnamon-skinned, curly-haired, serious—was my own" (5). To Birdie, Cole is the mirror which reflects her inherent blackness which she has ever treasured and relished. But the real mirror seems to make her lose her black identity as it reflects her light skin and is significant of the perspective of the outer world. The internalized sense of self seems to be entirely different from the self one sees in the mirror. She sees the proof of her black self when she looks into the face of her sibling, but is constantly reminded of and pressurized to take up the white identity because of her light skin. This propels the confusion in her choice of identity and she starts considering herself an invisible outsider, who vanishes away easily from the black world. Every time confusion arises, disappearance seems to be her way out to avoid the situation.

Birdie's inability to assign her to a particular racial category and position in the colour line with complete sense makes it very difficult for her to survive among her peers and handle the peer pressure. This becomes evident when both the sisters join the Black-Power school at Nkrumah, an all-black school in the beginning. The hostile attitude of the children in the school towards Birdie poses a thorny situation for her as she turns extremely reserved thereby not mingling with her classmates. Her light skin is

taken to be white by other children; also, she is easily made the laughing stock and her black side is ignored completely by the fellow classmates of the school. This again deepens her struggle to prove herself. The irony is that her sister is easily accepted and listened to by everyone; also, her parents have been fighting out racism in their independent ways. It is Cole who sets the others straight and gives confidence to Birdie to get over her fear and reserved nature to be with other children: "C'mon, Birdie, come play. They know you're my sister. Cole had already made friends with a group of gossipy girls" (45). The confusion of the biracial individuals on entering a diverse context is very well portrayed by Senna.

The instance where the tradition of teaching students to take pride in their black heritage by shouting out the slogan, 'Black is beautiful' is followed at the school, Birdie falls in a dilemma as she feels that her light skin makes her totally unfit in the world's eyes to follow the same. Though she desperately wants to assert her black identity, she fails to do so in front of the whole class as Senna notes: "When it was my turn, I stood. My fingers clenched the cloth of my skirt, and my voice quavered: "Black is beautiful?" It had come out more like a question" (45). Thus, she is considered uglier than her peers, once again falling into the abyss of identity crisis being unable to define her position in the colour line due to her multiple identity positions. Daniel Grassian in his "Passing into Post-Ethnicity: A Study of Danzy Senna's *Caucasia*" clearly points out the rigidity in accepting the socially legitimate racial identity: "While the school provides an empowering atmosphere for its African- American student body, that same student body, governed by codes for 'black' the ethnicity, does not tolerate the ethnic difference" (325). This rigid attitude by the Afro-centric Nkrumah school aggravates Birdie's confusion all the more by rejecting her black identity and makes her reconsider her identity choice. Thus, Birdie fails in her attempts to be a black girl like Cole in every sense and gain acceptance among the peer group. Thus, it can be considered as a failure of her attempt to pass off as black.

Birdie's growth suggests a growth in her consciousness of her racial identity as she gets many opportunities to observe people belonging to various ethnic backgrounds. She and her mother take up Jewish identities of Jesse and Sheila Goldman when they go into

hiding. This kind of recreation of identities is a total run away from the earlier chaotic racial existences and the same allows them to enjoy the freedom to enjoy a new life in New Hampshire. She fakes everything, right from her name, family history and personal details. Though this is the real attempt of hers to fit into the new social set up as per the compulsion of her mother, she is again caught in between the two racial consciousnesses of being black or white in the beginning. Later, with the new identity slowly taking over her racial consciousness, her blackness vanishes completely with the whiteness emerging out in a stronger manner. The box of negrobilia with full of objects that remind of her blackness and the one which has been gifted to Birdie by Deck and Cole before Birdie went on the run with her mother slowly seems to lose its importance. It appears to her as mere artefacts for she views the same as a visitor or an outsider. Senna observes: "They seemed like remnants from the life of some other girl whom I barely knew anymore, anthropological artifacts of some ancient, extinct people, rather than pieces of my past. And the name Jesse Goldman no longer felt funny, so thick on my tongue, so make-believe" (190). As Jesse Goldman, she starts to get estranged from her real self, the one where she truly belongs to.

Birdie goes for a choice of beyond ethnicity as she comes into terms with both her black and white lineages in the end. She goes beyond the choices of race and colour offered to her by the society that exists in a line of colour. Her self- acceptance is the acceptance of her biracial identity in totality, which is the combination of various identities. More than the definition of a particular racial category, she chooses an in-between existence without any doubts. The blurring of various colours representing

different racial categories as Birdie observes a group of school children who are totally unaware of her lineage and skin colour asserts her identity choice:

It was a cinnamon-skinned girl with her hair in braids. She was black like me, a mixed girl, and she was watching me from behind the dirty glass. For a second I thought I was somewhere familiar and she was a girl I already knew. I began to lift my hand, but stopped, remembering where I was and what I had already found. Then the bus lurched forward, and the face was gone with it, just a blur of yellow and black in motion. (413)

Biracial individuals or the people with multiple identities often have to define not just one side of their ethnicity. The quest to find out and define a particular identity is a never-ending one in the case of many as they go through the complexities of understanding and deciding upon their identity choices. Thus, Birdie begins her journey from the need to position herself in the colour line at a particular point to a position where she becomes ready to accept her biracial identity in its totality thereby placing her in the middle of the colour line.

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EXISTENTIALISM IN TONI MORRISON'S *JAZZ*

S.J.Benita Sharon

*M.Phil Research Scholar, Department of English
Bishop Heber College, Tiruchirappalli*

Dr.Suresh Frederick

*Associate Professor and UG Head, Department of English
Bishop Heber College, Tiruchirappalli*



Toni Morrison an American novelist, essayist and Professor emeritus at Princeton University. Jazz is written in 1992 by Morrison. The major side of the novel takes place in Harlem in 1920 and the novel extends back to the mid of 19th century. Existentialism a philosophical movement that states the existence of an individual person as a free and responsible through the acts of the will. Existentialism also focuses on freedom and choice and the process man defines him own self and world in his self thoughts and struggles between choice and freedom.

In this novel the central characters are Joe, His wife Violet and a 17 year old girl Dorcas. The connection among the characters focuses on the life's perception and experience of an individual. The novel states how the lives of these three characters change because of their choice of freedom. The question of Joe's existence begins when he finds out about his birth mother. The life of Violet and Dorcas takes a drastic turn because of Joe's choice and his actions. There is a lot of violence in the novel because of the choices he made and the consequences of his actions. At the end of the novel Joe realises his fault but it was too late because of the loss which cannot be undone.

Existentialism a philosophical movement that states the life of the individual person as a free and responsible determined through the acts of the will. Existentialism also focuses on freedom and choice and the process of man defining himself and the world in his own self, and struggles between choice and freedom. It is a philosophical movement that deals with finding one's own self and life's meaning through free will, choice, and a person's responsibility.

Existentialism as of many philosophies was most influential in European countries from 19th to the mid 20th century, that explains about the human existence in the

world that stress in its concreteness and its character. Existence is all about individual and personality. It primarily concentrates on the problem of being own. It continuously faced with diverse possibilities, from the individual who must select and commit himself. Existence always means living in the world which means in concrete and historically situation that limits and conditions one's choice... Existentialism also considers the underlying concepts of human free will and life choices. It defines that an individual is at his best when he struggles against their nature of life and fight for it. Every individual agrees that human life is incomplete and unsatisfying because of all the suffering and loss that happens when there is a lack of power and controls one has over the life. Existentialism is a journey in search of true self and meaning in life. Jean Paul Sartre says this in his magnum opus, Being and Nothingness: "Man is condemned to be free; because once thrown into the world, he is responsible for everything he does" (27).

Toni Morrison is an American novelist, essayist and Professor emeritus at Princeton University. Morrison's *Jazz* is a peculiar novel because of the specific style she used than a regular novel. The language of the novel is more rhythmic and pumping through the lines. Morrison in her interview to *Paris Review* in the year 1993 told that it was the most intricate thing she has done, "a very simple story about people who do not know that they are living in the jazz age and to never use the word" ("The Art of Fiction"). Morrison in the same interview defines the relationship between the title and the story. She says,

When you listen to their music-the beginnings of jazz- you realized that they are talking about something else. They are talking about their love, about loss. But there is such grandeur, such

satisfaction in those lyrics...they're never happy-somebody's always leaving-but they're not whining. It's as though the whole tragedy of choosing somebody, risking love, risking emotion, risking sensuality and then losing it all didn't matter, since it was their choice. ("The Art of Fiction")

Jazz is a novel written by Toni Morrison in the 19th century. The major side of the novel takes place in Harlem in early 19th century and the novel goes back and forth to 19th century. In this novel the story revolves around Joe Trace, Violet and Dorcas. The connection with the characters focuses on the life's perceptions and experiences of each individual. The novel brings out how the lives of three individuals change because of their choice of life and freedom. The novel narrates the emotion of fears, hope and deep realities behind the black urban life. The novel brings out how an individual's choice affects him and the people around him. The novel takes us back and forth in time, where all the question of existence began. Joe Trace, the protagonist of the novel finds out that he was adopted and when he finds his mother. When he finally found his mother Wild in the woods somehow he wishes to know that wild is his mother. In novel, this incident is merely of questions where Joe pleads,

Immediately Joe fell to his hands and knees, whispering: "Is it you? Just say it. Say anything." Someone near him was breathing. Turning around he examined the place he had just exited .Every movement and leaf shift seemed to be her. "Give me a sign, then. You don't have to say nothing. Let me see your hand. Just stick it out someplace and I'll go; I promise. A sign". He begged, pleaded for her hand until the light grew even smaller. "You my mother?" Yes. No. Both. Either. (Ja, 208)

Wild does not give him any sign and the light grew even smaller but nothing came as an answer to his questions. Joe was not able to understand his own life, leaving Joe to question his own life. After his loss he takes every job offered and he worked harder to get these thoughts away from his mother and about his birth. This life was not because of his choice but of his mother yet he suffers half of his life time. These incidents of his life play a major role in the later part of his life where he makes decisions for himself. Joe meets Violet in a town named Palestine while they both were in fields. They get married

and moves to Harlem. Joe is not happy with his relationship with Violet so he decides to move on and live his life with freedom. Joe finds himself in love with a 17 year old girl Dorcas who he meets in her aunt's house and forms an illicit relationship with her. Joe tries his level best to make sure Dorcas stays with him because of his insecurity. He presents her with gifts every time they meet. Yet Dorcas eventually gets tired of going out with the old man. She goes out with young boys of the town attending parties with her best friend Felice without Joe's knowledge. Here Dorcas had her freedom to choose to go out with the person she likes yet she could not because of the fear she has on Joe and the consequences of her decision. She always knew that Joe will not leave her because he loves her so much and when Joe confronts her of the activities she is been doing without his knowledge. When Dorcas tells Joe about her choice he does not accept her reasons and he also forgets that it is her life too. To put in Dorcas words she says,

I know he is coming because I know how flat his eyes went when I told him not to. And how they raced afterward. I didn't say it nicely, although I meant to... I never said anything about our ages or Acton. Nothing about Acton but he argued with me so I said, leave me alone. Just leave me alone. Get away from me. I want you to leave me. I don't want you inside me. I don't want to decide me. I hate this room. I don't want to be here and don't come looking for me. (Ja 218)

Dorcas also know that Joe would track her down and he did track her down on a party on New Year's Eve where he caught her dancing with Acton and with all anger shoots her on shoulders. Dorcas dies at the party and she also had love for Joe which reflects on her words on not to tell anyone about who shot her. The choice Dorcas made depends on her free will but Joe being selfish about his own choice ends up killing Dorcas. All of this violence takes place because of Joe's early part of life where his choice of freedom lacks because he did not chose to be adopted or to be avoided by his own mother.

As of Violet's story she also has a similar back-story like Joe. She was from a poor household in Virginia by her grandmother because her father abandoned the family and her mother threw her into a well and committed suicide. Violet has her own tragedy in the early part of life and after

marrying Joe she thinks that everything would change for better. But little that she knew there's another tragedy that is going to strike her hopes on life. She also finds about the relationship between Joe and Dorcas along with all the people of the city. She shows up at the funeral of Dorcas and slashes the face of her corpse with a knife. The violence and the anger is shown through the words of the narrator, she says that "When the woman, her name is Violet, went to the funeral to see the girl and to cut her dead face they threw her to the floor and out of the church" (Ja 8). From this one sees how Violet is being thrown out of the church even though it was not her fault but of Joe and Dorcas.

In the later part of the story Joe and Violet patch up their relationship with the help of Felice and things started to fall into place. There are numerous incidents that take place in the novel because of the choice and free will of the characters and the consequences of their choices. The society with humanity can only be created when freedom and choice work together without violence.

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NEO-TINAI POETIC PERSPECTIVE IN *HORTON HEARS A WHO!*

B.Suhasini

Research Scholar, Department of English
Bishop Heber College, Tiruchirappalli

Dr.Suresh Frederick

Associate Professor and UG Head, Department of English
Bishop Heber College, Tiruchirappalli



Abstract

Cinema and literature are having boundless relationship with each other. Most of the children books, novels, fictions and dramas are made into movies as cinema grabs the involvement and attention of the audience than reading a book. Cinema also tries to make changes in the society by marking a scar in the minds of audience for their unknown faults. Ecocriticism is an effective tool that kindles the Eco-consciousness in the minds of readers. Ecocritical movies take a further step forward with a pictured vision of future to make a clear understanding of the destruction done to the natural environment. Indian version of Ecocriticism is given by Dr. Nirmal Selvamony as Neo-Tinai Poetics. Selvamony says that there is an integrated relationship in this world the sacred, the human; nature and culture are interconnected to one another. This movie, *Horton hears a who* brings the change from hierarchic society to integrative society. It is a 2008 American computer animated adventure comedy film based on the book of the same name by Dr. Seuss. It is directed by Jimmy Hayward and Steve Martino. An elephant named Horton stands against the Kangaroo, the leader of the society to save the society in a speck, this shows the importance of life and environment to be saved and not concerned about the size. This paper elaborates on the transformation of an anarchic society to an integrative society by bringing in the kith and kin relationship in the society.

Selvamony took this concept from Greek term Oikos means a house (or) a family. Neo tinai poetics is used as shaping tool for a new society on the platform of Tinai as a new social order of specific natural environment. Neo Tinai poetics is divided into three societies as integrative Tinai society, hierarchic Tinai society and anarchic Tinai society, Integrative society has a kith and kin relationship in which the humans and non-humans life forms share their environment with other and leads a happy life together. They are also supportive to each other which make them feel as a single family. In Hierarchic Tinai society political status is ladder as scared at the top, Human in the middle and nature at the bottom. This brought the diversity among human and nature. Human stated thinking themselves as superior power to destroy inferior nature anarchic Tinai society economy decides the power in the society.

In this materialistic society humans were looked upon as a resources and assets. Human advantages exploited the nature in non-renewable terms. *Horton Hears a Who!* This movie is based on the children book by Theodor Seuss Geisel. Dr.Seuss published his book in 1954 by Random House publishers. Jimmy Hayward and Steve

martino made the picture book into the movie. It is American computer animated adventure comedy film produced by blue sky studios movie was released on March 14; 2008. This movie is about saving a microscopic society called who vile community in a speck by an elephant called Horton. Against the Leader of the Jungle, Sour kangaroo .Horton is the protagonist of the movie. He wants to save the microscopic society in the speck against the leader kangaroo. Horton says that, "...a family, for all that we know! A family with children just starting to grow. So, please," Horton said, "as a favor to me, try not to disturb them. Just please let them be" (Seuss 35-38). Horton heard a voice of help from a speck on May 15th when he was taking bath in the panda. He talked to the mayor of the microscopic society in the speck .He wants to save them by placing the speck on the top of Nool Mountain. The leader kangaroo make fun of him and order an eagle named valdik off to destroy the speck which Horton wants to save. Eagle threw the clove among 3,000,000 pink cloves. Horton found the speck and it was noticed by Mrs.Quilligan. Mrs.Quilligan informed leader kangaroo about the speck and kangaroo gathered all the animals of Nool jungle against Horton. Horton asked them

to hear the voice from speck before the speck to be dropped into boiling beezle oil pot, at Beging scream and noise of whole Whoville community was not heard by jojo's symphono phone he made a "yopp" noise it made everyone hear the voice .Leader kangaroo also join Horton at the end to place the speck at top shows us the hard struggle of Horton humanity, to save the microscopic society from danger.

Hierarchic Tinai society: Leader kangaroo showed her political power over the jungle. She wants her domination to be on each and every animal in the jungle. She also forced it on his son Rudy. He was not let out of her pouch. Every animal in the jungle were in feared of her thundering words. She wants to destroy the speck as it would make Horton more important than her. Her anger towards Horton was forced through other animals of the jungle. She did not let anyone hear the words of Horton more than respect out of fear toward her other animals chained Horton with the help of Wickersham monkey brothers. This shows the political domination of the kangaroo throughout the movie.

Integrative Tinai society: Horton struggles very hard to save the microscopic society from the leader kangaroo. This shows how the Humanity prevails in Horton's mind unconcerned about the size of the society to be saved. Horton after all the danger he faced by kangaroo, he gives her hand when other animals turned towards her. This show how Horton has unconditional love towards his enemies.

This paper elaborates the chief kangaroo change from her political dominance when everyone turns against her will. She understand her fault only when her own son turns against her to save the speck from dropping into the hot oil, this show how the humanity of love serves to have kith and kin relationship with the follow animals like Horton toward kangaroo after all the toil made towards him by her. Humanity is not restricted by size. Weather it is microscopic (or) macroscopic it is our duty to save the society and environment from danger like Horton saving the speck after great struggle.

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FROM ANTON CHEKHOV'S "VANKA" TO JAYARAJ'S "OTTAL": AN ECOCRITICAL PERSPECTIVE

Reenu S John

*Full Time Ph.D. Scholar, Department of English
Loyola College, Chennai*

Dr.P.Mary Vidya Porselvi

*Assistant Professor of English
Loyola College, Chennai*



Abstract

The paper attempts to spout how an adaptation explores the massive potential of retelling a tale while placing it in a totally different cultural setting. The Russian short story

"Vanka" when portrayed onscreen as "Ottal" shifts its concerns to nature and human relationships. The deep ecological insight of the film advances further to a point where the representation of ecological discourse in the film challenges the representation in the written text. The film also depicts notions of anthropomorphism and anthropocentrism. The principal questions to be explored here are how the spectacle of nature, gaze, mastery and otherness function in a literary ecosensitive text and how the ethics of culture and identity are transformed from a Russian short story to a celluloid discourse. The admirably miraculous directorial stroke with a centralized, subjective and creative touch delineates the precepts of auteurism in the text. The idea can be placed within the interstices of Celluloid Ecocriticism for further deliberations.

Keywords: *Deep ecology, Ecological discourse, Anthropomorphism, Anthropocentrism, Gaze, Celluloid Discourse, Auteurism*

The paper attempts to evince how Jayaraj's cinematic rendering of Anton Chekov's short story "Vanka" travels beyond the conservative film aesthetics of adaptation by placing the film in a completely different ecological and cultural background. This shift is created to capture the selective attention of the viewers and make use of the natural biodiversity of Kerala's *Kuttanad*; a central tourist spot in Kerala. The film manifests itself as an ecocultural commentary with a deep ecological insight. The human bonds that are portrayed in the film evolve from the limitations and possibilities of the place. The attempt here is to see how a healthy pluralism is brought onto the cinematic realm that glorifies the local idiosyncrasies from a completely different source text. This cinematic transposition with an ecological essence is the crux of the paper.

The film raises its concern beyond a romantic pastoral tradition, and lays its concerns over neobioregionalism. The adaptation is definitely not a labor of simplification and is not an inferior or secondary creation; the film in fact challenges such notions of iconophobia and logophilia by bringing to the light a cinematic rendering that is politically

engaging and aesthetically enriching. The remembrance and recognition of the source text can add to the pleasure of perception. Similarly, the variations are the precepts to the nearest reality of the viewers. Thus, the adaptation here functions as a process of evolution that contains reinterpretations and reconceptualization. Jayaraj as a director has done this appropriation deftly owing to the cultural scenario to which the film is presented. The wetlands of *Kuttanad* and the inhabitants of the place have a lot to share in common. The raw life of the grandfather and the fantasies of the child have the roots in the land. The transferred and transmuted content are dexterously chosen feeding onto the intelligentsia of the viewers, a sea of emotions that is central to the source text. The central story is vivified with a novel spirit that seeks to address a number of ecological questions when the plot moves from pages to screen. The purity, naivety and innocence of the characters are preserved and recast to a new light where the helplessness and longing of the character goes hand in hand with the mourn of the land to get back its natural beauty.

In the film, there is a deliberate attempt to change the focus to an ecological voice with a gestalt perception. The relationship between the grandfather and the grandchild has a lot to do with the place of their inhabitation. The grandfather is engaged in the pursuit of fishing, lighting the sea lamp, boating and he lives in the cradle of nature's wonders. When *Kuttappayi*, the grandchild calls his friend for lunch, the grandfather prepares sumptuous food cooked and served in leaves. There is a constant interplay between Russian thematic setting and Kerala's natural beauty throughout the movie. The appropriation of the set meaning with the aid of anew context happens at the artistry of the director along with borrowing, intersection and fidelity of transformation.

The film disseminates environmental notions that help in identifying, informing challenging and indicating the practicality of Film culture. Therefore, the film functions as an adaptation that honors its author thereby presenting novel concerns to the intended audience. The film evinces an effort to capture the idiosyncratic moments of the short story. The effectiveness of the adaptation doesn't lie only on its explicit source but on its manner of filmic narration that constantly seeks for a genuine visual equivalence in an altogether different setting.

Arguably, the nostalgia conveyed in the distinctive cinematic style lies above the same emotion that is embedded in the source text. The nature presented has a big role in underscoring and effectively conveying this sentiment onscreen.

The short story, which is told exclusively from the perspective of Vanka, the boy, shifts its concern to a number of characters and nature itself becomes a character when it comes to the film. The film just as in the source text begins by portraying the boy writing letter to his grandfather on a Christmas Eve. The focus then moves to the memories of the boy. The film with its flashback techniques eases the process of recollection. The boy remembers his happy days with his grandfather and how he saw the world through the eyes of his grandfather.

Adding to its distinctive ecological sensibility all the questions raised by the child are answered by his grandfather thereby drawing comparison with nature. The child is amused by the wonders of nature such as the black ducks that lay pure white eggs, the migration birds that weaves beautiful nests, the lotus that spreads beauty

amidst the weed-clad lake, the toddy drawn from the treetop and so on. The life that they lead is rooted in the soil of *Kuttanad*. The grandfather points out that his life is also likes the unexpected rainfall that comes and goes creating havoc. Hunger becomes a reality to the boy when he moves to an industrial setting. The idea underscores the fact that there is abundance in the lap of nature for those who respect and live by it. The film often focuses on the swimming ducks, which is a metaphor of transformation, movement, discipline and unity of nature. Whenever the boy feels puzzled and whenever the sad memories of his past hurt him, he resorts to nature and find comfort in that. He talks to the stars and night and imagines his lost parents as the stars staring at him. He asks his grandfather if the stars can also see him and his grandfather replies that the stars can see him clearer than they could ever imagine. The unimaginable potential of nature becomes the crux of their conversations. The eco approach of the child doesn't come naturally. It is obviously a result of his sociocultural circumstance. His parents who were farmers committed suicide due to heavy debt. This is a contemporary significant issue that draws parallel to the real life farmers who were forced to give up their lives. Thus, the adaptation in many ways functions perhaps above the source text. The subtle green theme discussed in the story blends with the child psychology. Moreover, there is a bond of shared solitude between the child and nature. The bond becomes clear through the poignant questions of the child to his grandfather.

The water lilies portrayed in the film are symbolic. Kuttappai presents the flower to the school going child and asks his grandfather to gift him more flowers. The background had shown when the boy runs through the paddy fields signify youthful exuberance and joy. Fishing is shown as a common sport throughout. The fact that *Kuttanad* is well known for its aquatic biodiversity adds to the realistic realm of the adaptation. In "Vanka" the dogs possess names as Chestnut and Eel where as in the movie the dog remains nameless. The boy calls the dog nameless dog (*Perilla Patti*). This change is also a symbol of deliberate strategy of the director that can be justified by the skilful aspect of auteurism. The songs that they sing are also metaphorical of the country life that they enjoy. His brief friendship with a rich boy of the place is also significant in the plot. The fact that Kuttappai knows more

than what the boy has learned from his textbook is portrayed onscreen with utmost beauty. The sparkle in Kuttappai's eyes as he sees the flying birds and the floating ducks is emotionally appealing. The irony of learning the life of a frog without having even seen a tadpole is also discussed in the movie. When Kuttappai's friend is expelled from classroom, they decide to wander about the place. For Kuttappai, Nature is a healing agent that frees him from all his anxieties. The boy is reluctant to go back to his home. He gifts Kuttappai the book titled *Toto Chan*, which is also a symbolic act chosen, by the director's craft.

The film functions in defense of adaptation challenging the criticism raised against adaptation such as that of Virginia Woolf who said that the alliance between cinema and literature was unnatural and disastrous. She considered the source text as prey and the adaptation as a parasite. The film vindicates the counter argument that an adaptation has the potential to stand above the source text and read between the lines when treated with skill and imagination. Both the texts function at two different time frames. Though there is flashback in both the texts, the film is capable of creating a virtual present.

There is a considerable difference between a short story that is written against the backdrop of famine and hunger in 1880s and a Malayalam film set in Kuttanad in the year 2015. However the adaptation with its artistic vibes respects this difference and functions at an interpretative level. The omissions, translations, transformation and characterization happen within the realms of this realization. The reordering and alteration is up to the director and hence the overall output might be different. However, the difference here is in a positive direction taking into consideration the new setting of the film. The originality and style that the director adopts is commendable.

To its distinct advantage the film, obviously provide an implicit reading of the short story from a different perspective. The enormous up and down close-up of the paddy fields, coconut palms, the flying birds are all instrumental in creating a calmness and peace in the mind of viewers, which completely contradicts the dark smoky picture at the end. Unlike the source text, the film does not give name to all the characters. The human logic of nomenclature is questioned through the narrative. The boy

is unaware of his grandfather's name and even in the letter head of the postcard, he writes "Ente valyappachayikku" which means to my grandfather. The name of the grandfather or the villain of the narrative is not mentioned in film. In fact they are all types that have a lot to convey beyond their names the name of the owner of shoemakers factory is mentioned as Aliakhin in the short story. Information about his wife and child is also provided in the story. Vanka is made to work for his household also where as in the film the shoemaker's factory is transformed to an unsafe fireworks factory. No names are told in the movie but the picture of the grim grotesque narrow dark place where the boy is beaten leaves the audience heartbroken.

The film also becomes instrumental in putting forth certain ideas of Pantheism. The pure and spiritual nature becomes his God. The grandfather says "Nature that created the mouth shall feed them too". However, the stark realities force him to leave his grandchild to the despoiled and degraded industrial life. The title of the movie *Ottal* signifies a trap. Eventually it is a trap to which the boy is led to. Towards the end the serenity of the place fades and the new place emits smoke and awful smog that suggest a barren land similar to the mindset of the characters. The burning trash stand for disillusionment and despair of the characters. The act of rowing the boat is shown as an abrupt action that suggests upcoming tension. The sudden shift in the background disturbs the audience and it has a lot more messages to convey. Silence speaks louder onscreen. The nameless dog walking around searching for its master, the listless cry in the eyes of Kuttappai, the Cruel gaze of the *maesthiri*, the vein act of fishing by the old man, the closed toddy shop that was once a place of merrymaking, the schoolboy's poignant questions are all figurative. From pages to fiction, the fireworks factory remains more miserable than Aliakhin's shoemakers factory. The film ends in a surreal note where Kuttappai dreams of his lost happy days. The blurred images underscore this surreal tone. The postmaster, the nameless dog and the little red star come simultaneously in his dream and hence offer a comfort and a hope. His dream is his last hope, which might end at any moment, but the filmmaker does not dare to cease it and hence the film ends with his dream. However, for the audience the sight does not hold hope. The momentary smile on his

face wounds the viewers. The open ending is significant in both the texts.

A number of socio cultural events are also shown in the movie. The richest people of the place are the ones who make money through tourism. The place becomes a spectacle and the poverty of the people living there does not affect them at all. The people who really know the impulse of the place are the ones who truly mingle with every bit of nature. The insensitivity, hypocrisy and deception of the rich take a clear picture in the film.

There are a number of questions that ecocriticism poses such as the consumerist agenda and market driven motivations of the film culture. How ethical can a film function when it already possesses a consumerist intention? The film *Ottal* vindicates its agenda by abandoning the popular film ingredients and by adopting a pure aesthetics that has an eco-approach. It is true that the director's speculations find a place in his interpretation. But the film portrays an ecosensitive stand that justifies his ethical insight on this regard. The film focuses on the Environmentalism of the poor. The popular art house conceptualizations do not find a place in the film and the director takes his liberties of adaptation too. The meaning of the title of the film *Ottal* is trap; the viewers are also trapped in the magical ecosensibilities of the director. The term 'visual sovereignty' of the third world cinema, coined by Michelle H. Raheja to define the strategies of visual culture used by the indigenous people to convey about their culture fits well to the film. The Film won National award for the Best Film on Environmental Conservation, National award for the best adapted screenplay and had been selected in a number of International Film Festivals.

The story that was written nearly 130 years ago when adapted throws light to certain long-lasting issues of humankind such as child labor, hunger, poverty, issues of tourism culture, the great divide between the rich and the poor. The anthropocentric belief that the humans and their existence are above any other entity and the human centered beliefs that lead to the exploitation are all analyzed in the film. The film rather takes a deep ecological propaganda that locates the other components of global ecosystem. The Deterritorialization of the indigenous culture such as toddy shop culture, animal rearing, and fisher folk culture are all significant in the context of the film.

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ACQUISITION OF VOCABULARY THROUGH MUSIC

S.Jerrick Ridgely

Research Scholar, Department of English
Bishop Heber College, Trichy

Dr. Suresh Frederick

Associate Professor and UG Head, Department of English
Bishop Heber College, Tiruchirappalli



The natural approach aims to foster naturalistic language acquisition in a classroom setting, and to this end it emphasizes communication, and places decreased importance on conscious grammar study and explicit correction of student errors. This paper deals with the aspect that language can be taught through music, focusing mainly on the students with rural background where English is being taught as second language and considered arduous. The paper deals with teaching English vocabulary without emphasizing the usage of Grammar. In order to prove the above mentioned point, experiments were conducted using 'Natural approach' propounded by Stephen Krashen and Tracy Terrel. In a class where natural approach is used, a low level of anxiety is maintained. The content is taught repetitively, usage of grammar is not recommended and the teacher is not allowed to make any corrections while the pupils make mistakes. A simple poem that deals with daily chores is set tune and taught repetitively over time. Since the poem is taught in the song form a low level of anxiety is intact throughout the class. David C Rubin, Vicky Williamson, Griffiee, Robertson and Holzknec are the researchers who strongly believe that music induces memory at colossal rate than any other methods. As a result, the students exhibited acquisition of the language through Natural approach. There is betterment in the pupils' performance level and it is also proven that music has the tenacity to enhance the competency to learn English vocabulary at higher rate.

In the here and the now English happens to be the world's most widely studied foreign language. The English language not only belongs to the English people but for all over the world. The English language is so much a part of one's lives, like the air we breathe, that very often we take

it for granted and as often are not aware of its characteristic features. English in India is used not only for communicating with the outside world, but also for interstate and intrastate communication.

In teaching English language one of the important methods that were introduced to teach in India was Grammar translational method which is also known as GTM. GTM focuses on reading and writing more than listening and speaking. This method was not a successful one for it focused not on communication but on Grammar and it was teacher centered.

At the end of 19th century, there were some common beliefs that defended spoken language is important than written language. Late in the 1977 Natural approach was developed by Stephen Krashen and Tracy Terrell. Natural approach aims on language acquisition rather than language learning in a classroom setting. This method emphasises communication than Grammar or writing skill. Conscious learning and error correction are averted in this method. Certain efforts are made to make the ambiance stress-free as possible. In the natural approach the result is not forced, not in any way the teacher could speak of the target result. Speaking of the target results to the pupils can make them anxious and it could raise the stress level. The method of teaching could be using music, games and problem solving activities. The target content is taught repetitively to the pupils until the acquisition is acquired.

Word knowledge is power which serves as building blocks to learning. Vocabulary stands as the central asset to the learning and teaching of the target language as it affords the target learners access to all forms of oral and written communication that includes literature, music, and content knowledge. Teaching vocabulary in a way that a student can have long-term retention for easy retrieval for

future communication could be hard. For optimal retention of words, a student should have had a competent base for vocabulary.

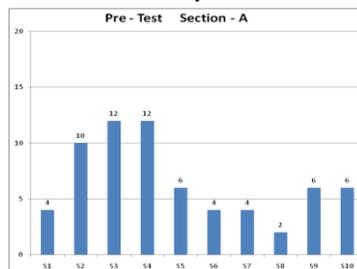
The focus of this paper is to prove that by using music through natural approach can be learned easily and more effectively by the pupils in rural schools. Music has always played a big part of humans' lives, beginning with child's birth and mother's singing lullabies to their children. Current technological inventions, such as the iPod, mobile phone, and MP3 player enable people to enjoy their favourite music anywhere at any time. Music has always been important, especially it fascinates young people. Griffie claims that songs are "especially good at introducing vocabulary because songs provide a meaningful context for the vocabulary". It all starts from one of the first songs you could well have sung: "A, B, C, D, E, F, G," If English alphabets were taught in oral from none of us would have memorized it. According to Vicky Williamson, 'Repeated exposure' to any stimulus increases the likelihood of retention at any time.

Being in a rural environment a student might consider a second language hard. By the repetitive influence of native language from his/her childhood learning English could be toilsome. There are two types of motivation; intrinsic and extrinsic motivation. Intrinsic motivation occurs when people are internally motivated to do something because it either brings them pleasure, they think it is important, or they feel that what they are learning is significant. Extrinsic motivation means that "a student is compelled to do something or act a certain way because of factors external to him or her. Natural approach serves as a tool for the students to get intrinsic motivation while learning English. This paper suggests that using natural approach through music pupils get an intrinsic motivation that has the great possibility to retain English vocabularies at stupendous rate.

In this paper the subjects were taken from Government Higher secondary school, Mandaiyur, India. In Mandaiyur, Students and other people are exposed to the first language which is Tamil; influence of the secondary language (English) is bounded. The total number of students who were tested in this methodology was 46 which include two sections A and B. Section A had 16 students and it had English based syllabus. The Section B had 30 students and it had Tamil based syllabus. Among

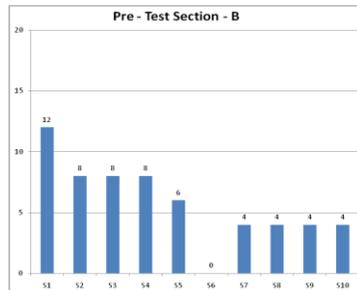
the 16 Students in section A only 10 students were taken as subjects considering the fact that there can be an in-depth study if the subjects are less. And the Ten subjects in the section A include five low mark carriers and five high mark carriers. Same as section an only ten students were taken as subjects in section B considering an in-depth study. The students were not given any introduction about the method at the commencement of the class. It is believed that the students get an intrinsic motivation while the teacher teaches using songs. While the teacher teaches the songs with a guitar, rather than taking English as an arduous subject the students get a level of ease and amuse while learning.

It is believed that in Natural approach content could be taught using songs. Researchers say that we have the tendency to remember the songs that we enjoy better than the songs which we detest. So, it is made sure that if the tune that is to be taught fascinates the students. To start with the students were exposed to "The Lion sleeps tonight". "The Lion Sleeps tonight" was taken at the first place to get acquainted with the tune. "The Lion Sleeps tonight" was not the core song to be taught to the students, this song was taught just to make the students get acquainted with the tune. After the song "The Lion Sleeps tonight" was taught, in an interval of 10 minutes the researcher gives a pre- test of the target content to the students to check the students of their basic understanding. The pre-test was given to the students when they were in low anxiety situation. There was no mention of test by the researcher to hinder the anxiety situation. So, when the subjects undertook the test they did not find the aversion which they often have towards test.



The total strength of the section A is 16 which is the English medium. And as mentioned earlier only 10 subjects were selected to get an in-depth detailed study. And the 10 subjects here include the top 5 highest and top 5 lowest. As the researcher gets into detailed study of the

subjects, most probably the students have tried to relate the words that they are not familiar. The students have tried to relate the abstract words with the words that they are familiar with. As one witnesses in the given chart, no subjects acquired above 12 marks.



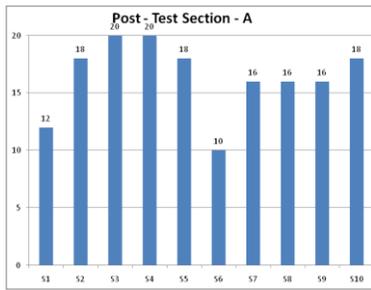
The total strength of the section B was 30. Amongst the 30 students only 10 students were taken as test subjects for the betterment of the study. And the 10 subjects here includes the top 5 highest and top 5 lowest as in the section A. Section B is a Tamil based class where other than English every other subjects are taught in the native language which is Tamil in this case. As the subjects' work sheet was evaluated by the researcher, the researcher undertakes an in-depth study comparing each subject. A same sort of behaviour is noticed by the researcher considering the answer they have marked on the question paper. As how the section a subjects dealt with the words they were not familiar with, the section B subjects also followed the same behavioural pattern. The subjects in the section B have tried to relate the words that they are familiar with. The same kind of influence is noticed by the researcher in all the 10 subjects. And as in the section a none have passed above 12 marks.

On Monday morning
He has a task
On Tuesday morning
I have a test
On Wednesday morning
She has a tea
On Thursday morning
We have a work
On Friday morning
They all have fun
On Monday Evening
He has a cake
On Tuesday Evening
You have water

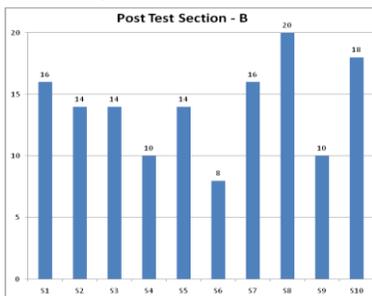
On Wednesday Evening
She has a work
On Thursday Evening
They have a treat
On Friday Evening
We all have fun

The above song was taught applying the tune of "The Lion Sleeps tonight". As the students were familiarised with the tune of "The Lion Sleeps tonight" song, when the target content was taught the students were competent enough to sing it in a matter of 20 minutes. First of all, the students were asked to repeat word by word after the researcher. Regardless the subjects pronounced the words, yet there was a strong Tamil influence in every word they uttered. So, whenever the researcher finds out this sort of erroneous behaviour in their pronunciation it was not corrected right away. In Natural approach the theorists say that the teachers can not correct the mistakes the students make. The song was taught to both section A and section B combined. And the explanation part was done individually to both section A and section B. Explanation part had to be done on an individual basis considering their knowledge of acquaintance. English based subjects which is section A here might consider certain words as tough and elusive where the Tamil based subjects might consider certain words as arduous. The level of understanding differs from a student to student and that is one of the reasons why the researcher chooses to teach them individually.

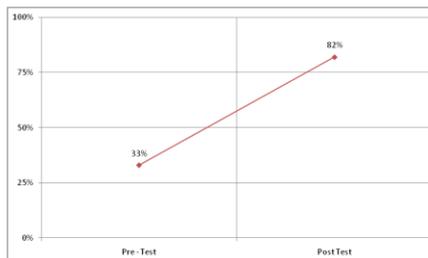
As the subjects were exposed to the song they have got an intrinsic motivation where the students finds pleasure, they think it is important, or they feel that what they are learning is significant and also it has made them consider English with easiness and not complex. The target words to be taught are Task, Tea, Test, Work, Fun, Cake, Morning, Evening, Treat and Water. Immediately after the words were taught to the subjects a post-test was given by the researcher to check acquisition. The same question was given to the subjects. And to get a low anxiety out from the subjects the research did not mention it was a formal test



These are the results of the 10 subjects chosen among the 16 in the section A. There can be seen a high level of acquisition in the post-test given by the researcher in the chart. Every individual in the section A has scored higher than what they have scored in the pre-test.



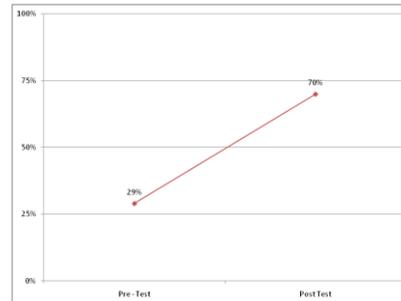
The graph explains the results of the 10 subjects chosen from the 30 students in the section B. The chart explicates the acquisition that has happened in the subjects using the suggested teaching. As in the section A every subject in the section B has scored higher than what they have scored in the pre-test. This methodology has made a colossal change in the improvement of the subjects.



Percentage of the acquisition comparing pre-test and post-test of section A

There can be seen an immense improvement comparing the pre-test and post-test in the graph. The percentage of improvement has gone from 33% to 82 % after the suggested teaching by the researcher.

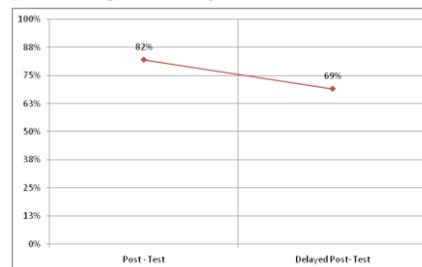
Percentage of the acquisition comparing pre-test and post-test of section B



There can be witnessed an immense enhancement comparing the pre-test and post-test in the graph. The percentage of improvement has gone from 29% to 70 % after the suggested teaching by the researcher.

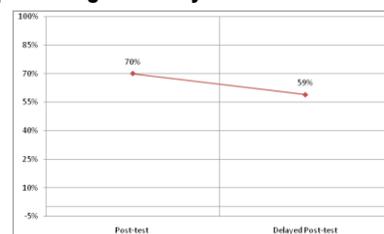
As the content was taught using natural approach it is believed that the subjects will have a long term memory of the vocabulary they have learned. When a delayed post test was conducted in both sections the result was still unpredicted.

Overall percentage of Delayed Post-test Section A



The given chart compares the value of the Post-test and Delayed Post-test of the subjects of the section A whose values were used in the Post-test and Pre-test. It is evident that subject s3, s4 and s9 have scored the same mark which they had attained in the Post-test.

Overall percentage of Delayed Post-test Section B



The above chart compares the value of the Post-test and Delayed Post-test of the subjects of the section B. The same ten students who were chosen by the researcher in

the Post-test and Pre-test are used as test subjects in the evaluation of the Delayed Post-test. Unlikely only subject 9 has acquired the same mark of Post-test. One of the reasons for this inadequacy is the influence of the native language in the class. The rest of the subjects have attained marks closest to their Post-test marks.

In the present times, schools have almost forgotten the fact that their traditional methods of teaching will get their students to nowhere. The teachers have been using the same methods as generation go by. As Kumaravadivelu suggests, one ought to find an alternative to methods rather than sticking on to the traditional methods. The scope of this study is to show that students learn English at ease and out of pleasure when they are taught using methods like natural approach that motivates them intrinsically. Considering the fact that learning English is a complete skill, the teacher ought to motivate the rural centred school students effectively to avoid antipathy over the second language. Being in this era where music stands as an asset to everybody, Griffiee puts that, songs are effective when it comes to introducing new vocabularies.

A teacher has to deliberate the psychological factors of the students before teaching. There can be seen an apparent change of rate in the performance of the students when the researcher changes the method of teaching. In the section A when the researcher changes the Traditional method to his alternate method the percentage goes high from 33% to 82% and in the section B it has gone from 29% to 70%. This result would not have been potentially possible if the researcher had not changed the method of teaching. The researcher has revised the same subject material for the entire week considering Stephen Krashan's Repeated exposure theory. Regardless after a month when the subjects were put to test they were proficient enough to score closest to their Post-test score. Section A students scored 69% in the delayed post-test. On the other hand, section B pupils have scored 59% in the delayed post- test. From this study it is inferred that

music is one of the tools that evokes students' memory to attain the tenacity to memorize English vocabularies at ease. David C Rubin, Vicky Williamson, Griffiee, Robertson and Holzknech are the researchers who stron that music induces memory at colossal rate than any other tools. This method is an effective one to teach vocabulary in rural schools.

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A COMBAT OF ROOTS AND ROUTES IN KIM SCOTT'S *BENANG*

L.Santhosh Kumar

Ph.D. Scholar (FT), P.G. & Research Department of English
Bishop Heber College (A), Tiruchirappalli

Dr. S.Sobana

Head & Associate Professor of English, P.G. & Research Department of English
Bishop Heber College (A), Tiruchirappalli



Abstract

Literature in the present scenario is traversing the margins in order to put an end to the hegemonical conflicts. Political Monopolization is operating at different extremes and the voices of the oppressed are deliberately muted. In the literary discourses power structures are playing a vital role in glorifying the falsified truths which in turn creates counter histories and that erases the line between the personal and the political. Australian Literature foregrounds the importance of landscape which showcases the mindscape of the people. Texts of Australian Literature especially, the writings of Kim Scott stresses the importance of the Nyoongar ancestry and memory acts as an interface between literature and history in such an attempt to represent the culture of the native. This paper attempts to study Kim Scott's style of fictionalizing the ethnic and cultural facts in order to throw 'harsh light' on the 'dark corners' of the unheard history of the collective suffering.

Keywords: Political Monopolization, Truths, Personal, Political, Memory.

"Exile is more than a geographical concept. You can be an exile in your homeland, in your own house, in a room."(1)

- Mahmoud Darwish

Literature is bridging the gap between the Anthropology and the Social Sciences, relishing an intellectual treat on give and take. Thus begins the interdisciplinary approach to knowledge. Voices of the oppressed are creating a rampant discourse in the academia and it is gaining currency culturally and globally. The muted voices in literature are sometimes being fictionalized in order to understand the hidden nuances of history and historiography. The birth of culture studies has paved way for the literary texts to be interdisciplinary and multidisciplinary. Literature has started to spread its wings in all spheres of life and the texts are auto telic and they are available to the readers with different formats.

Exile Testimonio is a painful phenomenon where the hidden truths are brought to centre through the muted voices and the supreme irony is these voices are muted knowingly by the power structures owing to political monopolization. Exile in literature is prevalent from 1948 and the classical Sangam literature is evident with a lot of exile discourses starting from *Silapathikaram* (Meenakshi Sundaram, Sharing Pains of Migration in Tamil Diaspora). Home is being augmented seriously to question the

falsification of Truths. The terms 'Diaspora' and 'Exile' have to be examined very seriously to understand the difference. Academia is of misconception that 'Diaspora' and 'Exile' are similar. The term diaspora had its origin in the Jewish history where the people claim for their legitimate homeland. The botanical meaning of the term diaspora is "the dispersal of seeds" (Free Dictionary). Leaving one's own homeland voluntarily is Diaspora. Forcing the individual to leave their own homeland or making the individual to be colonized in one's own country is said to be exile.

Both the terms talk about 'homelessness' which is an impending doom to the marginalized communities and 'Home' as a phenomenon is being multifaceted culturally and globally. Testimonial Literature is derived from the word 'testimonio' which means 'witness narrative' (Kathryn Blackmer Reyes & Julia E.Curry Rodriguez, Testimonio: Origins, Terms and Resources). This literature originated from Latin America and the writers of testimonio are said to be 'Testimonialista'. These writings question history to a greater extent. Books of History talks about the importance of an individual and the collective voices are never heard.

It is also to be noted that history is always objective and not subjective. Exile and Testimonio are not at the two ends of the spectre whereas both are intermingled unknowingly. This discourse in particular talks about the historiographies and the writer himself becomes critic and that is one of the striking features in exile testimonio.

Australian Literature foregrounds the plight of aborigines and how the land is being exploited when it is caught in the clutches of the colonizers. Land becomes one of the striking modes in the Australian Literature. The original essence of the land was completely lost after the advent of western imperialism. Cultural degradation has become a fashion which is to be mourned where it is being celebrated.

It is true; Hybridization has paved way for Ambivalence and Mimicry. It is a sorrowful event where the humans are disturbed psychologically as how the leading Post colonial critic Franz Fanon was disturbed psychologically when he was called as a "nigger" (Franz Fanon, *Black Skin and White Masks*) while he was in the streets. Identity is being problematized instead of being celebrated. The multifaceted identities undergo multiple problems which makes the text to be multidimensional in nature especially with reference to the word 'Post' has three meanings i.e., after, humanity, analysis. In the postcolonial perspective the concept of 'othering' plays a dominant role which showcases the binaries and also the impact of western imperialism which makes the known as unknown and the superior as inferior and the inferior as superior. Exile Testimonio talks about the emancipation of self and the collective plight is brought to light through the individual self and the culture of hidden voices are brought to centre through that the fragmentation of culture which is being celebrated owing to the colonial hangover.

The theoretical recognition of the split-space of enunciation may open the way to conceptualizing an international culture, based not on the exoticism of multiculturalism or the diversity of cultures, but on the inscription and articulation of culture's hybridity. It is in-between space that carries the burden of the meaning of culture, and by exploring this Third Space; we may elude the politics of polarity and

emerge as the others of our selves. (Homi K.Bhabha, *The Location of Culture*).

Kim Scott (1957-till date), novelist of Nyoongar ancestry in his works records the fact that hybridization is a curse and the rushdian phrase is evident in his work that 'home' and 'homeland' has become a ghost. He wants to be a typical native whereas in his own family he is facing the conflict with the identity. The plight of hybridization is that natives are caught up with a belief that they live in a society which is said to be the matrix of tradition. Kim Scott foregrounds the past in order to show how terrible the present is and also the impending doom for future. In the name of civilizing the natives were affected psychologically and these things are recorded in *Benang* which will be explained in detail. The protagonist of the novel is Harley who is of Nyoongar ancestry. His grandfather's name is Earnest Solomon Scat who is of the view that being a white is a matter of pride than clinging on to the 'roots'. His grandfather was involved in collecting the details of his people and he was of the view to make everyone to give up on their own culture.

When he started to have a research about his own people he was interested in exploring the unknown truths about his people and later he felt pity for his people which are evident in the following line. "the scent of something discarded, something cast away and let drift and only now washed up. It was the smell of anxiety, of anger and betrayal" (Kim Scott, *Benang* 11). He says: "I wish to write nothing more than a simple family history, the most local of histories and to make certain things clear" (*Benang* 12). Harley was brought up by his own grandfather and he wanted Harley to be a typical white man and the concept of ambivalent is prevalent here. A man who never wants his next generation to know about the nativism and to stick on to the present is a terrible crime and this makes the power structures to manipulate the truths and this is how the falsification of facts are being glorified. When a research was taking place on the natives Harley was less interested to know more about his ancestry when a biological search took place in one of his girlfriend's family he started to feel that his identity which is at present do not have a sense of belongingness which made him to explore his 'roots'. "Raised to carry on one heritage, and ignore another, I found myself wishing to reverse that upbringing, not only for the sake of my own children, but also for my ancestors, and for their children in turn. And therefore, inevitably, most especially, for myself" (Kim Scott, *Benang* 21).

Harley was shocked to see the people who were labeled as full blood, half-caste, quadroon, and octoroon. He also started to investigate how the natives had changed their own identity for their survival. It is very heartening to know that the process of acculturation took place. Books and photographs are said to be the repository of cultures which will keep the truths alive. When Harley was researching the history of the family ancestry he discovered the fact that the documentation of resources were not sufficient and it is evident through the photographs where the original color of the human beings were completely lost. Harley came to a conclusion that it will be highly difficult to find the signs of the identity. Auber Neville the chief protector of aborigines does not document the authentic facts since he was reared as a white. Newspapers showcased the violence which took place against aborigines and this paved way to the conflict to a greater extent. Sandy Two Mason, who was the retired military staff and also one of the uncle of Harley where he wants his native identity to be removed from the government gazette so that he can have a complete freedom in the social life. Kim Scott had penned the events which disturb the power structures since they have recorded the falsified truths. Exile Testimonio attacks all institutions at all layers which acts as a threat to historiography. "The Settlements he said gives the native a chance. They are a child race. It's our duty to train them for useful work, keep them from harm, from causing harm. They can be an Embarrassment". (Kim Scott, Benang 67). The native camp settlements is said to be the rudiment for the aborigines as how they are. Harley also discovered the fact that the aboriginal women were married to white men in order to eradicate the nativism and it is a well known fact that women are the custodians of culture in all societies. The white society was rude enough in stressing the fact that the lives of the aboriginal women were uplifted only by marrying the white men.

Harley in the process of discovering his own roots he was able to explore so many routes mentally. One such concerns that his own uncle named Jack Chatlong, who was branded a half aborigine and half white and he wanted to distance himself away from the natives so that he would not come under the provisions of the Regulation Act. "He wanted to speak it, release it, and not hear it again. His

own humiliation. This continuing betrayal" (Kim Scott, Benang 71). He approached the court in order to exempt him whereas the Neville, a chief protector of natives have also noticed that he used to buy liquor to the natives and he shows to the society as if he is not in touch with the aborigines. Neville also found out that Jack's mother was an aborigine and his father's identity was unknown. Since the identity is unknown Jack's demand was not taken into consideration. "I am so much less than I might have been. I Fear that once was we, and now there is only 1" (Kim Scott, Benang 92). Harley acknowledges the fact that the details which he had collected in his research are a few and through that the collective plight is explored. The oppression continues yet then the recording of facts is never being stopped and in this context literary texts have edge towards history books, language is doing miracles which history books cannot do. Exploring the original identity is a joy whereas in the Australian discourse it is a curse. To hide their roots they travel so many routes consciously and unconsciously in order to survive. The saddest truth is that this tradition is in practice instead of being mourned.

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CULTURAL DIVERSITY IN CHETAN BHAGAT'S NOVEL TWO STATES: THE STORY OF MY MARRIAGE

S.Rajaprabu

*Research Scholar (Ph.D), Department of English
Government Arts and Science College, Komarapalayam*

Dr.G.Keerthi

*Assistant Professor & Research Guide, Department of English
Government Arts and Science College, Komarapalayam*



Abstract

The debut novel 'Two States: The Story of My Marriage' by Chetan Bhagat is about the story of two young couples Krish and Ananya who emerged from varied states. The paper implies the young spirited modern Indian youth and their culture. The novel draws regard to cultural difference in India. The paper significantly presents the diverse culture and culture prevailing in India. In the present world, Culture are primarily moulded by the policy of traditional belief, societal or economic policy and that is the reason culture believes to be mostly inflexible in the origins as shown in strong traditional structure of the society. The couple Krish and Ananya prompts from dual varied states of India and they come across their different varied circumstances in persuading their parents in order to make them accept their wedding. Chetan Bhagat portrays the cultural diversity availing in India through the two families in which one from Delhi (Punjabi) and another from Chennai (Tamilian). The paper presents multiculturalism involved in the novel.

Keywords: Culture, Love, Diversity, Multiculturalism, Tradition.

Culture is the traits and knowledge of a particular group of people, encompassing language, religion, cookery, social habits, music and art. The term 'Culture' has its origin from a Latin word 'Colere' that tends to the earth, cultivation and nature.

Multiculturalism is the study of multiple (two or more) cultures and state of being multicultural. Multiculturalism is the concurrence of distinct cultures where culture includes racial, religious or cultural groups and it betrays in conventional behaviors, cultural assumptions and ethics, patterns of thinking and communicative styles. The multicultural society includes immigrant minorities, persons seeking asylum, migrant workers, national minorities etc.

The novels of Chetan Bhagat are One Indian Girl (2015), The 3 Mistakes of My Life (2008), Half Girl Friend (2014), What Young India Wants (2012), The Girl in Room 105(2018), Making India Awesome (2015), Revolution 2020(2011) and Five Point Someone (2004). The contemporary writers of Chetan Bhagat are Kanishk Tharoor, Meghna Pant, Avalok Langer, Nidhi Dugar Kundalia, Palash Krishna Mehrotra, Ira Trivedi, Janice Pariat, Meena Kandasamy, Judy Balan and Samhita Arni.

Chetan Bhagat's novel, 'Two States: *The Story of My Marriage*' centralizes on how a specific event, the theme of

love associated to matters of culture and society with its countless traditions. The novel 'Two States: The Story of My Marriage' assigns with the cross-cultural experience accompanying the various attempts and consuming them worth fully. As rose communicates beauty, the soldier communicates a nation; the label of any work should communicate its theme. Chetan Bhagat's 'Two States: The Story of My Marriage'- the label by itself showcases axis people of the two states coming to its consolidation. A merely sensible novel, it skilfully gives the experience of two states, Punjab and Tamil Nadu.

India, the mature temporal country, prosperous in its different culture and inheritance has paved way for the barter of cultures from the Mughal Rule to the modern even-up. As he born in Punjab in the most individualistic era, culture and variations has been in the blood of Chetan Bhagat, which has persuades him to write about cultural variations. The major characters slit their umbilical cord to get attached with a new cord, the marital cord. The integrating of two souls is the tag of love. There is a merging of two religion, language, cultures, drilling and conventions. Thus, the significant characters shack their umbilical cord. Their motherly recognition and need a new recognition. 2 States is split into 5 Acts, being placed in the

cities of Delhi, Goa, Ahmadabad, and Chennai. It begins off with the main character Krish Malhotra in terrible crises, bothered from all ways his Punjabi family, his girlfriend and her South Indian family. Chetan Bhagat in *2 States: The Story of My Marriage* deals with a very momentous theme of multi culture cross culture, convention and authorize in a light way. This novel certainly explores us the cultural trauma.

'Two States: The Story of My Marriage' is one of the booming works by Chetan Bhagat, a young Indian writer in English. The novel is the authentic-life narration of Chetan Bhagat. However the characters depicted in *Two States* are fictional, the intrigue is his authentic-life tale. India is a country of diverse cultures. Ananya means the south Indian Tamil and Krish means north Indian Delhi. These two significant characters progress throughout the novel propelling light on the cultural variations between these two cultures of the identical nation.

'Two States: The Story of My Marriage' is partially autobiographical. The tale is regarding a couple, Krish and Ananya who from two contrasting states of India, Punjab and Tamilnadu respectively, are extremely in love and desires to get married. The novel is an amazing expedition from a rasagulla to a buffer dinner. The novel escorts the existence of two characters Krish and Ananya, it has four varied schedule. The novel starts in the IIM Ahmadabad mess hall, where a Punjabi boy Krish from Delhi spots a pretty girl, Ananya who is Tamilian from Chennai, criticizing with the mess personnel over the food. Ananya was flagged as the 'Best girl of the fresher batch'. They joined as friends within a rare days and determined to learn together daily night. In the meanwhile, they become romantically intricate. They both obtain jobs and have weighty ideas for their marriage ceremony. At first Krish attempts to persuade his girlfriend Ananya's family and at last persuade them by serving Ananya's father to do his initial PowerPoint presentation, her brother, Manju, by offering him IIT education and later persuades her mother by requesting her to sing in a show arranged by Krish's off-city at Citibank. Now mother is persuaded as her largest dream of singing at a big show becomes true. Then they try to persuade Krish's mom. But there is an issue in Krish's motherly kinships who don't totally like this. Relatives said Krish that he should not marry a Tamilian but end up accepting with him, when Ananya endeavors to

help one of Krish's cousins to get married and flourishingly does it. Krish had resentment on his father because he never quotes his tenderness and doesn't give a pleasant connection with him. At present as they have persuaded both their parents, they now seek to inaugurate each other's parents. They go to Goa. But this dream terminates as Ananya's parents discover something suspicious between Krish's mom and him. Ananya's family decides that Krish and Ananya will not wed each other. Krish initiates to become work-beaver and begins living imperfectly. But, at the end, Krish's father, who resembles as enemy for Krish, helps Krish and Ananya to get wed as he persuade Ananya's family as well. Now Krish realizes his Dad's love for him. They really work very firm to satisfy each other's parents and eventually make it. It is described in the first-person point of view in a funny tone, frequently taking residence at both Tamil and Punjabi cultures.

The novel terminates with Ananya offering birth to twin boys. She says that the infants owned to a state called India, with a notion to stop regional poison. The strength and the pleasing explanation around the different in wedding make the novel more appealing. The language is minute fascinating, readable and is made very funny, with some factually good similes and metaphors. Cross-cultural marriages are quiet intolerable in our society, even though we are surviving in the world's significant culture. As properly confessed in the novel, when we agree a family of a varied culture, we are affixing value to our surviving ones.

In this novel, *Two States* Chetan Bhagat enacted the Indian wedding structure and the grasp of the juveniles in 21st century. The precise way of Bhagat's writing will pursue to achieve him honour from all over the world. He observed the nerve of juveniles of the magnificence. *Two States* is maudlin as it leads back the ancient memories of one's retain pre-marriage days. The scuffles, defeats, religion, all are fine and suit to the furrow. Like a procedural movie, it has sensation, lust, friendship, music, disloyalty, destruction, Indian families on the edge of break-up and then reconvene, expand weddings, crying, mother, curious relatives, religious, job, politics, and an expected termination.

Tamilians have an extraordinary love for mastery and education while Punjabis are extra keened in cash and prosperity. South Indians have a fondness for orders, and

feel secure when there are orders to attach. But the North Indians inclines to convey in monosyllables while directing the not so aged and their deep fondness for newspapers that they scan from end to end, is a non-debatable fact. As Indian society is not humanistic for inter wedding between different caste, religion or geographies, this novel brings overt the love and discomfort from family and kinships.

The book discovers the fault less chance for portraying the classical Indian mentality of not agreeing inter-caste marriages and the convention of quiet surviving in age-old orthodoxy and impractical beliefs. The book explores how the so called "Unity in Diversity" unmarked nation has so much variations when it comes to in urn cultural wedlock and love. Chetan Bhagat exposes out the delicacies that occurs in the fate and viewpoints regarding the life of people from various states. The pair prompts

from two various states in India and thus they overlook struggles in persuading their family for the acceptance for their wedding. They agonize owing to generation space, communication space and cultural space. Bhagat enacts composite and enormously sowed socio-cultural struggle of multi-cultural India light heartedly. He wants the trainers to smile at their follies, their preconceptions and their fault behaviors. He doesn't satire them formally, but through fiction he plans to make recognize their mistakes and offer opportunity to correct their faults in real life.

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REPRESENTATIONS AND RESPONSES: THE PULWAMA SUICIDE BOMB ATTACK IN TERRORISM AND COUNTERTERRORISM DISCOURSES

S.Vimala

*Assistant Professor of English, PG Centre
St. Francis De Sales College, Bangalore*

N.Lokesh

*Research Scholar
St. Francis De Sales College, Bangalore*



Abstract

The paper looks at the select representations of and responses to the suicide bomb attack on the Central Reserve Police Force convoy in the Pulwama district of Kashmir where 40 soldiers were killed on 14th February, 2019. Reading these representations and responses produced for a week after the Pulwama suicide bomb attack in the print and visual texts like newspapers (in print and digital format), photographs, cartoons, Twitter accounts and Whatsapp forwards, the paper examines the counter-terror discourses and identifies the reconstitution and reinforcement of an "imagined community" at the wake of the "terrorist" attack. This "imagined community" must reconstitute the "patriotic Indian" subjectivity - media, message services, social networking participate - to be pitted against the "terrorist" subjectivity. By doing so, the state realigns itself with its civilians, seeks solidarity and tries to legitimize its counter-terror measures, at the same time; the "terrorist" is pushed outside the boundaries of the state though he/she may be integral to the state. What the paper proposes is that the counter-terror discourse punctuated with the emotions of fear, anxiety, sympathy, anger and hatred signals that the state deviates from dealing with the complexity of the Kashmir issue and in turn, strengthens the objectives of several such "terrorist" attacks. The arguments of the paper are informed by several critical texts like Benedict Anderson's *Imagined Communities: Reflections on the Origin and Spread of Nationalism*, Raymond William's *Marxism and Literature*, Ondrej Ditrych's *Tracing the Discourses of Terrorism: Identity, Genealogy and State*, Pramod K. Nayar's *States of Sentiment: Exploring the Cultures of Emotion*.

Keywords: counter-terror discourses, subjectivity, imagined communities, emotions, terrorist, state, representations, responses

Introduction

The paper examines the terrorism and counterterrorism discourses of the suicide bomb attack on the Central Reserve Police Force convoy in the Pulwama district of Kashmir where 40 soldiers were killed on 14th February, 2019. It studies the select representations of as well as responses to this suicide bomb attack, produced and circulated in the immediate aftermath of the tragic event, in assorted print and digital texts and demonstrates that they signal the failure to deal with the longstanding Kashmir issue and the resultant strengthening of the objectives of such "terrorist" attacks. Most importantly, such representations and responses legitimize the state's political, diplomatic and military measures. The discourses related to counterterrorism embody the reconstitution of the "imagined community" – India – at the wake of the Pulwama suicide bomb attack. This reconstitution is dependent upon the reworking of

what the paper terms "the patriotic Indian" subjectivity comprising, primarily, the belligerent nationalistic sensibilities and this reworked subjectivity is pitted against the "terrorist" subjectivity that is also reworked and made into a stable category. During the anxious and uncertain moments mobilized by the "terrorist" attack, the public including celebrities, politicians and bureaucrats - the "regime of truth" – who participate in the discursive construction of the Pulwama suicide bomb attack align with the state. The media's role in such discursive constructions should not be underestimated. This paper adopts the methodology of critical discourse analysis to examine the Pulwama suicide bomb attack with an assumption that an analysis of discourses could provide an understanding of such "terrorist" attacks, the effects of it on the state, the public and the appropriate ways to respond to it.

Theoretical Framework

Michel Foucault's critique of discourse, power, knowledge, truth, and subjectivity, Benedict Anderson's critique of nationalism, Ondrej Ditych's definitions of terrorism as a spectacle and communication and the agenda-setting theory of Max-McCombs and Donald Shaw form the theoretical framework through which the paper analyses terrorism and counter-terrorism discourses.

This paper uses the Foucauldian notion of discourse for its analysis. Foucault defines discourse thus:

Instead of gradually reducing the rather fluctuating meaning of the word 'discourse', I believe I have in fact added to its meanings: treating it sometimes as the general domain of all statements, sometimes as an individualizable group of statements, and sometimes as a regulated practice that accounts for a number of statements. (Foucault, *The Archaeology of Knowledge* 80)

The paper, primarily, relies on the second and third definitions that Foucault offers. Foucault states that how we perceive things; how we understand objects and events and locate them within systems of meaning rely on discursive structures. Such discursive structures make objects and events appear real. Foucault points out that discourses control the way in which we think and act in a particular context. In Foucauldian sense, the real is also constructed through discursive structures. Many factors like truth, power and knowledge have its effect upon discourses. Truth is not an abstract term for Foucault and he clarifies that each "society has its regime of truth, its general politics of truth: that is the types of discourse it harbors and causes to function as true: ... the techniques and procedures which are valorized for obtaining truth: the status of those who are charged with saying what counts as true" (Foucault, "Truth and Power" 46). He wants to find out "how this choice of truth, inside which we are caught but which we ceaselessly renew, was made – but also how it was repeated, renewed and displaced" (Foucault, "The Order of Discourse" 70). Discussing power in *Discipline and Punish*, he writes that

We must cease once and for all to describe the effects of power in negative terms: it "excludes," it "represses," it "censors," it "abstracts," it "masks," it "conceals." In fact, power produces; it produces reality; it produces domains of objects and rituals

of truth. The individual and the knowledge that may be gained of him belong to this production. (Foucault, *Discipline and Punish* 194).

Power is mediated through individuals that it has constituted. In Foucault's words, subjectivity is "a dynamic, active relationship" that can take on "a number of different forms" ("The Ethics of the Concern" 440). What he means is that subjectivities are reworked due to the "disciplinary powers of governmentality" (qtd. in Taylor 132). Besides these concepts of Foucault, Benedict Anderson's theory of "imagined communities" is relevant to understand the constitution of the "imagined community" – India. He defines a nation as "imagined because the members of even the smallest nation will never know most of their fellow-members, meet them, or even hear of them, yet in the minds of each lives the image of their communion" (6). His point of argument is that the "nation is always conceived as a deep, horizontal comradeship" and "it is this fraternity that makes it possible, over the past two centuries, for so many millions of people, not so much to kill, as willingly to die for such imaginings" (7). His argument is useful to understand the constructs of the "patriotic Indian" and the "terrorist" subjects. Summarizing the several definitions of terrorism, Ondrej Ditych states that terrorism could also be defined as a spectacle and communication and points out that media serves as medium of communication for terrorism (110). The sheer act of terrorism and the representations of it function as a spectacle and communication. The paper looks at the way the media affects and constructs our emotions and sensibilities. Studying the 1968 American presidential election, Max McCombs and Donald Shaw concluded that the media could determine the public opinion. They summarized their finding thus: "In choosing and displaying news, editors, newsroom staff, and broadcasters play an important part in shaping political reality... the media may set the "agenda" of the campaign" (176). Their agenda-setting theory provides a theoretical frame through which the representations of and responses to the Pulwama suicide bomb attack could be studied.

Representations of Pulwama Suicide Bomb Attack

On 14th February, 2019, during the noon time, a Jaish-e-Mohammed suicide bomber drove an explosive-laden vehicle and rammed into a CRPF bus, one of the massive security convoy on the Jammu-Srinagar highway.

In this suicide bomb attack, 40 Central Reserve Police Force soldiers were killed. About 2,500 personnel of the 92, 17 and 54 battalions of the CRPF were travelling to the Kashmir Valley when they were attacked. The state and the media represented this attack in different ways. In Foucauldian sense, through the process of discursive practice, an “imagined community” is reconstituted, the “patriotic Indian” is redefined, the unstable “terrorist” subjectivity is fixed and a system of meanings is constructed for various ideological purposes in Foucauldian sense.

In *The Hindu* newspaper dated 15th February, Peerzada Ashiq reports that the bombing in Awantipura’s Lethpora area in the Pulwama district was the “deadliest attack” in terms of casualties in the last three decades of militancy in the state. He reports further:

The explosion was so powerful that it was felt in Srinagar, about 30 km away. Two vehicles, including the one carrying the bomber, were blown into smithereens. Eyewitnesses said only the charred skeletal frames of the vehicles were seen on the roadside, while several buses in the convoy sustained severe damage. The attack raises questions over security on the national highway, which is patrolled by the local police, CRPF and Army on a daily basis. (Ashiq, “37 CRPF Troops Killed” 10)

The above report that the vehicles were blown into “smithereens” and only “charred skeletal frames of the vehicles” were seen on the road invokes a sense of horror. The report hinting at the security lapse amplifies this sense of terror. According to an NDTV report dated 16th February, 2019, “60 kg of powerful RDX” was detonated and “the explosives had a “shaped charge” designed for focused impact and to penetrate armor. The bus was blown to bits and reduced to mangled steel parts” (Ghosh, “60kg RDX used”). Yet another report that appeared in the same e-newspaper informs what Jasvinder Pal, a soldier who helped recover the bodies of the dead soldiers, communicated with great difficulty: “The body parts were flung 500 to 600 meters away,” In the wreckage somewhere, was his [my] friend Maninder Singh” (Sanyal, “Body Parts were Flung”). There were reports that even fake pictures of the body parts were circulated and CRPF in its twitter account posted an advisory that “some

miscreants are trying to circulate fake pictures of body parts of our Martyrs to invoke hatred while we stand united” (“CRPF Warns Against Sharing Fake Pictures”). Such ghastly details of the severe loss of human lives and damage to the public property in the news reports heighten the effect of the tragic event on the public. Fig.1 shows the photograph that appeared in the news report to make the public realize the gravity of the situation:



Fig. 1 Security men inspecting the site from “37 CRPF men killed in J&K suicide attack”, 14 Feb. 2019,

<https://www.thehindu.com/news/national/ied-blast-in-kashmirs-pulwama-many-crpf-jawans-killed/article26268289.ece>.

Such representations of the Pulwama bomb suicide attack invoke not just terror, despair, hatred, but they hint at the massive security lapse by the Indian army. None of the immediate responses to the bomb attack deals with this security lapse. What is buried in all these representations is the serious attempt to kindle the emotions of the public. Such representations are integral to the reconstitution of the “imagined community” – India. Anderson rightly points out that nation is a “politically imagined community” and “Nationalism” invents nations which do not exist” (6-7).

Responses to the Pulwama Attack

Like the representations of the attack, a study of the responses to the suicide bomb attack enables a better understanding of how the event is constructed and circulated. As a response to this attack, Prime Minister Narendra Modi stated that the sacrifices of the jawans will not go vain (@narendramodi). Similarly, the Minister of Finance and Corporate Affairs, Arun Jaitley, stated that “Terrorists will be given unforgettable lesson for their heinous act” (@arunjaitley). The CRPF chief, Mr. Bhatnagar, expressed his condolences for the death of his

force's soldiers and pointed out that "this force has a tradition of valor and sacrifice" (Chatterjee). Following the suicide bomb attack, he reinforced that the attack was an "act of desperation" and added that the "local and foreign elements" are involved in the attack (Chatterjee). While the representatives of the state and the army responded in this manner, many celebrities like Vicky Kaushal responded thus: "It is a great loss of human lives....The whole incident should not be forgiven and forgotten" ("Uri: The Surgical Strike"). Amarinder Singh, the Chief Minister of Punjab, responded in this manner: "Enough is enough... The time for talking peace is over and I think it is time to teach them a lesson, and I hope the Government of India will understand this point and will take it up" ("If you try anything"). He also warned the Pakistan army general, Bajwa, that if they try anything in Punjab, they will set Pakistan right ("If you try anything"). Besides Indian Muslim celebrities like Aamir Khan and Shahrukh Khan, Sania Mirza whose religion is Islam was compelled to reiterate her patriotic spirit. Posting a message in her Twitter account, she raised a question:

This post is for those people who think that as celebrities we need to 'condemn' an attack, tweet and Instagram and be all over social media to prove that we are patriotic and care about our country... why?? Because we are celebs and some of you are frustrated individuals who have nowhere else to target your anger towards and grab every opportunity to spread more hate? Anger is good as long as it's being channeled into something productive... (@mirzasania)

Though Mirza raises questions over the compulsion to prove their solidarity with India, she participates in the culture of demonstrating her patriotism. The responses of the public were varied in nature. In Uttarakand's Dehradun, some Kashmiri students who were staying as tenants in some houses were asked by the house owners to vacate the house as they feared attacks on their properties (Tiwari). A village Panchayat in Punjab has asked the villagers to "evict" Kashmiri students residing in rented accommodation within 24 hours (Tiwari). In Jammu, many vehicles were set on fire even though the curfew "clamped" on the city. Besides, the responses of the families and relatives of the dead soldiers were also reported. For instance, the father of Constable Ratan Kumar Thakur –

the dead soldier - stated that his wife is expecting their second child and added that the enemy must be taught a lesson (Jacob). The visuals of the weeping families, the widow and the children of the dead soldiers invoked more emotions of different kinds. Specifically, the visuals of the coffins laid with wreaths heightened the emotions of the public. See below the relevant photograph (see fig. 2):



Fig.2. 40 soldiers of the CRPF were killed when a Jaish terrorist rammed a SUV carrying explosives in their bus from "Indian Briefs P5, Including China, In Move to Isolate Pakistan: Sources,"15 Feb. 2019, <https://www.ndtv.com/india-news/pulwama-terror-attack-india-briefs-p5-including-china-in-move-to-isolate-pakistan-sources-1994243>. Accessed 21 Feb. 2019.

All the above responses hint at the sense of revenge, anger, hatred and sympathy invoked and intensified by the state, its functionaries, celebrities and the media. The production and circulation of such responses incessantly affects the public. In turn, the public's alignment with the state is sought to make policy changes and take stringent counter-terror measures. McCombs and Shaw's argument that the media shapes reality proves true here (176). The role of media in mobilizing the thought of retaliating and annihilating the "enemy" without any clear justification and thoughts of grave consequences cannot be underestimated.

The "Patriotic Indian" Subjectivity Vs "Terrorist" Subjectivity

A study of the representations of and responses to the Pulwama Bomb Attack demonstrate that the "imagined community" – India – that is reconstituted and reinvaded following the attack produced what the paper terms, the "patriotic Indian" subjectivity". At the same time, they also invoked what it terms the "terrorist" subjectivity. The Whatsapp forwarded messages which have a great and

immediate impact upon the public in recent times cannot be overlooked. See fig. 3 below:

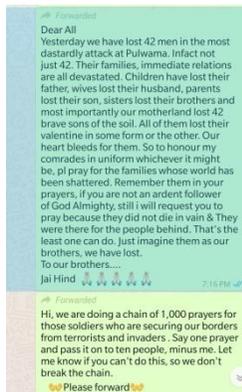


Fig. 3. Whatsapp message after the Pulwama suicide bomb attack from Whatsapp text messages to authors. 15 Feb. 2019. A report in *The Hindu* dated 17th February, 2019, states that the Cricket Club of India covered the portrait of Imran Khan, the Prime Minister of Pakistan, hanging on its restaurant's wall, ("Pulwama Attack: Cricket Club of India"). Virender Sehwag, the cricketer, tweeted after the attack: "Nothing we can do will be enough, but the least I can do is to offer to take complete care of the education of the children of our brave CRPF jawans martyred in Pulwama in Sehwag International School, Jhajar" (@virendersehwag). H.D.Kumaraswamy, the Chief Minister of Karnataka tweeted after paying homage to a CRPF soldier, H. Guru, who hails from the Mandya district: "We all stand united and the central govt has the unanimous support of all parties and citizens to fight the menace of terrorism on our soil" (@hd_kumaraswamy). A cartoon which was widely circulated through the medium of Whatsapp shows how the CRPF soldiers bear all the pain to protect the Indian people:



Fig.4 the soldier protecting the citizen from Whatsapp text message to authors. 15 Feb. 2019.

The cartoon that appears in the above Fig. 2 hints at the sacrifices made by the soldiers to protect the Indian people. This cartoon provides two contradictory meanings:

it indicates that the soldier is safeguarding the peace of the people; it also informs that the people are indifferent to the sacrifices made by the soldiers. By participating in producing and circulating the relevant representations and responses, the state and the media puts forth subjectivity needed to counter terrorism in the way it desires. The paper terms this subjectivity formed due to the "disciplinary power of governmentality" as "the patriotic Indian subjectivity" and it primarily comprises the belligerent nationalistic sensibilities (qtd. in Taylor 132). The production of such a strong emotional subjectivity is the need of the state and the media to define the "terrorist" as an outsider and place him/her beyond the state boundaries, protect its "imaginary" boundaries and secure the state. As counter-subjectivity, an aggressive, dehumanized, uncivilized "terrorist" subjectivity has to be produced to deal with the complexity of the Kashmir issue. The "patriotic Indian" must be reconstructed while the "terrorist" needs definition as it is an elusive term. According to the news report in *The Hindu* dated 15th February, 2019, the suicide bomber is Adil Ahmad Dar alias "Waqas Commando", a resident of Pulwama's Kakapora. He was a Class 10 dropout who joined the Jaish-e-Mohammed militant group in 2018 ("37 CRPF troops" 10). The NDTV e-news version reports the Prime Minister's speech thus: "the neighboring country, if it thinks it can destabilize India, it can forget it. That will never happen" (Ghosh) and he reinforced further: "We will give a fitting response to this attack" (Ghosh). His categorical statement reinforces the idea that the "enemy" is an outsider and that the "Other" has to be contained. The gruesome representations and emotional responses stabilizes the unstable reality of the Kashmir issue by constructing a well-defined "imagined community" consisting of the "patriotic Indian" subjectivity. Similarly, the reconstitution of the "terrorist" subjectivity is made possible by reiterating that the "terrorist" is a barbaric, uncivilized and dehumanized figure with no strong purpose to harm human lives and damage properties. The news report appearing in *India Today* on 16th February, 2019, states that "India is taking efforts to isolate Pakistan" in Financial Action Task Force during its plenary meetings which is scheduled to take place later this month ("After Pulwama"). Yet another crucial report of what Adil Ahmad Dar's father recalls appears in *Hindustan Times* dated 16th February,

2019. Recalling the childhood days of Dar, he informs: "Once he was returning from school when he was detained by the police and asked to rub his nose on the ground. He felt it was very humiliating and would remember the incident again and again as to why they did this to him" (Hussain). There is a failure to understand what transforms the Kashmiri youth into terrorists.

The neighboring nation, Pakistan, and the "terrorist" are ostracized from the international community and treated as the other.

The reworking of subjectivities is essential to define and reinforce the "enemy" against whom the state fights with the support of its public. Such reconstituted subjectivities do not help in dealing with the complexity of the Kashmir issue. In other words, the state does not focus on resuming the dialogue with the Kashmiri people to understand their problems. By failing to do so, India – the "imagined community", in fact, strengthens the objectives of such terror attacks.

Conclusion

The paper investigated the representations of and responses to the Pulwama suicide bomb attack in terrorism and counter-terrorism discourses produced and circulated in the immediate aftermath of the attack. Examining these discourses in varied formats, the paper demonstrated that the "patriotic Indian" and "terrorist" subjectivities were reconstructed, defined and circulated, thereby; the "imagined community" was framed. Such constructions and reworking, the paper argued, may legitimize the state's political, diplomatic and military measures to deal with the dissenting people. But, they signal the failure to crack the complexity of the Kashmir issue and ensure peace in the Valley. Such reconstitutions of subjectivities and events, actually, strengthen the objectives of such terror attacks. An analysis of terrorism and counterterrorism discourses provided a better understanding of the tragic event and the right ways to respond to it.

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