



# **BODHI**

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The journal welcomes publications of quality papers on research in humanities, arts, science. agriculture, anthropology, education, geography, advertising, botany, business studies, chemistry, commerce, computer science, communication studies, criminology, cross cultural studies, demography, development studies, geography, library science, methodology, management studies, earth sciences, economics, bioscience, entrepreneurship, fisheries, history, information science & technology, law, life sciences, logistics and performing arts (music, theatre & dance), religious studies, visual arts, women studies, physics, fine art, microbiology, physical education, public administration, philosophy, political sciences, psychology, population studies, social science, sociology, social welfare, linguistics, literature and so on.

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

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## FOREWORD

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

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

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

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

***"Knowledge brightens the path of the Seeker".***



# EDITORIAL

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

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

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

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

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**Aim & Objectives**

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

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## LIFE TRANSFORMATION AND METAPHORICAL REBIRTH IN BHARATI MUKHERJEE'S "DESIRABLE DAUGHTERS"

V.Krishnaveni

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Literature is created to express people's emotions and ideas about their life. Since literature comes in several forms, writers must decide which form of literature to write or use. One writer may create a story, while another may compose a poem or a piece of fiction or a drama or all on the same idea. Each literary form offers writers of different opportunities to express what they have to say.

The definition of literature is being enlarged to include biography, autobiography and memories. Literature now portrays, without any hesitation, the new women, who refuse to be a toy in the hands of men, determined women who insists on falsifying the old belief.

Women's writing continues to occupy a place of importance for more reasons than one. It projects the responses of more than half of humanity and reflects a consciousness constructed by gender. Women writing have questioned the existing viewpoints which are essentially patriarchal. All women's writing need not necessarily be feminist. But feminist interpretations can emerge through absence and negation.

The stereotype visions of women are altered and the female characters are depicted as strong active heroes rather than passive sidekicks to the greater male protagonist. In order for any women's writing about themselves to have any serious impact, it is necessary that their works should be read in an appropriate way.

Bharati Mukherjee, an Indian born American novelist has received considerable critical attention from almost all the quarters of the globe in a relatively short period of just twenty five years. She has been widely

acknowledged as a 'voice' of expatriate – immigrant sensibility. Among the other novelists experimenting with the Indian Writing in English, Mukherjee is an acclaimed writer, who has described herself as an American of Bengali origin, deals with the theme of the Asian immigrants in North America and the change taking place in South Asian Women in the world. *The Tiger's Daughter*, *Jasmine*, and *The Wife* were her land marks.

Mukherjee's novels were of the depiction of women and their different relationships and portrayal of the dominance of patriarchal practices in traditional society as well as the forms of liberation and empowerment. Her female characters were real and modern life like. They were typical representatives of young women particularly of the Third World countries who cherish the dream of emigrating to America for higher education and higher wages and then after arrival there, aspire to settle there permanently. Their situations and the difficulties they face were also realistically portrayed. In the first part of each story, the focus was on narrating the situation of an immigrant who was in the process of immigration or settling down and in the second part, the protagonist was invariably given to making love with a partner of the opposite sex who was rooted in the American soil.

*Desirable Daughters* was Mukherjee's remarkable novel that followed the diverging paths taken by three Calcutta born sisters as they come of age in a changing world. The narrator, thirty Six year old Tara Chatterjee was born into comfort and privileged family in Calcutta. She and her two sisters were part of a

close knit, snobbish Brahmin Bengali family and the girls were raised to marry well. Tara had brought shame to the family by divorcing her multimillionaire husband, Bish and move with her teenage son, Rabi to Atherton in California, where the sudden intrusion of the past take place in her life. The narrative succeeded brilliantly in interweaving several themes of class, history and changing consciousness. Beneath the family drama and Tara's quest for her identity, there was a larger story about Indians in India and the United States, painting a picture of vastly different cultures, Hindu, Muslim, Parsi and Sikh, further divided by substrates or castes and ancient prejudices, yet kept together by strict rules of family and spiritual rituals.

Mukherjee began the novel by telling the story of "The Tree Bride", which had the influence on the next novel. Jai Krishna Gangooly was a pleader at Dacca High Court. He was a Bengali Brahmin and staunch believer in Hindu Culture. He had three daughters named Padma, Parvati and Tara Lata. When Tara was five years old, he arranged her marriage. During her marriage, Tara as a five year old girl chanted a song with her childish voice and her hands were clasped and her gold bracelets were tinkling according to the song.

Mukherjee said that she could not imagine Tara's loneliness as a child. She says that the Bengali girl's happiest night was going to become her life time imprisonment.

Tara's teenage fiancé is killed by a snake on her wedding night, five-year-old Tara Lata is spared the disgrace of life as:

"not quite a widow ... [but] a woman who brings her family misfortune and death"

by her father's quick actions. He marries her to a tree. Tara Lata, the Tree-Bride, lives the remainder of her life in her father's compound, emerging only when she is dragged off by the colonial police for her support of India's

freedom fighters. The life of Tara Lata becomes a touchstone for the narrator, also called Tara.

The custom of child marriage was prohibited at present. Jai Krishna Gangooly felt his consciousness wounded, when the bride groom died before marriage and when the bride groom's father claimed dowry. He feels that his daughter had to live without a husband. Mukherjee follows their lives as they leave their conservative, sheltered childhood home, where they are inundated with culture, tradition, and values and inculcated with education by the Catholic nuns in their convent structured school and college. Two sisters immigrate to America and the other relocates to Bombay, India.

The three sisters, Padma, Parvati, and Tara, are born exactly three years apart from each other and share the same birthday. Their mother names them after goddesses, hoping they will survive and prosper, which they all do.

"We are sisters three/as alike as three blossoms on one flowering tree. (But we are not)"

says Tara, the protagonist, quoting a poem. Padma lives in New Jersey but is completely Indian in her attire, her cuisine, and her profession as the television anchor of an Indian television program set in Jackson Heights, Queens, run by her Indian lover, while she stays married to a man once successful, now merely living off her fame.

Parvati is totally Indian to the point of allowing her husband's relatives to be houseguests for weeks at their luxurious apartment with its breathtaking view of the city. And her easy life with servants, drivers, and other amenities at her disposal is funnily described by Tara, as she relates her sister's much stressed out life. Tara is the most 'un-Indian' of the three. She lives in San Francisco and is divorced from an Indian Silicon Valley dotcom millionaire Bishwapriya Chatterjee, who is an ideal to all Indian immigrants, a sort

of 'ethnic' Bill Gates, for his contribution to creating a network of communication via the Internet; his friend Chester Yee and he invent a computer-routing system that makes them rich. Tara is almost a Valley woman - a volunteer at a pre-school, a single mother of a teenage son who reveals he is gay and has alive-in lover Andy, a balding, red-bearded former biker, former bad-boy, Hungarian Buddhist contractor and yoga instructor. If that isn't scandalous enough for an Indian woman, Tara is also caught up in the mystery of a stranger who claims to be the bastard son of a secret alliance between her elder sister Padma and a Bengali Christian, Ron Dey.

Discovering his connection to her family, the stranger becomes both Tara's catharsis and nemesis. By complaining to the police, she calls the so-called nephew's bluff. He retaliates by bombing her house, where her ex-husband and son are at the time. Tara looks back at her family's past and their future and comes to terms with her history and legacy, from which she is almost separated. And yet it is a part of her psyche. As she grows and matures as a character, we are drawn to her humor, her honesty, and her blunt assessment of the two worlds between which she travels, back and forth, between being American and Indian, travels both psychological and physical.

Through the lives of Tara Lata and her two sisters, author Bharati Mukherjee competently portrays the themes of changing identity, western feminism versus Indian tradition and self-discovery. In a way these three themes are interrelated. For example, as Tara Lata and her sisters attempt to resolve for themselves their true identities and set out to apply newly adopted values in their lives, they progress as individuals and end up discovering more about themselves. By depicting in detail the complex difficulties confronting these women, Mukherjee also illustrates the underlying vulnerabilities.

The modern Tara is a wealthy Bengali Brahmin who has left India, divorced the husband chosen for her by her father, and immersed herself in a non-familial life in San Francisco. She has removed herself from the spatial patterns that seemingly determine her identity. In Mukherjee's earlier works, characters redefined themselves with each new spatial pattern; however, in this novel, Mukherjee explores what happens to a gendered identity that has been smashed by hammer blows, and melted down.

By separating herself from her family and community, Tara challenges some of the social and ideological markers that determine her identity; however, as Mukherjee demonstrates in this novel, identity determinants cannot be shed as easily as a snake's skin. The modern Tara is a wealthy Bengali Brahmin who has left India, divorced the husband chosen for her by her father, and immersed herself in a non-familial life in San Francisco. She has removed herself from the spatial patterns that seemingly determine her identity. In Mukherjee's earlier works, characters redefined themselves with each new spatial pattern; however, in this novel, Mukherjee explores what happens to a gendered identity that has been smashed by hammer blows, and melted down. By separating herself from her family and community, Tara challenges some of the social and ideological markers that determine her identity; however, as Mukherjee demonstrates in this novel, identity determinants cannot be shed as easily as a snake's skin.

Identity politics permeate Bharati Mukherjee's texts, often finding resonance with recent feminist and geographical theory emphasizing the interrelatedness of space, place, subjectivity, and gender. In *Desirable Daughters*, the ancestral story of a young girl married to a tree and confined for life to her father's compound becomes a touchstone for the present-day characters, raising questions as to

whether mobility truly offers these women a way of redefining their identities. The novel ultimately suggests that one's birthplace does form one's identity, and that identity performance remains constrained within the ideological determinants of home and community.

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## **TO BE OR NOT TO BE A WOMAN IN CAITLIN MORAN'S HOW TO BE A WOMAN**

**T.Gokilapriya**

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To be or not to be a Woman in *How to Be a Woman*

Moran discusses about the stereotypes about woman in this society whose idea and point of view and approach is literally spoiled. In this paper we are going to see whether a woman should take the stands of *TO BE OR NOT TO BE A WOMAN*, let us see in detail in this work. Here the author starts with the concept of naming body parts, once when the adolescence is reached. She calls adolescence "an incredible unfolding" in which the adults especially teenagers become overwhelmed by all of the extra sex hormones. Caitlin explains that maturity and the comprehending capacity of girls develops when the girls are being taught in their early age about the words like "vagina" and "breasts" and they are taught that these words are vulgar and instead also should be nicknamed appropriately and as well as they have to get the maturity that their "bot-bot" is for another matured things also. Caitlin further more adds up that when it comes for the words vagina, "No one wants those" as it comes with the connotation like periods[chums], examinations etc... Due to this negative perspective of some people, slang names, pet names, made up names are created. The author also shares her vain she went through with her sister at first during their teenage and then again when her daughter was born. She also says that how vagina is also nicknamed and called as "bot-bot", the breasts are also known as "boobs" which refers mostly in particular about "white and working class" and she also discusses about another nicknames that breasts have and also expresses that they are not appropriate. She also says use of different

nicknames depends upon the individual's own choice in their own language.

Secondly, while talking about children and the idea of having a child is very important discussion when it comes for the sake of marriages. A woman can often bleed or even if she can't make out during the child birth, both of the couple will meet the stage of parenthood and they happen to meet the child rearing stage in which they have to promote and support the physical, emotional, social, financial and intellectual development of a child from infancy to adulthood. Moran believes having children in many ways a good idea and what people think that, it is bad is to push out the baby, but for her the process of delivering a child for a woman shapes woman's soul and makes it feel better than what she was and conditions her to take a different perspective in her life in the long run. For her having children gives parents a sense of satisfaction, fulfilment and a way to approach the life with new point of view.

Caitlin recounts the requisite time in which she discovers she is eleven weeks pregnant. She being one who has polycystic ovarian syndrome thinks that she cannot get pregnant for the third time after having unprotected sex months prior, but once when she finds herself pregnant for the third time, she doesn't want to bring up her child. She suddenly thinks of about the society that badly jumps on the view of aborting a child, apart from this being not across the board for there are some exemptions, like if a teenager is raped. But when it comes for the sake a mother who doesn't want to raise another on the top of the ones she already have, it is considered bad. Always the woman even at the

cost of her life she is expected to carry her baby for it is stereotyped that if aborted she is considered unfemale, unmotherly. She thinks that "ending a 12 weeks into gestation is incalculably moral than bringing an unwanted child into world"(176). " You cannot find peace by avoiding life".

The Voyage Out, Virginia Woolf.

According to the words of Virginia Woolf, here the author takes a decision of aborting a child and she also shares her experience while aborting the child in a abortion clinic. Caitlin even at the abortion clinic, has an inkling that the staff available in that clinic showed her disgrace against terminating her pregnancy, perhaps and besides all these things she deems that she has made a wise decision by aborting a child. Here the author also deals with the fifth wave feminism which she calls to rise up and also says about " Spectrum of Wrongness" while during the discussion about abortion of her child.

There were also lots of descriptions and critical comments as " a book that needed to be in black and white". Miranda Sawyer calls the work " a joy" and " a triumph". Other reviews are " she is, in equal measure, intellectual, rebel and goofball", "it would be almost hurtful to call this an important book, because what it is mostly is appealing, plucky and constantly cleverly, waywardly hilarious, but actually it is important that we talk about this stuff". This is "massively affable" but "tricky slender". Hence, this paper gives an impression *TO BE OR NOT TO BE A WOMAN* according to the perspective of the society.

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## MARGINALIZATION AND DISCRIMINATION OF SUBALTERN : BAMA'S KARUKKU

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### Abstract

The history of Dalit literature or Fourth World literature can be traced back to centuries. Dalit literature was not given any consideration at the beginning. But, Now a days, several Dalit writers' books have been translated to English and spread all over the world. Every Dalit writer struggles to attain a kind of identity through his/her writing. Now a days, especially in Southern India, which has diverse caste system, Dalit literature is written by various Dalit writers to reveal their trauma and sufferings they experience. We have an answer for Gayatri Spivak's never ending question "Can the Subaltern Speak?". The answer is "Yes. The Subaltern can speak". Dalit writers have began to write about their own identity, their own search for liberation. They express their struggles and their Strategic Essentialism through their writings. This paper will focus on Marginalization of Dalits and how they are discriminated by caste system in an Indian Dalit writer Bama's work *Karukku*.

**Keywords:** Subaltern, Marginalization, Discrimination, Dalit, Inequality, Caste System, Untouchability.

In *Karukku*, Bama has narrated her own life in Tamilnadu, where inequality and untouchability is practiced at its zenith. Though Caste system was legally abolished by Dr. Ambedkar, it still has its roots in certain areas of India. Bama's *Karukku* is a microcosm of various societies in Tamilnadu where the caste system still prevails. Bama, as an autobiographical writer expresses how she was *marginalized* and *discriminated* because of her caste and how injustice was done to her. Her anguish and pain is reflected through each pages of the text. The marginalization and discrimination experienced by the author is evident that still the caste system prevails in India. The work *Karukku* is an attempt of the author to express herself. Both as female and Dalit, she experienced double discrimination throughout her life. Finally, the *Subaltern* begins speak through her writings.

Dalit literature deals with the writings written by the authors who are Dalit. Dalit Writers are the writers who have been oppressed by the Indian caste system. Indian caste system, in other words called as *Varnas*, exists more than three thousand years. The system divides Hindus into hierarchical groups based on their work. *Manusastra* also provides guidelines to divide castes further more.

Brahmins are on the top of the hierarchical chain. The people belongs to lower stratum are supposed to be labours to those who are in upper stratum. Dr. Ambedkar tried to abolish this system. But, still the division is obviously seen in rural villages of India, particularly in southern parts of India. Dalit writings began in Marathi at first then spread to kannada and Tamil.

Bama is the pseudonym of tamil Dalit feminist writer Faustina Mary who belongs to a Tamil Roman Catholic family. She has published three works including her autobiographical work *Karukku* (1992). After Om Prakash Valmiki's *Joothan*, a dalit autobiography, *Karukku* can be considered as a milestone of Dalit writings. As a Dalit who has undergone various discrimination, she expresses her sufferings through the work. Being a Catholic Christian she is even marginalized in church. As a result, she attempts to travel towards the ways of liberation. This novel *Karukku* is her attempt to find an identity among the caste based context that she lived. In the Novel, she reveals the true nature of the society she lived. She has expressed the way how she was marginalized and discriminated to the core.

Even in the beginning of the novel she has mentioned how Dalits are marginalized in the affairs of religion. She says, in her village, there is separate temple for high caste people, where the *subaltern* or low caste people are not allowed to worship God. "On the top of another peak is a perumalsami temple. A temple where the Naicker community worships" (Bama1) It clearly visible that even in the affairs of God they are marginalized. It is evident that every caste is known for the job they do. "It is full of Nadars who climb palmyra palms for living. To the right there are the Koravar who sweeps streets.(Bama7) Thus, based on their work their living place was determined. Parayar community, which is considered as the least of all, is marginalized and forced to live near graveyard. "To the east of village lies the cemetery. We live just next to that" (Bama7). Moreover, she says that Naicker people won't even come to the place where Dalit people live.

Because, all the facilities like post office, church and school are there in Naicker Street. Whereas, low caste people are forced to depend upon higher class people. In certain schools they only allow high-caste children. Thus, lower caste children are denied good education.

"There was a big school in the Naicker Street which was meant only for the upper caste children" (Bama7). Moreover, when upper caste people scold somebody they will scold as "you are only fit to collect sniggers and slippers like chakkili boys." (Bama8). They were not even given proper respect. Thus, Dalit people are marginalized and discriminated in *Karruku*.

There were Separate Streets for Pallas and Parayas. Narrator/ Author belongs to Parayar community. She experiences discrimination even before she knows what is discrimination is all about. In the Novel, Narrator sees a low-caste man holding a parcel of vadai with its string by not touching the packet. The parcel is handed over to Naicker. The reason for the lower caste man's act is unveiled to narrator by

her brother. "Naicker were upper caste and therefore, must not touch Parayas. If they did, they would be polluted" (Bama15) the lower caste people are considered as uncultured and untidy. They are discriminated and seen as source of pollutant which causes pollution. In chapter two, she expresses her trauma of how badly her grandmother is treated just because she is a Dalit. "Even tiny children, born the other day, would call her by her name and order her about, just because they belong to Naicker caste." (Bama16). Narrator's patti is humiliated and discriminated by Naicker family throughout the novel. They are only given wasted foods of previous evening. "Naicker lady came out with her leftovers, leaned out from some distance and tipped them into patti's vessel, and went away." (Bama16) Thus, in this manner, Naickers treat Parayar people like dog which eats scraps and wastes.

The unnamed narrator, probably the author, is discriminated by Upper caste people's *sgeneralization*. As Westerns generalized Orientals as uncultivated and barbarians, here, narrator is generalized by her Head master as a thief because of her caste. When the narrator is blamed of stealing coconut from coconut tree, she is generalized by the Head master as "You have shown your true nature as Paraya" (Bama19). When Priest is asked permission, he also generalize Narrator because of her caste by saying "After all, you are from Cheri. You might have done it" (Bama19). She experiences marginalization and untouchability even in public places like bus stand. Naicker women expresses their contempt and untouchability by refusing to sit with girls from Cheri. They would even prefer to stand all the way than sitting with Cheri girls. "They'd prefer then to get up and stand all the way rather than sit next to me or to any other women from Cheri. They'd be polluted." (Bama 20) Thus, they are marginalized. Moreover, in school, every caste has different rules for taking leave. When the

narrator asks permission for her siblings' first communion she is denied permission by saying "What celebration can there be in your caste, for the first communion?" (Bama22). She expresses her hatred on the higher caste society through her writings. *Karukku* can be taken as a satire on the society which marginalizes the Dalit people.

The discrimination goes further traumatic when upper caste people do not even consider lower caste as human beings. Narrator recounts her experience in the Convent as "And in the convent, as well, they spoke very insulting about low caste people. They spoke as if they didn't even consider low-caste people as human beings" (Bama25). As what was done to Orientalists, here, High-caste people put an imaginary line between them and Dalit people by saying *Us and Them*. As Orientalists were thought as uncultivated, here, Low-caste people are also considered as uncultured and dirty.

"They think we have no moral discipline nor cleanliness nor culture...In this society, if you are born into a low-caste, you are forced to live a life of humiliation and degradation until death." (Bama26).

Moreover, in at most stage, marginalization continues even after death. Chapter three begins with a dispute between two castes for a burial ground. Even after death, not even the cemetery was given to low-caste people. "The Upper-caste Christians had their own cemetery elsewhere" (Bama29). Moreover, Higher-caste people consider Subaltern, the lower-caste as a community which was born to work for them.

"This is a community that was born to work. The same broken grain gruel" (Bama55). All the facilities are provided to Upper castes, whereas, lower caste is marginalized. "The church, the school, the convent and the priest's bungalow were all in the place where the

upper-caste communities lived." (Bama88). When upper-caste people are asked about Dalit people, they say, "How can we allow these people to come into our houses? There is nothing we can do for these creatures." (Bama115).

Thus, throughout the novel, the narrator and her brother are terribly humiliated by the high-caste society. They were discriminated in the name of caste. The only sin they did was to born in a low-caste society. Because of the caste, they were marginalized at village, street, school and even at bus and church. Bama, as a young girl, determines to become an educated woman to get out of the caste system. Even though she studied well and become a teacher in a convent, she could not get out of caste discrimination and marginalization. Therefore, the subaltern begins to speak through her writings. Like other Dalit writings, Bama's *Karukku* also has got a prominent place in Dalit literary arena. Thus, the subaltern, Bama could speak. Therefore, by using *Karukku*, the double edged sword, she could cut off the roots of marginalization and discrimination of the society she lives. She managed to talk about how she was marginalized and discriminated in the hands of high-caste Naicker community. Though the places and characters seem fictional, there is an underlying truth under every fiction. Thus, *Karukku* reveals the marginalization and discrimination of Dalits.

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## DELINEATION OF NATIVE INDIGENOUS CULTURE IN SCOTT MOMADAY'S SELECT WORKS

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### Abstract

*Postcolonial literature has clearly escaped the danger of being branded as pedagogic with the inclusion of native literatures. Native American literature, Native Canadian literature, Australian aboriginal literature, Maori literature of New Zealand and Dalit literature of India have given a new direction to the postcolonial phase, which is addressed as the 'Fourth world literature'. The term Fourth World first came into wide use in 1974 with the publication of Shuswap Chief George Manuel's: The Fourth World: An Indian Reality. Manuel thought of the Fourth World as the "indigenous peoples descended from a country's aboriginal population and who today are completely or partly deprived of the right to their own territories and its riches." (1) Fourth World literature refers to the written work of native people living in a land that has been taken over by non-Natives. Fourth World people are the original indigenous inhabitants those who existed before European or other colonizers invaded, occupied, or otherwise conquered and settled their homelands. Native people of America, Aborigines of Australia, Maoris of New Zealand, First Nations of Canada, Dalits / Tribes of India are considered as peoples of Fourth World. The consciousness of the Fourth World is the result of constant efforts of aboriginal representatives. The evolution of Fourth World literature is in reflection with the socio, economic, literary and cultural circumstances that affected the lives of Natives. The present paper tries to investigate the representation of Aboriginal cultural identities of Native Americans and explores the restoration of native images in the select works of Native American author, Scott Momaday.*

Scott Momaday, who has been regarded as chief of Native American literature, has been promoting the spirit of the Fourth World conception by his substantial and indisputable literary contribution for the past fifty years. Though, Fourth World is not a new socio and literary conception, Momaday tried to consolidate and popularize the term with his Native and universal outlook. Among the most widely read and studied Native American authors, Momaday manifests, in his writings, a keen awareness of the importance of self-definition in literature and life. From 1936 onward, his family moved from place to place in the Southwest, eventually settling in Albuquerque, where Momaday attended high school. He entered the University of New Mexico in 1954 and later studied poetry at Stanford University. In 1963, he received his doctorate in English and since then has held teaching jobs at various Southwestern universities. Momaday's background certainly fostered multicultural perspectives. Momaday's fiction and poetry make abundant use of his

multicultural background. The cultural diversity of his childhood, destabilizing effects of American legislation on native cultures, environmental destruction of native lands, and political precedents of the 1960s encouraged the development of Momaday's convictions in the environmental responsibility of mankind, power of language, and need for identity, all of which are presented in his novels and poetry.

In 1969, Momaday as a young, unknown Kiowa painter, poet, and scholar won a Pulitzer Prize for his first novel, *House Made of Dawn* (1968). It was the first major recognition for a work of Native American literature and a landmark for those seeking to understand indigenous identities in the light of Fourth World viewpoint. The present paper tries to investigate the representation of indigenous cultural identities of Native Americans in the select works of Scott Momaday. The paper also discusses his failure to accommodate himself with his own culture as well as with modern life.

*House Made of Dawn* is a narrative in which the author takes inspiration from the oral tradition and explores the myths, legends and customs of his Native American society. Attempt has also been made to investigate the transformations through which Abel; the protagonist is going in his journey to his native self and to his native cultural identity. Exploring the major crossroads in his life's struggle, and the sufferings through which Abel goes, the paper depicts how Abel rests and accommodates with his native culture after the death of his grandfather. As the novel portrays, very skillfully, the identity crisis of a Native American, the paper aims at exploring this search for cultural identity and the struggles through which the protagonist of the novel passes in this crisis. This article also intends to show that beyond the fact of being a means of transmitting and safeguarding the ancestral cultural experience, the oral tradition constitutes an historical source which enables the writer to restore the real image of his folks, and consequently, brings discredit upon European colonialist prejudices.

*The Way to Rainy Mountain* traces the history of the Kiowas from their emergence through a hollow log onto the arid North American plains. Momaday poetically recounts Kiowa devotion to the sacred Sun Dance doll, Tai-me. His apparent motive for writing was to draw the reader into his "journey" of recovery of the past as he partially creates his own "Indian" identity from the "fragmentary . . . mythology, legend, lore, and hearsay" found in books and family and tribal sources. The graphic arrangement of the work lets the reader piece together compelling fragments, much as Momaday did. Most left-hand pages contain short, traditional Kiowa tales, including stories of how the Kiowas acquired dogs, of Grandmother Spider and Arrowmaker, and of human-animal transformations. Right-hand pages feature brief selections from mainstream history texts and

anthropological sources, presenting non-Indian views of the Kiowa; at the bottom of these pages, in italics, are personal, usually autobiographical statements that reveal the author's perspective. These personal passages frequently pay tribute to Momaday's grandmother, whose death and burial, for the author, mark a profound intersection of the unchangeable past, stretching from time immemorial, with the present, replete with creative possibilities.

The Novel *House Made of Dawn* is a portrayal of the Native cultural history, beyond that this may be read as a constructive subversion that proposes to restore Indian identity flouted by the intercession of external powers intent on destroying tribal traditions. Momaday does not always offer clear textual facts to explain or reveal his intent of restoring the image of the Indian. His hidden ideas may be apprehended through the exploration of symbols that he uses. In *House Made of Dawn*; Momaday evokes certain acts performed by characters as a sign of respect or worship. He also remarks that the social order is based upon these practices that have long been established and observed by the members of the community. These normative acts, which give rhythm to social life, are specifically to the tribes. By evoking them in his narrative, the author indubitably conveys a vision that expresses a cultural identity. Customs and habits do not only show up the existence and social organization of an ethnic group, but they also speak about the characteristics of a tribe. At the beginning of the novel, we are given a picture of how Abel and his folks sit when they have to eat. This image implicitly allows us to see that the Kiowa life is clan-oriented and communal. Abel who struggles throughout his journey, always wanting to belong to his tribe, but his failure to immerse himself with his own culture as well as struggle with modern life leaves him devastated. This causes Abel to

develop an alcohol problem and communication problems, with his tribe and also causes him to distrust Caucasian men around him. The novel portrays the identity crisis that Native American's suffer, through Abels search for identity as he struggles to cope with the two very different worlds he is forced to live in. The novel also portrays the struggle of Native American tribes trying to maintain their culture in a modern America. The writer's presentation of the Eagle Watchers Society does not only attest that the pre-colonial Native world has proceeded from human values, but it also expresses an admiration for the people of the ancient tribe. As a fundamental expression of a tribal cultural identity, traditions have to be known and perpetuated through future generations is ancient tribe.

The novel *House Made of Dawn* develops the theories of deconstruction and reconstruction. Inspired by Native oral traditions, the text actually offers a deconstructive process of colonial speech-process by means of which, one may perceive the writer's conscious or subconscious attempt of re-establishing some historical truths about Native Americans. A method of artistic expression whose exploration certainly enables the reader to observe oral culture in the novel; to present his story, Momaday resorts to events and scenes prior to the episode presented in the fiction. The narrator is not an actor who actively takes part in the human experiences that he reports. He passes on stories he has observed or heard, or been told about Abel, the protagonist and his community. The individuals who serve as moral resources to Momaday's novel are characters, that is to say fictitious persons even though they may reflect a certain reality. They are essential vectors in the literary and artistic creation. They represent the driving-force around whom the events in the novel spiral forth. Through them, the novelist conveys his ideological and artistic perspectives. It is in this respect, they may be

seen beyond their literal representation as the expression of an aesthetic which materializes and upholds the author system of ideas.

In *The Way to Rainy Mountain* Momaday emphasizes the extent to which Kiowa culture has been shaped by blending—voluntarily and involuntarily—with other cultures. This cultural blending is mostly celebrated, since many of the pillars of Kiowa culture were learned and inherited from other tribes. From the Crows, for instance, the Kiowas learned their religion and began to do the Sun Dance, a central aspect of Kiowa culture. The migratory Kiowa lifestyle, also a defining part of Kiowa identity, was made possible by their alliances with other plains tribes. Even the name “Kiowa” comes from a Comanche version of the Kiowas' own name for themselves. Overall, Momaday's telling of Kiowa history suggests that the Kiowas believe that they were not fully formed before the influence of other tribes turned them into the people they were always meant to be. However, Kiowa culture has also been blended with white culture over the course of European colonization of Kiowa lands. Sometimes Momaday reserves judgments about this type of cultural blending. For example, he states that his grandmother became a Christian at the end of her life, a fact that he presents as being part of her long spiritual journey that also included being present at Sun Dances, a central part of Kiowa religion. This suggests that, in some ways, he sees white influence as being just another part of the Kiowa story. To bolster this sense, Momaday often quotes from James Mooney, a white anthropologist who studied tribes of the southern plains. That Momaday uses the work of a white scholar to tell aspects of Kiowa history shows that, despite the great violence of white settlers, he sees their histories as being tied together. From Momaday's precise images of the landscape to his ability to accurately recall important pieces of the Kiowa's history, there is no question in this

critic's mind that he is not able to paint a picture for the reader. Momaday provided sufficient detail in describing the landscape along his pilgrimage.

Momaday resorts to the elements of traditional history to expose the realities of his society. His recourse to tribal traditions is motivated as oral culture serves him as a viaticum to reconsider Western historical judgments about the "savage" Indian. He takes part in the deconstructive process of the colonial discourse on his culture and contributes to restore the historical truth about the image of Indians and their traditional institutions. Therefore, his artistry lies within the tradition of constructive subversion. Momaday's engagement with Native issues is considered purely artistic and purposeful. The characters are not created for the sake of characters but they are common objects representing whole of the Native communities. The tone and method in which Momaday addressed the issues of indigenous people is considered as ambiguous progression. Through this paper an attempt is made to shatter the complexity and literary commotion of the novel prevailing since its publication by analyzing carefully the Native cultural, social and belief systems. The paper also throws light on Momaday's presentation and redefining of Native myths as an important source of understanding and listening to the ancestral voice that gives instructions to find their connections with their prehistoric cultures. His artistic assertion is deeply rooted in indigenous cultures and oral traditions.

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## GENDER AND SPACE IN POSTCOLONIAL LITERATURE

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### Abstract

*Patriarchy is perhaps one of the oldest and the most resilient forms of exploitative division of socio-cultural geography. It has evolved through gendered division of spaces and 'spatialisation of gender' and continues to perpetuate its hold through gendered investment of spaces, special organization of gender, even in altered re-configurations. Patriarchy works towards the legitimization and naturalization of gender enclosures and hierarchies in the world of women – inner and outer, within and without – of socio-psychological interaction. Postcolonial women's writing is marked by an intense anxiety towards this spatial gender problematic. The patriarchs of the family, proactively seek to efface woman's embodied being and make her 'invisible' within public spaces. Contemporary Postcolonial women's writing not only centers on the struggles of female characters to find a voice for themselves, but makes a very succinct and powerful statements about spaces, gender and healing. Many of the Postcolonial African novels like *Efuru*, *Kehinde*, *Purple Hibiscus* and Postcolonial Indian novels like *A Matter of Time*, *Ladies Coupe*, *Sister of My Heart*, *Pure Sequence*, *Paro* and many more contemporary novels focus on the need of solidarity or sisterhood on the part of the women to create a space for themselves to emerge as emancipated beings in the patriarchal world. This research paper seeks to explore the way contemporary Postcolonial women writers created a world, where women help each other to overcome patriarchal oppression creating a space for themselves in an effort to find fulfilment and meaning in their lives.*

**Keywords:** *Spatialisation of gender, naturalization of gender, gendered consciousness, solidarity, sisterhood, patriarchal oppression.*

### Objectives

1. Recognising the importance of sisterhood in the life of women to face the challenges of patriarchal world.
2. Identifying the ways of social transformation in women's lives leading to empowerment, new identity and gender equality in postcolonial countries.

### Introduction

Postcolonial Literature represents a new chapter in the emerging dialogues on the issues of race, class, gender and subalternity offering new perspectives on the ramifications of liberation, diaspora, immigration and assimilation. Postcolonial literature seeks to reinstate the marginalized in the face of dominant, voicing the position of the subalternity in society in a reaction to male paradigms of female experience. Many contemporary women writers who live in strong patriarchal cultures challenge the assumption that gender oppression is the primary force of patriarchy. As patriarchy

works towards the legitimization and naturalization of gender enclosures and hierarchies in the world of women, it effaces woman's embodied being and make her 'invisible' within public spaces. Hook urges women to overcome and create bonds to "strengthen resistance struggle through sisterhood" (*Feminist Theory*, 44) to transform and change established and oppressive paradigms.

This study aims to discover the areas of solidarity in postcolonial women's fiction in an effort to challenge the ongoing sufferings in the life of Postcolonial women to create safe space as strategy of resistance in the patriarchal society. Some of the postcolonial women writers like Flora Nwapa, Buchi Emecheta, Kamala Markandaya, Shashi Deshpande and Anita Desai do not advocate a separatist female utopia without men; rather, they undertake a much more difficult struggle to forge frameworks of equality and solidarity. They attempt to create structures of support for cultural work, and to

build a better future for their societies.

Nonetheless, there has aroused a paradigm shift in emerging contemporary women's writing focusing anti-male or separatist ideology, however, celebrating female bonding or solidarity in changing times of social, cultural, and political transformation, whereby women transmute the controls of their female bodily spaces from patriarchal hands into their own hands,

In contemporary women's texts, it is important to recognise the strategic use of female bodies as avenues for resistance. Women writers portray how their protagonists resist patriarchy or colonial oppression covertly from within the system rather than overt political resistance or imprisonment as depicted more commonly by male postcolonial writers. Female covert resistances are undertaken with self-consciousness and remarkable creativity that decides to take risks and confront domination selectively and strategically in the interest of self-preservation. The new sense of community among women, the so called "a sheltered shared enclave of female world" (Auerbach 6) seeks to create a feeling of sisterhood, in order to overcome group self-hatred, the animosity many women feel for others of their sex as a result of isolation, competition for male attention and belief in female inferiority.

The contemporary postcolonial women writing sets the example for women to follow in their efforts to subvert oppressive cultural practices through female bonding. The first and second generation Nigerian novelists, Flora Nwapa's novels *Efuru* (1966), *Idu* (1970) and Emecheta's novel *The Joys of Motherhood* (1979) present a perfect solidarity of women in the life of female protagonists in their efforts to overcome the patriarchal oppressions, however, safeguarding the interests of men. Ajanupu and Ossai in *Efuru* help Efuru as surrogate mothers and offer motherly advice on marital matters to motherless Efuru. However, a paradigm shift in

the portrayal of female bonding has evolved in postcolonial women's writing, redefining the significance of mothering and wifehood. One such novel is the first novel of contemporary Nigerian writer Chimamanda Ngozi Adichie's *Purple Hibiscus* (2003), which surveys motherhood through the characters of Beatrice and Aunt Ifeoma. Simone de Beauvoir (*Second Sex* 134) argues that women's ability to give birth is subsequently the source of their subordination. She contends that motherhood signals that women were twice doomed: biologically during pregnancy and socially when children restricted them at home. Implicitly, the societal desire for children happens to be an avenue through which women are exploited and oppressed. It means that women can only be respected if they fulfill their biological duty of mothering. In *Purple Hibiscus*, Mama fears Papa may marry other women who may give Papa more sons and displace her. For a woman to have security and a permanent position then she should have several children and more so boys.

The experiences of Beatrice are reminiscent of what Nnu Ego in Emecheta's novel, *The Joys of Motherhood* (1979) goes through as she struggles to prove herself as a mother. Such a demand is pegged on African women's need to be disparaged or at least revised to give women a breathing space as hinted to by Adichie. Although Aunt Ifeoma is educated and enjoys more freedom than Beatrice, she is also held by her family such that she spends much of her time with the children: helping, correcting, punishing, encouraging and cooking. She is widowed and struggling since the father of her children died, and she has seen hard times. She stands against oppression when everyone else is silent and she successfully pulls Beatrice out of a violent marriage and saves her from domestic violence. Through Ifeoma's character, Adichie pronounces her convictions that the oppressed should constantly challenge their oppressor and appears to suggest women to come together to

form sisterhood, because there is strength in numbers and there are higher chances of success.

The Postcolonial women writers try to break the traditional images of women of being devoted wife and mother. Their writings are mainly equipped with women's liberation and new images of women with different perspectives of life. The imaginative and creative responses of the writers are related to the changes that occurred all over the world due to industrial and political revolution. These changes are reflected in Indian writings due to the Western education. The great novelists like Kamala Markandaya, Anita Desai, Nayantara Sahgal, Shashi Deshpande, Manju Kapur, Arundhati Roy, Shobha De and Anita Nair besides numerous unmentioned authors handled themes which show their questioning attitude and reasoning ability towards the injustice that was accepted by the society passively for ages.

The Postcolonial female writers portray myriad faces of the new woman who gradually learnt to fight for her rights and lived not only as a wife, mother or daughter but also as an individual. Contemporary Indian writer, Anita Nair explores the man and woman relationship in her second novel *Ladies Coupe* in which she deals with the concept of patriarchy and signifies inequality in relationships. Her novel as a microcosm of female world raises questions about the role of woman in contemporary postcolonial India. Akhila, the protagonist of the *Ladies Coupe* is a 45 years old single woman, working as an Income Tax officer. Born in a conservative Brahmin family Akhila was brought up in an environment in which the society had the supreme power and the people living in that society would never ever dare to rewrite its unfounded norms. Though Akhila had done her duties as head of a family, caring brothers and sister and mother, she was not recognized as the real head, just because she was a woman. On her way to Kanyakumari,

Akhila meets five different women as fellow passengers. Each is with a story of her own but all of them had one thing in common and that was their search for the real meaning of life.

Margaret Shanthi (a Chemistry teacher with good credits) narrates her life story dominated by male power in the form her own husband, Ebe, who ask Margaret to abort the baby off, when she conveyed him the good news with all happiness. Not only in that, he continued to thrust upon his supremacy over her in deciding her higher studies, career and even simple things like choice of food and her hair dressing. As Ebe was becoming more and more egoistic, domineering and hypocritic, Margaret was unconsciously compelled to teach him a lesson.

She chose flattery as the weapon to bring down Ebe's self-esteem. She flattered and flattered and fed him with fatty food since dawn till night, till fat found its home on him, and turned him into a fat man, a quiet man and an easy man who sought her for food and sex.

Thus she gains self-esteem by eroding Ebe's self-esteem. Margaret succeeds in achieving her emotional fulfilment keeping the family ties intact, and her success shows that the woman could vanquish the domineering man.

The writers Adichie and Anita Nair and their characters - Beatrice in *Purple Hibiscus* and Margaret Shanthi in *Ladies Coupe* - are the epitomes as stated by Elaine Showalter "In women's hands—in women writers' hands—lies the regeneration of the world" (1998: 64).

Both the writers Adichie and Nair portray traditional women conforming to the patriarchal dictates of their society that place value on men and consider women as inferior beings. Adichie depicts Beatrice being trapped in patriarchal order, lives a miserable life and afraid of losing respect as a married woman for leaving her prominent husband. Similarly, Anita Nair uses certain characters like Akhila's mother, to express how women are strong conservatives of the patriarchal structure that has framed strict social, political and economic

limitations on women. Akhila's mother is a devoted wife with her own theory that a wife is always inferior to her husband. According to her, "A good wife learnt to put her husband's interests before anyone else's, even her father's. She taught Akhila, "A true wife is she whose virtues match her home" (49). However, Akhila expresses her contempt for mother because in her insignificant existence, she finds the reflections of her own futures. All the other women characters - Sheela Vasudevan, Prabha Devi, Janaki Prabhakar, Margaret Paulraj and Marikolanthu lead stereo-typed roles, into which women are moulded by patriarchal society, but they all hope and strive to break free from that mould by creating their own space in their life.

### Conclusion

These writers draw one's attention to women's exploitation, and discrimination and they show their characters as beacons of hope to the oppressed ones and answer the questions relating to women's place in society by showing how women empower themselves and successfully redeem themselves from a web called patriarchy. Their approach "to subvert male oppression confirms that despite the struggles, women assert themselves in a world dominated by men through education and female solidarity and their novels suggest a social transformation by which the different forms of oppression, exploitation, exclusion and silencing that promote gender inequality can be confronted by women" (Hajira 2016: 91). To conclude, this study identifies sustained efforts of women writers in crafting possibilities of liberating women's future from hegemonic power in Postcolonial societies and states that Postcolonial women writers have moved away from traditional conflicted female characters searching for identity, no longer characterised and defined simply in terms of their victim status. Their works are 'spaces of strength' as

opined by Nfah-Abbenyi (1997: 68) as they chronicle lives of empowered assertive women who defy marriage and motherhood in their efforts to realise a meaningful life on par with men. "Their works are weapons" as opined by D'Almeida (1994: 102) to destroy the ideas that perpetuate subjugation and inequality. My study concludes appreciating the efforts of these contemporary Postcolonial women writers for their continuous challenge and resistance to the hegemonic power discourses in postcolonial societies and empowering women to speak and listen to each other creating the liberating tools like "safe spaces" through their gender sensitive writings to redefine their identities.

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## **ANCHORED, ACHED AND UNANCHORED FROM COLONIALISM IN JAMAICA KINCAID'S ANNIE JHON**

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Everyone fix or adhere to the age old customs of brought up culture even it doesn't suits us. Almost all of us are anchored in painful and traumatic customs of colonialism. We undergo and dwell in the pain unknowingly. Only very few voice for their traumatic pain and shackled self and unanchor their Self to seek their identity. One such protagonist is Kincaid's Annie John from the work Annie John. Annie unanchored herself from the mental trauma and pain of colonialism to seek her own identity Kincaid's work is largely based on personal experience, especially on her childhood memories, dominated by the maternal figure and the small-island environment where she grew up. She was born Elaine Potter Richardson in St. John, Antigua, in 1949, when the island was still a colony of the British Empire Until her ninth year she was an only child and, with a simple life revolving mainly around home and school and a very intense relationship with her affectionate mother whom she adored, she felt happy and loved. But then, the birth of three brothers put pressure on the already meager family income, and what had seemed like a paradise turned into hell for the girl who was then growing into a young woman. The relationship with the mother, who had to deal with unwanted pregnancies and an old husband poor in health and purse, became highly conflictive.

She developed a strong dislike for colonialism and began having problems at school, where, as a punishment for her defiance she was forced to learn by heart long passages of canonical masterpieces of English literature.

Then, due to her family's circumstances, she was forced to leave school because she was needed at home to help with the younger children. Later she went to the United States, where, while working as an au pair, she was supposed to study to become a nurse and support her family. Migration gave her the chance of a fresh start. In 1973 she started to write and changed her name to Jamaica Kincaid. Like the protagonists of her novels, she bravely embarked on a new adventure and "invented" herself.

We believe that in Kincaid's work the mother and motherland metaphor is played out at two levels. At one level, the nurturing and loving mother of childhood may represent the African-rooted Caribbean world, a world made of beauty and innocence where Kincaid's protagonists feel protected and happy. At the other level, in striking resemblance to Mother England, when the daughter starts to show signs of autonomy, the mother abandons praise and approval for scorn and begins a violent struggle to keep the daughter under her subjection. It seems, then, that two conflicting worlds, the African and the European, meet in the two-faced figure of the mother. In her quest for freedom, the daughter must fight against the overwhelming and oppressive power of the mother (biological and colonial), but in the end it is the mother (the nurturing mother of childhood / the African-rooted world) that provides her with the means for survival and self-affirmation.

Annie John traces Annie's experiences growing up on the island of Antigua under the strict and watchful eyes of her mother. In the

beginning Annie loves and adores her mother like no other. But, this is no ordinary love mind you. It's soul crushing, agonizing infatuation, obsession and enchantment all rolled up into one big love fest. When she was ten-year-old according to her, no one matches her mother in beauty and wisdom. Sometimes her father, a carpenter, just seems to be there in the backdrop, building things when needed and cracking jokes at family meals.

Many deaths awakens Annie to the tragedies of life and fuel her obsession with all things morbid. At age ten, her family lives in a summerhouse with a view of a cemetery. She learns from her mother that children are buried in the morning. A girl named Nalda dies in her mother's arms. Annie didn't know her personally, but her mother prepares her body for burial and her father builds her coffin. When one of Annie's friend's mother dies Annie stopped speaking to her mother for a while because she thinks that it's "shameful" that her mother would leave her "alone in the world" (8).

Out of curiosity, Annie begins attending funerals because she wants to see the face of a dead person. This curiosity drew her to the funeral of a "humpbacked girl" she knows from a different school.

Annie comes from a family of storytellers. Her father relates the story of how he came to live with his grandmother after his parents left him and her mother often tells her the story of Annie's life using all her baby clothes and childhood mementos as treasures. All these special mementos her mother saves in a wooden trunk that she brought with her from Dominica.

Her mother always prepares spiritually cleansing baths for them to take together. Annie loves the attention and eats it up. From age ten to twelve, Annie is her mother's shadow on shopping trips and around the house, carrying out the daily chores. In the summer of her twelfth year it all changes. Annie walks in on her parents having an intimate moment. She

also starts going through puberty, has a growth spurt and gets her period. Her mother stops coddling her, doesn't allow her to wear matching dresses and says that one day she will have a house of her own to manage because she's "becoming a young lady".

In the month of September, Annie starts a new school where she quickly becomes the superstar student. Miss Nelson, their homeroom teacher, praises her "autobiographical essay" and all the other girls in her class now like her. She meets a girl named Gwen and they immediately become friends. We first hear Annie's name through Gwen's voice when she turns to her in class and asks, "Are you Annie John? We hear you are quite bright". Annie loves Gwen so intensely at this point in her life that the whole third chapter is about her. However, the Red Girl bumps Gwen out of her number one friend spot. This girl is too adventurous, doesn't bathe, stinky, and rarely brushes her teeth. Annie is enamored. They secretly go to the lighthouse together and Annie perfects her lying, telling her mother she's working on special school projects. Annie started stealing books from the public library and plays marbles, which her mother forbids, and hides her spoils under the house. It's all good until one day her mother catches her coming from underneath the house with a marble in her hand and she knows the gig is up.

It all coincides with her developing body: "Soon after, I started to menstruate, and I stopped playing marbles. I never saw the Red Girl again".

Another important episode is when Annie defaces a color picture of Columbus in a school textbook during history class with Miss Edward. In the picture depicting "Columbus in Chains," she writes under it, "The Great Man Can No Longer Just Get Up and Go," a phrase her mother has recently said about her ailing father. Needless to say, Annie gets in some serious trouble from Miss Edward, school

administration, and her mother. Part of her punishment was to copy Books I and II of Milton's *Paradise Lost*. When Annie is fifteen years old, she and her mother are even more estranged. She is depressed, with sadness like "a small black ball, all wrapped up in cobwebs" the size of a thimble is inside her. After being promoted to a higher class she does not feel as close to Gwen anymore. In fact, she finds her downright annoying and comes up with excuses to avoid their daily walks to and from school. Annie grows really tall and is a bit awkward. A group of boys ridicule her on the streets.

Annie falls ill for three months during the time of torrential rains following a drought. She has lots of crazy dreams and hallucinations during this time. When the Western medicine prescribed for her doesn't work, Ma Jolie (her mother's friend) and Ma Chess (her grandmother) both obeah women, come to heal her. Eventually, Annie recovers and the rain stops. Finally, at age seventeen, completely discontent with her life in Antigua, Annie John decides to leave the island for good. After bidding goodbyes to family friends, Gwen, her father and her mother, Annie leaves for England to study nursing.

In Annie John, Annie, the main character, in the mid-twentieth century Antigua narrative comes into conflict with her manners teacher, "someone who knew all about manners and how to meet and greet important people of the world" (27-28), an event that foreshadows many other difficulties that she will have in dealing with gender and sexual inequalities for African-Caribbean females under British colonial rule.

Annie comes into conflict with her manners and piano teachers because she resents the fact that they are British and she rebels against what she perceives as her mother's desire for her to know "all about manners and how to meet and greet important people in the world" (27-28). She says this about her piano teacher: "The

piano teacher, a shriveled-up old spinster from Lancashire, England, soon asked me not to come back, since I seemed unable to resist eating from the bowl of plums she had placed on the piano purely for decoration" (28). As materialist feminist Lindsey German states, "It is simply not true that sex roles and gender definition are always forced on women" (157). "Often women are some of the strictest enforcers of oppressive sex roles as for example when mothers force their daughter to conform to these roles," she adds (157). In this case, because of what Annie refers to as "this young lady business" her mother sends her to a teacher who is English to learn to be a "proper young lady." When Annie performs acts of rebellion with the manners teacher she is sent for sessions with the piano teacher, whom she also rebelled against.

At one point Annie refers to the routine that her father practices every morning as her mother prepares his breakfast before he departs for work, which includes shaving and then stepping outside to a shed to bathe in cold water because he believes that it will strengthened his back. The morning rituals that both her mother and father conform to begin precisely at seven with the stroke of the bell at the Anglican church. Early on Annie recognizes that under British colonial rule females, whether they are girls or grown women, are expected to conform to practices that are different than those that males are expected to follow. This passage is sort of a forecast of the shift in the mother-daughter relationship for Annie, the narrator, and her mother, from one of warmth and closeness to one that is laden with conflicts:

During my holidays from school, I was allowed to stay in bed until long after my father had gone to work... I would lie in bed awake, and I could hear all of the sounds my parents made as they prepared for the day ahead. My mother made my father his breakfast, my father would shave, using his shaving brush that had

an ivory handle and razor that matched; then he would step outside to the little shed he had built for us as a bathroom to quickly bathe in water that he had instructed my mother to leave overnight in the dew (13).

She also contends that much of what housewives do is not even considered work in the capitalist division of labor. Recognizing the differences in expectations and the treatment of males and females under British colonial rule, Annie says, "If I had been a boy, I would have gotten the same treatment, but since I was a girl, and on top of that went to school only with other girls, my mother would always add some hot water to my bathwater to take off the chill" (12-13). Annie recognizes early in her life that the way females are treated and accepted or not accepted in Antiguan society will be considerably different from the treatment and acceptance that males receive.

Annie is surprised at the "small turfs of hair" under her arms and has a confused response when she begins menstruating, a clear indication that she is having problems developing her sexuality:

On the morning of the first day I started to menstruate, I felt strange in a new way – hot and cold at the same time, with horrible pains running up and down my legs. My mother, knowing what was the matter, brushed aside my complaints and said that it was all to be expected and I would soon get used to everything. Seeing my gloomy face, she told me in a half-joking way all about her own experience with the first step in coming of age,

as she called it, which had happened when she was as old as I was (51).

This is a very nurturing moment for Annie. But despite the mother's sharing knowledge with Annie about her sexuality, the immediate impediment to Annie having a thorough knowledge of her sexuality is still her mother, who is the enforcer of British customs and tradition in their household, and the difficulty and complex relationship she has with Annie.

She seems either to not be able to bring herself to talk in a more enlightened and encouraging way to Annie about what she has experienced in her sexuality development or to feel she would be violating what she believes British customs and traditions call for in such a matter.

Finally Annie unanchored herself from the colonialism, its practice, ache and trauma ,from the Other: Mother Island ( Antigua), her parents for good and solace.

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## UNIVERSALITY IN THE PORTRAYAL OF HUMANITY IN FROST'S AND BYRON'S POEMS

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### Abstract

*Lord Byron, a great English poet touch on common themes like youth and old age, natural settings and things connected with human life. The characteristics of youth and old are listed in the poem act as a model for the generation to follow so it is universal in nature. In Frost a profound writer of America we find the universal nature. Frost used the familiar landmarks of New Hampshire. He was caught the spirit of all country sides. His characters give real characters, the tramps, the farmers, live people. Hence Robert Frost's poetry makes universal appeal.*

Universal theme is an idea that applies to anyone regardless of cultural differences or geographical location. It is a central idea about the human condition. It is a generalization about life or human nature, they deal with basic human concerns. This paper focus on the universality in the portrayal of humanity in the poems of Robert Frost and Lord Byron.

Lord Byron was a realist in poetry and was satisfied in moving about the midst of real life. "Youth and Age" by Lord Byron discuss the idea that everything in the world whether good or bad, young or old, will fade away one day. There is no everlasting joy or mirth for the human kind. These things are illustrated in this poem like that the diminishing of youth's innocence the realistic image of ivy and the image of death various metaphor, irony and imagery are used to reinforce the central purpose of his poem.

"There's not a joy the world can give like that it takes away,

When the glow of early thought declines in feelings dull decay; (1-2)

True joy often goes unappreciated. It is the feeling joy which is taken away is seen to be purely temporary and will slowly wither away.

There is glow of early thought in youth. His cheeks show how much he is active and full of cheer. To this extent there is blush in his face. They who drive themselves on the back of happiness feel the thrill of it all. Having referred

to these joyful aspects the poet goes on the remind the other side of the coin. That is death like experience in life.

The mortal coldness of the soul is like death itself. The heavy chill has frozen over the fountain of our tears. Though the eye sparkle the ice reminds one of the problems lying ahead. The spirits of the wounded float above the wreck of happiness. Once the realization of joy goes, the pains of the heart do come in and play their role in the order of things. So a person who is without joy is wrecked and wandering like a ship without a rudder. A state of wandering or being wrecked decays into death, a much worse state than joylessness. Then there is a state of progress from joylessness to weeping over the loss of hope.

The symbols like midnight ivy leaves, wealth, deserts, vanishing scenes etc make it certain that once was so beautiful and active will one day turn out to be worse and subject to withering. Everything green that stands for fertility and glow gives way to old wretched things. So the poet said that human beings will weep at the sudden change of life pattern. The spring and the desert are at opposite ends it is not advisable to seek one thing in the other place.

Byron finally suggests that humankind must be cool within themselves to face and meet all the challenges they encounter in their life. Though the youth has advantages and the old

has disadvantage of their own they should have some self – confidence to meet the tragedies in life. Because life has both happiness and sorrows alternatively. By comparing youth and old age Lord Byron become universal.

Next comes Robert Frost in the portrayal of themes. Frost in his poetry uses his own personal experiences to develop and support the theme that life is about making hard choices and committing to those choices. In the poem “Nothing gold can stay” Robert Frost explores a common experience – that nothing gold last forever. This is reflect of his own experiences he met in his life. When Robert Frost was at the age of eleven he lost his father. He and his mother who was a school teacher settle with relatives in Massachusetts.

In this poem Frost explains that nothing especially than which is perfect and beautiful can last forever nothing good can last. Nature is the symbol for most of Robert Frost’s poems because the cycle of life and death shown through four seasons of nature. In this poem nature symbolizes that all the good and beautiful things in life will fade away one day or other.

Spring flowers will die, children will grow up and lose their innocence and people will die, too. Nature is first green is actually gold. It also makes us think of the morning when the sunrises and makes everything a bit gold than normal all bathed in the dawn light. So the first color we see spring doesn’t stick around very long. As the speaker says the first leaf is a flower for only an hour. But blooms only last a few days or weeks depending on the plant. The first leaf sank down or settled to become another leaf.

When spring blooms and flowers are more beautiful than the leaves of summer or that leaves in the early morning are much prettier than leaves at midday. Now the speaker is comparing mankind’s fall from the garden of

Eden to the change from gold to green he described in the poem. When eve ate forbidden fruit, she and Adam and all their descend events were forever punished by being banished from Eden and subject to all the grief that’s inherited to the humans even today. Eden is a symbol of morality human start out youthful grow to become adults, lie to be elderly and then die. There is more and more loss, from Eden to dawn and the end of the gold state. So the poem “Nothing gold can stay” conveys that nothing not one thing, stays gold forever. And so as humans we must cherish the good and prompt the world to keep moving forward.

The changing nature of life and the world around us takes centre stage in both of the poet’s works. It focus on the gloominess of the ending of life. Life is addressed in both poems with an ending message that looks to a bigger picture and life lesson for the human kind. So it is universal in the portrayal of themes.

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## THE WRITINGS OF THE INDIAN DIASPORA WITH SPECIAL REFERENCE TO CHITRA BANERJEE DIVAKARUNI

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### Abstract

*Most of the diasporic literature is marked by the issues of identity, home and nation in relation to the migrant. The diasporic home is a centre of debate as it leads to the question of diasporic identity and feelings of homeless, alienation, desire for assimilation and acceptance. Chitra Banerjee Divakaruni's fiction offers interesting and genuine insights into the Indian diasporic life in the west. The present paper analyses the diasporic issues which the central characters encountered in some of her stories. It also reflects on the impact of the cultural disarticulation on the protagonists and studies whether they end dejected and disillusioned or they learn to acclimatize and accept their conditions. It also evaluates their attitude and approach to life, whether they abandon their conventional values or preserve them.*

Literature reflects life and always rotates on the fulcrum of human experience. Human experience is diverse and it differs according to people and places and their culture and credos. In this globalized scenario, it is mandatory for the immigrants and the colocized people to cope up with two world or spaces the space of the actual world they are forced to inhabit and the space of their past indigenous and mythical world.

Divakaruni states that as immigrants they have an enormous raw material, which puts the write in a conflict. They are able to draw instances from a dual culture, with two sets of world views and paradigms juxtaposing each other. Divakaruni's literary output treats all shades of these such as alienation, marginalization, despair, nostalgia, readjustment, assimilation, adaption or adoption. As a woman write her writings are autobiographical she portrays a kind of cultural in betweenness. Such marginal people are found in every communal group, where a cross fertilization of cultures takes place. The United States of America, a land of opportunities and a culturally pluralistic society is no exception to it.

It is a land that opens up avenues for all those immigrants who initially seek to raise their economic condition. The aspiring and

ambitious individuals uproot themselves from their cultural moorings and migrate to countries which promise them better living condition and comforts. The immigrant who carries dreams of aspiration also carries with him, his native identity. This harsh reality, besides causing innumerable problems to the co-migrants, leads to various tensions in the social fabric.

Divakaruni's books are directed mainly to women of all races and faiths who share a common female experience. All her heroines find themselves within the religion. She states,

"My characters struggle in the balance between family responsibility and individual happiness, which is an a way, at the center of the conflict between our Hindu culture which always shows the mother as the giver, as the nurturer and as sacrificing herself for the good of the family, and the western concept of self-happiness"

She also contrasts the lives and conceptions of first-generation immigrants with that of their children born and raised in a foreign land. She has accurately fused eastern values with western ethos. **Sister of My Heart** draws heavily on the author's own experiences as an immigrant. The book carries on the theme, capturing the dilemmas and opportunities confronting women with one foot in traditional

Indian society and the other in the modern world. In **Sister of My Heart**, the bond between the two characters, Anju and Sudha is examined. The title itself Speaks of the emotional ties between the two women. Divakaruni's use of the word "Sister" in both her novels reflects her specific concern. Sister is used in the sense of a universal sisterhood, a female universe by itself. Sudha and Anju live in their own world, removed from others around them. The girls live in a matriarchal home in which there is absolutely no male control. The male world only creates trouble for the protagonists. Marriage tears them apart and Anju moves to America while Sudha to rural Bengal. Men separate them effectively in terms of geography. Their lives are shattered when they attempt to conform to the rules of the masculine society. Anju almost loses her mental stability and sudha her freedom A family crisis forces their mothers to start the serious business of arranging the girl's marriage. Sudha moves to her new family's home in rural Bengal while Anju joins her immigrant husband in California.

Though they have both been trained to be perfect wives, nothing has prepared them for the pain, as well as the joy, that each will have to face in her new life. In this novel Indian discrimination against women stands exposed.

The cousins consider themselves inferior because they are female. Anju saves sudha from the tortures of her husband and in-laws, who want to kill the girl child she has conceived and brings her to the United States. By telling these interrelated stories, Divakaruni uncovers the social and familial position of the Indian female, their dreams and aspirations, their precarious position in the scheme of things, the social forces, that keep them under subjugation and the need and the final urge to break those fetters to freedom and to America. In Divakaruni's novel sister of My Heart Anju migrate to America in order to have better prospects, freedom and marriage. But Sudha is driven to USA by the burning traumatic homeland

realities, which she faces in India. The author highlights that the pressures on the Indian female make them move out of India, seeking better life and freedom.

Divakaruni's own idealization of America makes her ignore the possibility that when migration pulls people away from their known environment and culture and places them in a culture that puts a tremendous emphasis on homogeneity and assimilation, they could be socially out cast even if they are technically accepted in their new home. All the complexities of America's past and present race and class relations are also brushed aside with nothing more than a few passing references in Divakaruni's writing. America becomes a unique, magical country which offers a safe refuge to the female characters of Divakaruni's fiction, mostly middle-class Indian women oppressed by Indian traditions and having the means of passage to European-style advancement in the "exceptional" promised land of the United States. Divakaruni's western critics repeatedly reiterate the notion of America being the rejuvenator of her Indian female characters and endorse the binaries the writer creates between Indian and America. Rose kernochan makes the following comment about the characters of the short stories in Arranges Marriage:

Recently arrived from **Calcutta unsettled** in Chicago and San Francisco S. Divakaruni's heroines are still half-submerged in the dream world of Indian faminily in an innocence as still and dark as lake water. As America revives them, they rise to its challenges: the new freedoms of their chosen country act on them like extra oxygen (20). She depicts the effect of migration on her women characters. Jasbin Jain rightly observes "Women writes of Indian diaspora, the majority of them are out of the phase of celebrating ethnicity or refurnishing the image of an exotic India" (144). They depict the kind because it is not possible to relate to the new reality without altering inherited

constructs. You simply cannot relocate them as they are (Jasbin Jain: (141). Chitra Banerjee's first novel *The Mistress of spices* is unique in that it is written as a blend of prose and poetry. Laura Merlin in a review says:

In this exuberant first novel, the winning writer Divakaruni's builds an enchanted story upon the fault line in American identity that lies between the self and the community. Addressing the immigrant experience in particular, she asks how to negotiate between the needs of each under the earth moving stress of desire (207).

**The Mistress of spices** has a host of women characters and situations which reveal diasporic dilemma. Home is still a place of desire and longing for the post-colonial migrants though they have immigrated for a better future and they find their life of migration unbearable or they see it from nostalgia. They are victims of racial blindness violence and hatred of white Americans which persisted till recently.

Divakaruni reveals her own experiences through the characters in the novel. Tilo is born from the experiences of Divakaruni She runs a grocery store in California and uses spices to help the customers overcome difficulties. Tilo provides spices in her shop, not only for cooking, but also to counter the homesickness and alienation that the Indian immigrants face in an alien land where they are not fully accepted. She falls in love with Raven, a non-Indian and she has to choose whether to serve her people or to follow the path leading to her own happiness. It shows Tilo's dilemma regarding which parts of her heritage she will keep and which parts she will choose to abandon. Tilo and her struggle to lead life on her own terms represent the innate ability of women to swim against the tide and succeed in life with hope and optimism. After a particular failure, Tilo does not give up or leave trying. She renews her life and efforts from where she left behind in her previous attempt. Many of Tilo's customers in the spice shop are searching

for something authentic and real to which they can hold and which would serve as a firm anchor around which their lives could revolve. They find in Tilo's spice shop memories of a past they could never leave behind despite in distant America. As a female author Divakaruni successfully projects the wings, dreams and desire of immigrants who refuses to be suffocated by male dominated environment. The characters are able to offer an authentic perspective on the social constraints on immigrant women. The novel presents her own experience through Tilo who faces many trouble in search of her self-identity. It spells a message of hope for many people in the future. Tilo's direct confrontation with the alien culture leads her to a discovery of her inner self.

In Divakaruni's short stories, entitled **Arranged Marriage**, we can explore the psychological conflicts playing in the minds of her protagonists, as they venture into the western way of life and culture. The protagonists of her stories struggle between the irony of past memory and new situation. Her characters struggle between these two diverse worlds, and crave to assimilate these two extremes for a new future. They are so entangled in their root and origin that every step they take in their new found land is approached with a half-hearted will. The protagonists linger in their past life with nostalgia, amidst the claims of an exotic and coveted culture, gradually sucking up and consuming them completely. These memories of them make the characters hesitant to move away freely with their new found life in America.

Divakaruni explores India and America as two different worlds epitomizing two different cultures, and for the immigrant Indians, news life in America was like being thrown into the sea even before learning how to swim. For the immigrant Indians, it is a mixed experience. At one time it acts as a boon that shatters the inhibitions and taboos, with which they have

long been associated. And at other time they experience the void and nothingness of a superficial culture. This is typical to all the immigrant Indians where freedom does not come without a price – Divakaruni's stories deal mainly with the clash of a primitive way of life with the western ideals of high culture. Even though her protagonists aspire to adapt to their new found world, Divakaruni's female characters, as they are firmly rooted in tradition, find it hard to break the bounds set by patriarchy, to experience what has so far been restricted in their life, and resolve the psychological conflict that is accompanied with the new situation.

Divakaruni's stories deal mainly with the clash of a primitive way of life with the western ideals of high culture. Her protagonists, mainly immigrant Indians, dream of walking past their lived experiences and practices to experience exotic land, and explore unknown realms. Eventhough her protagonists aspire to adapt to their new found world, Divakaruni's female characters, as they are firmly rooted in tradition, find it hard to break the bounds set by patriarchy, to experience what has so far been restricted in their life and resolve the psychological conflict that is accompanied with the new situation other than the problems of immigrant Indians in American society. She also presents very vividly the dilemmas of Indian women in traditional society. Her women characters represent their sentiments of women within traditional bounds and outside traditional bounds. Her characters are so emotionally attached to their past, that they cannot revel and rejoice at their new found freedom without scrutiny and a sense of skepticism. This dilemma is basically the result of these two lived experiences, which develop conflicting ideologies in the minds of the protagonists.

In the post colonial diasporas the status of Indian women is colonial migrations. In the earlier diaspora the number of women

immigrants was significantly less than that of the educated ones. In the post colonial diasporas both the number of women and their educational status are enchanced and thus many women who followed their husbands after marriage have made the adjustments with their alien status and many have opted for successful careers balancing their home fronts.

They continue to be the repositories of their culture, traditional ethnicity. The Indian mothers daughters, sisters and wives are alive in her fiction which represents the true picture of Indian diaspora in the west. As a woman writer Divakaruni infuses a woman's point of view in the depiction of Indian immigrant lives.

The cultural bearing of her motherland and the experiences of the land of migration both mingle and find a fine and balanced expression in her fiction and make her a true representative of diasporic Indian English women writing.

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## **FACILITATING THE SKILL OF READING AT THE TERTIARY LEVEL IN THE PRESENT SCENARIO**

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### **Introduction**

Reading proves its vitality in many ways like to get a job, to develop one's mind, to be aware of new things, to develop self- image, to boost- up imagination and to come out of life's stress. Reading in English adds more credits to the endless possibilities. Teaching the skill of reading in English for the non- native speakers is tedious and challenging. Reading is not simply related to look at the signs with the eyes and to transmit them into sounds. Whereas, the sole purpose of reading is to comprehend the text. It is also interlinked with the other language skills like speaking and listening. The process of reading gradually loses its value in the present scenario. Among the ESL learners, reading in English is hardly practiced. A number of factors become a barrier for practicing reading for the ESL learners at the tertiary level.

### **Steps Involved in Reading**

The skill of reading can not be taught alone. It also requires mastery over the other language skills. Before teaching reading, the learners must be introduced speaking skill. A learner is fostered the reading skill step by step as follows:

In the scheme of Reading, the learners are begun with the practice of reading monosyllabic words.

Then the practice is given to read single words. Before going to the next stage, it must be ensured whether the learner can read the words correctly and independently.

While reading single words, the learners are required to read them aloud and to understand

the meaning of the words in various possible ways.

The learners are practiced to read the sentences with proper stress and intonation and their expressed meanings. As Stern and Gould opine The teacher must teach the child to read sentences as he speaks them- with a varied intonation. It is not enough simply to read each word, however fluently; the voice must bring out what the mind finds important. (Qtd. RM 253)

Then the learners are encouraged to read paragraphs or narratives.

The encouragement is made to read simple stories. In this stage of reading, the readers must grasp the content.

Then the readers are left to read both silent and loud

### **Basic Reading Strategies**

There are some strategies to be followed while reading:

- Predicting the content of a particular passage/ section.
- Asking questions and looking for the answers.
- Look at the main idea of the book.
- Comprehending the book.
- Guess the meanings of unfamiliar words with the help of the context.
- Expanding the vocabulary
- Link with the things / information already known
- Picture the scenes in the mind to understand and remember the reading
- To set goals to improve particular areas.

- To concentrate on grammar, spelling, choice and order of words, punctuation marks and sentence structure.
- To analyze the style and theme of the work read.
- To differentiate the readings from the facts
- To take a short note/ important ideas of the read to recall the important details.
- To work with the peer group to develop reading skills.
- Giving importance for discrete skills like spelling, grammar, pronunciation, word meanings, spotting the errors and so on must be avoided. Learners must be encouraged to comprehend the entire reading material.
- A good reading environment must be shared

## Objectives of Reading

### Reading helps

- To get main idea
- To get important detail
- To answer specific questions
- To acquire the logical sequence and development of the idea
- To apply to life what is read
- To evaluate the read and the life

Every reading is of purposeful. It is either informative or entertaining. Even though all readings are purposeful, the selection of reading material must be careful so as to fulfill the objective of reading. Before commencing reading, the reader has to think the purpose for which he is yet to start reading. The selected material must fulfill the purpose. Hence the irrelevant materials to the reader's purpose is to be ignored.

The other language skills like speaking and writing mostly depend on acquiring the skill and effective practice of reading. Hence reading must be emphasized. That importance shall be given through the curriculum. Then it will be more effective. Curriculum must be designed so as to develop student's reading skill and interest. Malayendu Dinda lists out the following steps to improve reading:

- Every teacher must be involved to improve the pupils' reading
- Students have to be trained from the beginning

This study is designed after observing the reading behaviour of the ESL learners at their tertiary level. The study has been started by observing the reading and comprehending ability of the ESL learners. Data were collected through the data collection method called Questionnaire. The researcher has distributed a questionnaire of 31 questions. The questionnaire has been formed so as to collect the information of all the non-lingual factors which influence them on reading. The questionnaire is also formed in the way to inherit an interest in the samples for reading. The design of the study involves a self administered questionnaire to collect the data through a self reporting system. The framework is based on the ways to facilitate them the reading skill.

## Samples Chosen

The researcher has collected the data with a standard questionnaire to find out the interest and voluntary involvement of ESL Learners on reading. Samples were the students of a UG programme from a college at Madurai, affiliated to Madurai Kamaraj University.

## Findings and Interpretations

The samples' list of the way they spend their leisure time at home proves that they are mostly spending their time with the media like television and mobile phones. Only a small number do read at home. It is clear that the samples do not practice reading as an entertaining source.

In the habit of reading newspaper, more number of samples are lacking of it. Even in the

situation they are supplied English daily on subscription continuously throughout their degree. The remaining samples also spend a few minutes so as to have a glance at the headings. This is mostly because of the lack proficiency in the language and unfamiliar vocabulary.

The samples' frequency level of visits to library and their feel while being at library reveals that they are made sophisticated facilities there at library. Even then most of them do not enjoy going to library.

The interest of reading the text books on their own proves that most of the samples aware of material success. They give importance to read their text books on their own. Only one fourth of the samples read them on compulsion.

It is very clear that they have the interest voluntarily in reading their text books. It also proves that when there is a necessity, the ESL learners have the instinct to read them. It proves that if the curriculum is designed in the way to inculcate reading, there will be a notable change in the habits of ESL learners in continuing their reading.

The samples are highly deviated with their peer group accompaniment from reading. In their time at college, they do not spend for reading. Whereas they entertain themselves only with their friends. But at the same time, the peer group encourages their reading in a way or other. Because 68.2% of the samples have the habit of discussing with their friends the books they read. They do not read at their college hours. 87.5% of the samples accept that they do not read along with their friends. It is clear that the process of reading considered as a personal deed. They want to be alone while reading.

After they have read, they discuss with their friends the readings they are impressed by. It is a positive force for other students to create a passion on reading.

Nearly one third of the samples have a passion on books. 37.5% of the samples regularly collect books. Passion on books and

collecting books are the initial steps for inculcating reading. Boys are poor in their habit of collecting books. Nearly 50% of the girls from the samples collect books and this data proves their passion on books. It does not mean that all are good readers who have the habit of collecting books but this passion is the first step for reading.

Even though 37.5% of the samples have the habit of collecting books, 20% of the samples alone allot time to read them regularly at their weekends. At their weekends, as they are the students, they will be free mostly. But in such free time too, they cannot spend time regularly for reading. It proves that they get deviated from practicing reading.

The question related to the type of the books they prefer to read proves that almost all the samples do enjoy some kind of readings. They can find out the types or genres of the books they are really interested with. This is quite positive sign among the learners towards reading. Most of the samples are interested in reading short stories or stories with simple language. It is clear that if they read a voluminous book, that would become boredom.

If the language is professional or hard, they may not understand. The samples expect their reading to be understood clearly, easily and to be entertained with interesting narrations with a concise size. This also proves that they are not practiced with self reading in their initial stages when such readings must be made. In our curriculum, especially in the schools, importance is given for text books. At the same time, they might not find time to read of their own.

Most of the students have a positive thought on books. They feel books as informative and useful. This proves their awareness on the importance of books.

**Steps to be Taken**

- Curriculum is to be changed even from the school so as to practice self- reading.
- The ability of reading and comprehending must be a criteria to get through the study at school.
- Books in English with the standard of the learners must be made available to the learners.
- Teachers play an important role in reading. Referring them the books won't be enough for them. They must be practiced. That is to properly followed by the teachers.
- Peer group must be indulged in reading, and discussing the reading.
- Reading material must be to the interest of the learners.
- Anything they are interesting in must be permitted like reading the song from print, sports news, movie reviews, the instructions of various machines.
- Assignments must be encouraged with the thought of reading.

- Proper language is to followed in the social media.
- To be encouraged to learn by their own.
- Creating passion on books.
- Make them familiar with the various genres.
- To read important quotations of well known.
- Peer group's creativity can be made to read by the others

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## QUEST FOR IDENTITY IN NAYOMI MUNAWEERA'S *ISLAND OF A THOUSAND MIRRORS*

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### Abstract

*Habitat is the basic necessity for every living being. The identity of an individual lies in the geographical area to where he belongs. Migration from their nativity to another land results in loss of identity in all aspects including language, culture, race and gender. The novel Island of a Thousand Mirrors published in 2014 by Nayomi Munaweera depicts the identity crisis in the island country Sri Lanka. The novel reveals the effect of Sri Lankan civil war that collapses the identity of both the native citizens and the migrated citizens of Sri Lanka. The novel has an alternative narration by the two female protagonists Yesodhara, a Sri Lankan and Saraswathie who is a Tamilian through these two characters the novelist pictures the struggles and problems faced by the both ethnic groups is portrayed. Saraswathie has a quest for her identity in Sri Lanka and the other protagonist Yesodhara searches her identity in America. Both the characters find their identity inside themselves.*

**Keywords:** *Habitat, migration, ethnic group and identity.*

“Strengthening our identity is one way of reinforcing people’s confidence and sense of Citizenship and wellbeing” -David Blanket

The basic necessity of life is food, water and shelter. Among the three the last one is the most necessary to lead a life that it gives a security and identity. It is the habitat of all living organisms distinguishes its characteristic features that constitute to separate a set of community from another. Each set of community forms its own way of living, believes, deeds, religious and administrative followings. These set of common ideas and notions pave the way for a different society. There are infinite number of which varies from one another. This variation in the societies of the world depends on few aspects such as languages, culture, origin and existence and atmosphere or the place that it exists.

Each society has its own values and importance. Each one has its own way of contribution to the development of the world civilization. The ideas and the strong settings of each society are different and diverge, but its final destination is to know the purpose of life.

The way to achieve this purpose varies accordingly to the society. These unique ideas and followings alone cannot provide a perfect identity to the society. The identification of a society is also depends on the area or the surroundings in which it exists. The physical environment is the existence of a society that forms the basis of the citizenship. The very term citizenship represents to where the people belong.

The novel *Island of a Thousand Mirrors* published in the year 2014 by Nayomi Munaweera explains the problems regarding recognition and survival of two communities. Munaweera was born in Sri Lanka. She spent her early childhood in Nigeria but had to leave 1984 during the military coup, when all the Asians were expelled. Consequently the Munaweera family moved to Los Angeles, which is how she calls America ‘the home’.

She has the language of a poet and the gift of a true story teller; she spins a tale of family, politics, war, and love. *Island of a thousand mirrors* is a story of a country tragically ripped

apart, but it is also the story how love and strength can bring its people again.

*Island of a Thousand Mirrors* is based on the Sri Lankan civil war and tells the story of the conflict from the perspectives of two girls who witness the horrors and terrors of the civil war. The civil war was an armed conflict fought on the island country Sri Lanka. The war has a beginning in 23 July 1983. It lasts for over twenty six years of military campaign. The war came to an end when the Sri Lankan military defeated the Tamil tigers in May 2009, bringing the civil war.

Munaweera had brought the dreadful effects of the civil war in her novel *Island of a Thousand Mirrors*. All the characters in the novel reveal the influence of the war on the common people and bring out the sufferings of and problems faced by them. The novelist describes the beauty and day to day life of the ordinary people in the multicultural society. She shows that the island country has blessed with all the natural resources and multicultural citizens who live amicably with equality among themselves. On the other hand the novelist brings out the cruel actions of the Sri Lankan government against the Tamil settlers in Sri Lanka. She had skillfully brings out the drastic effects on the innocent people in the novel. She also concentrates on the migrants and the refugees of the war. The struggle of the people and their quest for identity in the countries to which they flee for survival is also dealt by the writer.

Before violence tore apart the tapestry of Sri Lanka and turned its pristine beaches red there were two families. Yesodhara tells the story of her own Sinhala family, rich in love, with everything they could ask for. As a child in idyllic Colombo, Yesodhara and her sister Lanka's lives were social hierarchies, their parents' ambition, teenage love and the difference between the Tamil and the Singala family which broke out as a tragic war later. So

her family escapes to Los Angeles. But her life is not contented on the alien country as well. She lost her identity and she wanted to go back to her mother country where her true identity lies.

She realizes that her identity lies in her own place Sri Lanka.

Saraswathie is living in the active war zone of Sri Lanka, and hopes to become a teacher. But her dreams for her future abruptly stamped out when she is arrested by a group of Sinhala soldiers and pulled into the very heart of the conflict that she has tried so hard to avoid. Her dream shattered all at once and her vengeance on Sri Lankan soldiers had transformed into political conflict against Sri Lankan government in her life. A conflict eventually occurs that Yesodhara which symbolizes the conflict between the Tamil and the Sri Lankan who fight with each other due to political reasons without personal enmity.

Sri Lankan soldiers are very rude to all the Tamil people in the country including children and women. There is an illustration from chapter two in the novel. A school girl is ill-treated by the Sri Lankan soldiers. Her name is Radhini who is in her primary class is driven away by in front of the mass crowd by the armed men. They say that she is a Tamilian and so she must be punished. She is drenched in the excretion of those men, she is embarrassed and horror stricken. The crowd remained silent and they have been horrified spectators. One of the teachers Miss Abeyrathana rescues her by saying that she is a Singala by birth and asks her to utter a Buddhist slogan, "Tamil? No pottu? Trying to get our boys to think you're a Sinhala? Maybe we should make a pottu for you, no? In the middle of the forehead. Nice big one. Red I think" (ITM 28).

There is discrimination in the race, due to which Saraswathie's life turned miserable. The army troop raped her while she was all alone in her house. This arrogant behavior of those men of cruelty made her to go against the ruling

government to get a perfect identity. The war not only created miseries in the life of the common people but also creates deterioration to the migrated people. In the case of Yesodhara, the Singala recognition is lost in the alien country. She has her root of ancestry in her mother country Sri Lanka. But the violence in the country made them to migrate to America. There the Singala lose their identity and struggle to survive. Her uncle Anandha supported them to lead their lives in America. Though they adapt to the alien country they are highly concern about the island country, their relations.

During the civil war the Sri Lankan government has burnt all the Hindu manuscripts which are the ancient rare monuments of the Indian sub continent. The government wanted the whole country for Sinhalese. They wanted one religion to be followed, one language to be spoken and one ancestry heritage must be prospered. The government wants the autocracy method of ruling. In other words the government wanted monogamy type of administration. This autocracy results in loss of identity and self recognition. This idea of oneness is revealed in chapter two in tea shop politics, where the owner Seeni Banda tells some of the children about the difference.

Tamil buggers, always crying that they are minorities, small and helpless, but look! Just over heads, hovering like a huge foot waiting to tremble us, south India, full of Tamils. For Sinhala there is only the small island. (ITM 26)

The novel explains the importance of being a legal citizen of a country. Jimmy Carter, an American politician who served as the thirty ninth president of the United States from 1977 to 1981 says "when you single out any particular group of people for secondary citizenship status that's a violation of human rights." The conflict between the two ethnic groups of Sri Lanka is a best example for the above quote. It is the Sri

Lankan government's treatment of the Tamil settlers as a different race caused the speculation of the Tamil group. Tamil people are considering as a secondary citizens by the native citizens of the country. Considering this aspect, it is the democratic government of Sri Lanka is the root cause for the war. Martha Gellhorn, an American novelist, travel writer and a journalist says "citizenship is a tough occupation which obliges the citizen to make him own informed opinion and stand by it". Taking this aspect into consideration, the Tamil citizens of the country spread their own ideas and wishes demanding a separate state for them. Their quest for identity began there.

Both the Sinhalese and the Tamilians have equal parts in the civil war creating violent hatred and active enmity between the two ethnic groups. Their manipulations of their ideas into the common people created the animosity which paved the way for the brutal civil war. There is a strict aversion in the minds of the citizens of the country. There is mental dilemma among the people of Sri Lanka, and they are in search of a legal citizenship. The Sinhalese hide their identity from the Tamil tigers in order to safe guard themselves, on the other side the Tamil settlers of Sri Lanka hide themselves for their security. There are two sects of people who expose the same problem of sociological dilemma; one of the sects is the Tamil people whose migration is from Tamil Nadu to Sri Lanka and the other who are the immigrants from Sri Lanka to the various part of the country. In both the cases there is a dilemma of recognition and there is also a mental dilemma. Tamilians stand between Tamil Nadu and Sri Lankan citizenships whereas the migrated Sri Lankans lack the knowledge of their citizenship.

The novel island of a thousand mirrors explains the problems regarding recognition and survival of the two female protagonists. One of them is Yesodhara who is born and

brought up in Sri Lanka lose her identity in America and the other being a Tamilian in Sri Lanka lose her legal citizenship. Through the two characters the novelist brings out the longing for a perfect identity and a violent quest for a legal citizenship.

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## COMPASSION FOR HUMANITY IN ASIF CURRIMBHOY'S *THE MIRACLE SEED*

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### Abstract

*Asif Currimbhoy is a notable Indian English playwright in the post-independence period. He has written several plays with a variety of social issues. He is proficient in interweaving the society and individual human being. The story of The Miracle Seed is based on the drought that Maharashtra faced in 1972. The play takes us to the family of Ram that decides to leave for the city after two monsoon failures. Ram's nephew Laxman comes from the city with the miracle seed, promising a golden harvest, with the new agrarian revolution. He promises Ram that they can reap a golden harvest. The farmers started to migrate from rural to urban and had chosen to do menial jobs such as construction works. This paper reviews the distress condition of the farmers who are actual feeders of the world.*

**Keywords:** Asif Currimbhoy, Humanity, Miracle Seed

Asif Currimbhoy is a versatile playwright, with a keen eye for the dramatic art. His plays reveal the notions and aspects of colonialism. He highlights the de-humanizing aspects of colonialism by focusing on the influence of capitalism in all walks of the Post-independent Indian life in some plays. His plays were undertaken as subject of study and research and were even translated into regional language.

His plays cover a wide range of themes from History and Politics. Asif Currimbhoy's plays are based on certain social issues and political events of our country. Currimbhoy's social and political consciousness is of paramount significance to us. His plays show his deep rootedness in the Indian ethos, his sense of 'belonging' to the soil. His play has a touch of reality due to its connection with some major events or incidents of the past or the contemporary time. He targets the impact of the social issues over the lives of people.

*The Miracle Seed* is degradation of farmers due to famine and irresponsible government towards remote villages. This play also exposes how a family pushes towards poverty and even they are ready to move from their own village.

The people of the village also decide to abandon their traditional occupation i.e., farming. Many people in the village have gone

for road construction works as a labour. This play is fully located in the village. The village is situated in Maharashtra. Due to the drought all lands became arid.

The drought in Maharashtra during 1972 has brought an ugly scene that creates a painful atmosphere in the state. People wait and wait at their fair price shops for a handful of grain. The low wages, high prices, near starvation diet results in mob violence, injury and death. The last desperate bid of the farmer is to migrate to the city in search of relief centers. Currimbhoy's vivid account of famine in Maharashtra in 1972, invariably reminds Bhabani Bhattacharya's delineation of the Bengal famine of 1943 in his novel *So Many Hungers!*

Human endurance ebbed. Hungry children cried themselves to death.

Streams of desperate men ventured out of their ancestral homes in search of footboards of railway trains riding on the sun-baked roofs. (Bhattacharya 110-11)

The playwright satirizes the government because none of the plans were reached the farmers. People even did not know where relief camps were established by government for the welfare of the farmers. The playwright gives an awareness and solution to the farmer Ram, a character in this play *The Miracle Seed*.

Laxman, a city boy, comes back to his native village. He is Ram's sister's son. When he sees the situation of the village and gives some ideas to Ram and his wife.

At first, Laxman gives a seed which is given by the government to Punjab and describes about the green revolution. Ram does not believe in government so he reluctantly hears and leaves it. But Laxman insists him to sow the seed and so they definitely get the golden harvest. He also says that it is a Miracle seed.

On the other hand Ram is pragmatic and he soon loses his temper upon the false assurance of the government. Ram tells Laxman: "Don't talk to me about the government or I'll wring your neck!" (Miracle Seed 28). Ram thinks that all the plans of the government are false like a seed. They must be practical otherwise they would simply prove false. All his hopes are shattered because even the miracle seed could not bring the golden harvest. The monsoon fails and the plants shiverelled up and died. Ram again becomes hopeless. He begins to abuse Laxman because he only has given the false hope and made him much more disappointed.

Finally, the village people are in great frustration. They protest in front of the fair shops by shouting the slogans as 'InquilabZindabad'.

Ram himself with his face clouded with frustration and anger, raising his eyes to the sky and the blinding sun. All creates visual images of pathetic Ram's family. The continuous breaking of rocks, the sound riot and fire at the government fair price shop, the shouting slogans like InquilabZindabad, the loud protests that the people raise against the inflation, the police controlling the violent mob by using teargas.

Currimbhoy wants to explore the golden harvest which is made by the government for the welfare of the farmers. His practical approach to the victims of natural calamities is successful in describing the tragic scenes of

migration and aftermath effects of it on the denizens. Though his characters suffer a lot they do not lose their coolness and calmness. They know their responsibilities, duties and importance in the society. They are concerned about their social obligations and crave to involve in the wheel of life.

Apart from exposing social evils Currimbhoy tries to show his compassion towards farmers. The plight of the farmers from their own village to cities for labour works shows the distress of the people. To survive their lives they need to work daily. Even though the government has been launched many schemes the farmers in the remote village cannot get any of it. Their hope for hybrid seeds also ends in failure. This makes the people to migrate to urban side. Due to monsoon failure, natural calamities and drought farmers are forced to take such decisions. His plays show his abiding faith in the efficacy of love and compassion. His plays serve as an elixir for the ills of society. He shows great concern for overall humanity.

The present paper emphasizes the sufferings as well as the awareness. The awareness has to be created by the government for the welfare of the farmers. Launching of advanced agro technologies should reach remote villages. Many farmers have sold their fertile lands because of poverty. The price for the crops also the major reason for it. Nearly 70% of India's 90 million agricultural households spend more than what they earn in a month which pushes them towards debt. Now it is the primary reason for more than half of all suicides by farmers nationwide. According to an India Spend analysis of various government data farmers have become debtors. These data helps to understand the nature of India's farm crisis in the light of the recent spate of farmer protests across states to demand loan waivers and better prices for their crops. Thus, from the play *The Miracle Seed* Asif Currimbhoy wants to

show the despair of the farmers who are the actual feeders of the world.

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## FEMINISTIC PERCEPTION IN ANITHA NAIR'S NOVEL "THE LADIES COUPE"

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### Abstract

Anita Nair's "Ladies Coupe" has turned out to be a great success. It is the story of a women's search for freedom and women's conditions in a male dominated society. The novel raises the questions whether the role of an Indian woman as a representative of other women, living under oppressive patriarchal systems in relation to cultural resistance, should be restricted only to their roles as wives and mothers. In such a world, woman's role is limited to reproduction regardless of her own desires and needs. Hence, this paper tries to point out how Anita Nair projects Indian feminism and attitude through women characters in her novels.

As a woman writer, she goes deep into the inner mind of the depressed women by virtue of their feminine sensibility and psychological insight and brings to light their issues, which are the outcome of Indian women's psyche and emotional inequalities in a male dominated society.

### Introduction

Nair was born in Mundakkottukurussi near Shornur in Palakkad district of Kerala. Nair was educated in Chennai before returning to Kerala, where she gained a BA in English Language and Literature. She lives in Bangalore. Nair was working as the creative director of an advertising agency in Bangalore when she wrote her first book, a collection of short stories called *Satyr of the Subway*, which she sold to Har-Anand Press. The book won her a fellowship from the Virginia Center for the Creative Arts. Her father worked in factories. Her grandparents who lived in Kerala were the reason for Anita Nair to make frequent visits to Kerala and such visits made her to know the heart of rural Kerala. She did her B.A. in English Language and Literature in a small town Othapalam, in Kerala. At the age of twenty-four, she went to United States to study journalism.

Nair's second book was published by Penguin India, and was the first book by an Indian author to be published by Picador USA. A bestselling author of fiction and poetry, Nair's novels *The Better Man* and *Ladies Coupe* have been translated into 21 languages. Anita Nair is

one of the eminent women novelists in contemporary India; she has earned honors' for her originality, propensity and for her societal dedication. She presents women characters in her novels with full of enormous courage. As an Indian woman and the experiences of women around her she very perfectly understood the societal-cultural problems of women. "Anita Nair, like the veteran Anita Desai started writing at the age of seven or eight and both of them began doing so in their moments of emotional outbursts".

*Ladies' coupe* provides a poignant and realistic description of continuous efforts of women for the establishment of their identity in their society. Nubile stated that "*Ladies Coupe* is a perfect example of contemporary women's identities and their confictual relationship with tradition, male dominated society, gender discrimination and class and caste constraints. It is a novel in which fiction merges with reality and where female voices are authentic' Through the example of six women characters Anita Nair tries to demonstrate that what women should do for their liberation and how our society can become conscious about them.

### **Akhilandeswari as A Protagonist**

Akhilandeswari is a protagonist and a narrator in the novel. Akhila is born in a middle class Brahmin family; she is unmarried but at the age of 45 she becomes aggravated as "Dreaming for escape and space. So she decides to go on a long trip by train in search of such an unrivalled question which obsessed her throughout her life "Can a woman live by herself". Akhila receives a seat in 'Ladies coupe, a compartment in a train specially reserved for the ladies passengers. In that Coupe there are five other passengers. Mania asks them about the condition of women in Indian society. They all enthusiastically tell their story to each other as they all are the strangers and never going to meet again. Furthermore they all are the victims of Indian male dominated society. When Akhila's father died she was only nineteen years old and in that age, she got a job of clerk in the income tax department. Nineteen is the age group when most of the young girls are romantic about their bright perspective in future life but Akhila had to take the entire burden of her family and her shoulders without any complaint. She is the eldest and only naming member in her family even then she is supposed to take the permission of her younger brother if she wants to go out, just because of the fact that he is a man and she, a woman.

Anita Nair powerfully believes, "You are the person who holds your destiny in your hands, Even if the whole world conspires against you to push you down and rub your face into dust, at some point that foot will be lifted off *and* you will stand up." This type of terminology reflects her courageous and gutsy attitude. She gives an enormous apparition of women's life. Akhila's mother is not worried about her daughter's desires as she is a traditional woman. She has her own theories and principles as she always teaches Akhila how a good wife should serve her husband.

### **The Role of Akhila's Mother**

Her mother is an ideal Hindu wife therefore she imagines that her daughter should follow her philosophy and thoughts. Her mother leaves every single decision on her father as she thinks that her husband knows best. "We have never had to regret any decision that he has taken, even when it was on my behalf" Women experience such distress and they are failing to make out the accurate path leading to their own character growth. Akhila had a love affair with Hari, a north Indian young man. It was a diminutive love affair though they made physical love several times. Akhila suddenly broke this relationship. She says, "Hari this is goodbye I will never see you again". She is so agonized that she mentions "Every time I look at someone watching us, I can see the question in their minds: what is he doing with an older woman? That bothers me very much; Hari It bothers me very much that we are not suited so she decides to remain single." In the concluding part of the novel Akhila is a changed and revolutionary woman with full of strength and she also enjoys sexual pleasure with a stranger. As an acclaimed writer, Anita Nair makes it explicable that her intention of writing novels is to give emphasis on the depressed situation of women in Indian society. She is very much anxious about the exploitation of women by the male members which encourages her to write for the exploited. Anita Nair portrays women as not totally cut off from familial social ties but women who remains with those orbits and protest against injustice and humiliation".

### **The Role of Margret Shanthi**

Margret Shanthi is portrayed as a well educated and gold medalist in Chemistry but still dominated by her husband, Ebenzer Paulraj who is a school principal, gives first importance to her career rather than her desires. He never tries to respond to her feelings. Margret wants to do doctorate but he always compels her to

become a teacher. He tells her to cut her long hair because it doesn't suit her. Against her own wish she aborts her baby. "Abortion is considered a revolting crime to which it is indecent even to refer". When she was going to abort her baby, her husband wished her All the Best. "For the first time, I felt angry. All the best! What did he mean by that? Was I going to write an exam or recite a poem? Was I going to run a race or perform an experiment? All the best for what? These words strikes in her heart like an arrow as these words are spoken to somebody when one is going to do some good work. Her husband does not find any fault in suggesting her to abort her first baby as if she would be doing a good work. After the abortion a type of disintegration comes in their marriage, as Margret wants to take revenge for her insult.

She starts feeding him with oily food, till he curves into a stout and becomes fatty. Her revolting spirit has been shown by the novelist, "God didn't make Ebenzer Paulraj a fat man. I did. I, Margret Shanthi, did it with the sole desire for revenge". She changed Ebenzer into a fat man and now he was almost fit for nothing and slowly he became fatter as unable to shift and systematize anything. As the time passed Margret again conceives and gives birth to a baby girl. Marriage is not a union between two bodies but a union between two souls. Since childhood every girl dreams about her marriage as it's an important part of her life and when she gets married she only yearns for extra love and care from her husband. Anita Nair through the example of Margret's character reflects that not even an illiterate woman but also a well educated woman feels herself trapped in such a society. Their low social position can be seen in their homes where they are still treated like as an object to fulfill men's sexual desire.

### **Prabha Devi, Her Role and Character**

The other Lady passenger in the coupe Prabha Devi is one who is very pretty and

conscious about her beauty. She doesn't want to conceive as she tells her husband. "There are many ways in which pregnancy can be avoided. Jagdeesh stiffened in shame and embarrassment. We have been married for almost a year now, he said, caressing the side of her neck." Here Nair's main center of attention is the attitude of an Indian husband towards his wife. Margret and Prabha Devi both are facing the same problem; both are trapped under same dilemma as Margret is one who wants to conceive a child while Prabha doesn't want to be a mother. One who is going against her own desire to abort her child and the other has to conceive just to fulfil the desire of her husband.

When Prabha Devi was born her father was not happy as he wanted a male child. Here Anita Nair presents gender bigotry in Indian society where a girl is still considered inferior to a boy. Nair has expressed the pleasure of Prabha's mother when she gave birth to her birth. Discrimination towards women in India is going on for a long time. It wholly affects a woman's life. Anita Nair in her novel *Ladies Coupe* attempts to show that how people in India still treat women as inferior and how they get a substandard position in the society.

Through these women characters she encourages women to raise their voice and express their feelings.

### **The Role of Marikolanthu**

Marikolanthu is a low -caste woman. When she was young she was raped by Murugesan, an upper- class man and one of the relatives of her employers. A ferocious result of the rape came when she became pregnant. She is forced to marry a rapist "afilthy animal" She refused to marry him. "The girl must have led him on and now that she is pregnant she's making up a story about rape". The word rape is the most awful word in women's life. When a girl is raped she feels ashamed as she is helpless and unable to protect her own self When

Marikolanthu is raped, instead of showing sympathy, everyone blames her. Here Anita Nair tries to delineate the psychology of all the members male or female in society find fault with the woman who has been exploited as she herself is regarded responsible for her tragedy.

This incident reminds me Delhi rape case. Recent death of Delhi rape sufferer presents a malicious depiction of men's aggressive nature towards women. After that disastrous incident, Marikolanthu spends her days in a phase of complete loss of identity. After some time she gave birth to a male child, Muthu. She is unable to love her baby Muthu, an outcome of that hateful incident and of her helplessness and nothingness. One day she sold him to Murugesan. He didn't know that this boy was his own son. When Murugesan died, his body was not fully burnt so Muthu has been given the task to take care of his father's dead body. In these circumstances she accepts her son and starts enjoying the most important part of her life 'The Motherhood'. Nair sets down her imagination and breezy thoughts in simple words. She is one, among those novelists who made a valiant approach to elevate her tone against the aggression, violence, oppression and exploitation of women.

### **The Role of Janaki**

Janaki is the eldest lady in all of six ladies in Coupe. She was married at the age of eighteen and her husband was of twenty –seven. It was an arranged marriage. When Janaki got married she didn't know the real meaning of marriage and her responsibilities as a wife in a family where she is supposed to play the role of an ideal Indians housewife. "All through her girlhood marriage was a destination she was being groomed for". From her childhood she had been taught that a husband is an equal to God and it is her duty to serve him He is your husband and you must accept whatever he does" Throughout her life Janaki's husband has been an outline for her and never leaves her

alone. "I am a woman who has always been looked after. First there was my father and my brothers; then my husband. When my husband is gone, there will be my son. Waiting to take off from where his father left". They are not self dependent or able to live their own life, they are always under the control of their parents and of their husbands after marriage. Nair explores that every women should try to be cautious about their rights and for the expression of their individual capability.

### **Sheela, Her Role and Character**

Sheela is the youngest girl in the compartment. She is only fourteen years old. Her friend Hasina's father tries to seduce her. He swabs her upper lips with his forefinger. Sexual exploitation of a girl child displays the dark side of masculinity. These incidents are humiliating and insulting for women. Most of the time girls feel themselves unable to share these shameful experiences with their family members or others. Sheela decides never to go to Hasina's house. Nair very intensely tries to pay her attention on the subject of women in contemporary society and tries her level best to accumulate the data regarding women's problems and their suffering.

Sheela loves her Grandmother Achamma so intensely that she always thinks about her Grandmother's death. Every night before going to sleep, she speckled her face and neck with calamine lotion. She thinks, "If she were to die in her sleep. She would do so looking her best. Her children, of course, dismissed it as a sign of age and its concurrent eccentricity." When she dies, Sheela speedily eradicates the thin stands from her chin and brushed almost all weak hair on her head.

### **Conclusion**

Karpagam is a widow and a childhood friend of Akhila. She has courage to wear the kumkum and colorful clothes. Akhila was

surprised when she knew this and asked her about her family reaction on this. Don't care what my family or anyone thinks. I am who I am. And I have as much right as anyone else to live as I choose. The way I look at it. It is natural for a woman to be feminine. It has nothing to do whether she is married or not or whether her husband is alive or dead". Through her work she conveys that women want to make themselves free from the restraints of tradition. She wants to live a free life in male dominating society. This novel induces women to imagine in relation to their strength and about their self-identity.

To sum it can be said that Anita Nair is a one of those Indian English novelists who with her impressive technique of novel-writing give a real description of women's wretched condition in Indian society. On one side Nair explores women's agony and on the other side

she suggests a number of ways to fight back against these agonies to make their life a fruitful and peaceful one. Anita Nair's novels can be considered a microcosm of female world.

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## IMMIGRANT EXPERIENCE IN ROHINTON MISTRY'S *A FINE BALANCE*

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### Abstract

*Diaspora is a hot topic and it has become a worldwide context. Rohinton Mistry, an eminent Indian diasporic writer, has established himself as one of Canada's most critically acclaimed writers on the literary world. Being a diasporic writer, Rohinton Mistry's fiction is rooted in the streets of Bombay(Mumbai), the city he left behind for Canada at the age of twenty three. He has published a collection of short stories and three novels which have met with a good deal of acclaim and all of his works have been shortlisted for the Man Booker Prize.*

*The novel A Fine Balance centres on four characters from different social, cultural, religious and geographical backgrounds, which form a small community that attempts to escape the ideological and material violence of the nation-state. The pivotal location, the flat, is provided by the Parsi widow Dina Dalal who, in an attempt to retain financial independence, employs two tailors to sew for an export company, and offers lodgings to a student. The main characters' "misfortunes" exemplify Mistry's title. A "fine balance" is what is needed to survive in the very precarious times of the Emergency.*

**Keywords:** *Diaspora, a fine balance, Rohinton Mistry, Canada, emergency.*

Literature of the Indian Diaspora and Immigrant constitutes a major study of the literature and other cultural texts of the Indian Diaspora. Rohinton Mistry, an eminent Indian diasporic writer, has established himself as one of Canada's most critically acclaimed writers on the literary world. Migration is an ineluctable process for every individual and today everyone is migrating to different parts of the world for one reason or the other. In India, millions of people have migrated to various alien lands under 'forced exiles' or 'self imposed exiles'. Some of the writers have made diaspora as a theme in their writing. As a diasporic writer, Rohinton Mistry's fiction is rooted in the streets of Bombay(Mumbai), the city he left behind for Canada at the age of twenty three. He has published a collection of short stories and three novels which have met with a good deal of acclaim and all of his works have been shortlisted for the Man Booker Prize.

Though Rohinton Mistry now lives in Canada, he sets his novels primarily in his native Bombay, combining a natural, direct style with simple description to present an honest

and loving image of India. An Australian feminist writer Germaine Greer, criticized *A Fine Balance* is "a Canadian book about India" (Ross). As a Parsi and also an immigrant in Canada, Rohinton Mistry look at him as a symbol of double displacement and this is a recurrent theme in his literary works.

Rohinton Mistry's sound knowledge of India's history is reflected in *A Fine Balance*. It's a magnificent story that can be irrefutably termed as a master piece which was three times short listed for Booker Prize. Mistry belongs to the class of those writers whose endeavour is to give voice to the anguish and melancholies of the poor and vulnerable segment of the society.

*A Fine Balance* presents the same segment of the Indian society, whose lives are caught in the inhuman cycle of poverty. His characters symbolizes reality of life and his books discover the heartbreaking status of India's frantic destitute even as he balances this despair by presenting the dignity and bliss they sense in easy pleasures and their extended relations.

Bombay is the locale of the story and this 'imaginary homeland' - something of a literary

capital within South Asian diasporic writing today - has inevitably led to comparisons with Salman Rushdie, another Bombay born author now based abroad. However, the differences between the two men are perhaps as compelling as their similarities. Both Rushdie's *Midnight's Children* and Rohinton Mistry's *A Fine Balance* (1996), are set in Bombay during the administration of Indira Gandhi and the state of emergency. Where Rushdie's novel gravitates toward the Muslim middle classes, Mistry's seems more at home among the Parsi community and the poor. Both (whether it is Rushdie's Booker of Bookers or Mistry's Booker shortlisted) have enjoyed a good deal of critical and commercial success. But Rushdie's work is often magic realism; whereas Mistry's writing is typically based on harsh realities. A. G. Mojtabai reviews that Mistry "needs no infusion of magic realism to vivify the real. The real, through his eyes, is magical" (Mojtabai).

The action in *A Fine Balance* begins in 1971 as India struggles with the refugees from the war between East and West Pakistan that ends with the creation of the new country Bangladesh, the time period leading up to the Emergency declared in June of 1975. The novel focuses on the unlikely friendships of four disparate people who come to live together during the turbulent period of Indira Gandhi's 1975 bid to retain power. No fewer than 100,000 people were arrested and detained indefinitely without trial; many times that number was harassed mercilessly. The hardships facing people in Mistry's books - events such as casual death, amputation, casual murder, and a forced castration—can be difficult to read, although Mistry has been extolled for his ability to portray his characters' humanism and natural joy despite their horrific struggles. As it follows the lives of four diverse individuals, who found themselves together as the result of a series of unfortunate events portrays clearly in this novel.

Dina Dilal, an impoverished middle-class Parsi widow who has to escape from the clutches of her domineering brother. The apartment represents her attempt to maintain her freedom, but she cannot afford the rent on her own. She is first convinced to take in a fellow Parsi as a boarder, Maneck Kohlah, whose parents have sent him to the city from his beloved Himalayan hill country so that he can earn a degree. Then she hires two tailors to do piece work, Hindus whom she allows to live in the apartment: Ishvar Darji and his seventeen-year-old nephew, Omprakash. *A Fine Balance* is concerned with characters on the move. The four main characters of this novel [who] undergo from a sense of rootlessness (Novy Kapadia). Maneck's remark on his native is "Nothing is as fine as one's native." (Mistry 7)

Maneck Kohlah occupies a significant position in the text in that the effects of migration are made most explicit in his story.

Maneck Kohlah experiences two instances of displacement. Like Om and Ishvar, he is forced to migrate to Bombay, and thereby moves from a rural to an urban region. In accordance with his community's capitalist ethos, Maneck afterwards leaves Bombay for Dubai. Maneck's situation in Dubai can be understood almost exclusively by referring to his homelessness and he feels "trapped" and "exiled (Mistry 584). Dubai merely contributes to a confusion of Maneck's sense of identity by prolonging his displacement: "His uprooting never seemed to end" (Mistry 585). Unlike Om and Ishvar, Maneck lacks the ability to adapt to his environment, a shortcoming which results in his eventual suicide. Maneck frequently remembers his home while he is in Dubai: "Not one day had passed during his long exile that he did not think about his home and his parents" (Mistry 584). Memory, however, is far from being a solace. Emigration has brought about isolation. Isolation is however regarded as the diasporic experience.

Language, culture and history are the three major constituents of diasporic as well as immigrant's memory. They form an emotional link with the homeland. Memory creates a primal home, the desired location through romantic evocations of domestic scenes and people. Global development has succeeded in creating awareness about the local and the indigenous also. 'Think globally, act locally' has been the motto of our times. It applies to many new social movements and institution. Now there is a renewed enthusiasm for the native cultures and literatures. There is an upsurge of regionalism and promotion of local traditions, local histories and art. Diasporic and immigrant writing draws out attention to the fact that the earlier notions of centre and margin, home and exile are rapidly changing.

In *A Fine Balance*, "the Emergency intrudes obtrusively into the lives of all of [ . . . ] characters leading to their eventual loss and destruction." (Bhatnagar). The Emergency violently ends friendships. Om and Ishvar lose Ashraf who is beaten to death in the course of a police action, and Maneck loses Avinash, a student leader, who disappears and is tortured to death because of his critical attitude towards India's official policy. Moreover, with Ashraf dead, Nawaz denounced and Dina too protective of her independence at first to offer them shelter, Om and Ishvar are eventually down-and-out in Bombay. Due to the government's beautification programme, the two of them are not allowed to sleep on the pavement, and their hut in a jhopadpatti (a slum) is destroyed in the course of the cynical vision of a more beautiful Bombay, "actually speaking, sleeping on the street is breaking the law...we are sleeping here only because your men came with machines and destroyed our jhopadpattis" (Mistry 325).

After India's gaining independence in 1947 the majority of Indians rejoiced at the departure of the British colonizers. However as history

shows Indians proved unable to cope with the immense responsibility of being their own rulers. The Parsis who had thrived during British colonization suffered hugely at the departure of the colonizers and complained that the latter had left too early. Instead of trying to cope with their new status within post colonial India most of them chose to celebrate the past and long for it. This is what Maneck's parents used to do during their gatherings with friends, while of course, following British fashions.

"Consolation, as always was found in muddled criticism of the colonizers who, lacking the stomach for proper conclusions, had departed in a hurry, though the post-mortem was tempered by nostalgia for the old days" (Mistry 209).

Even with their unlike settings, the four develop into something like a family, as they bend over on each other in the face of financial hardship, personal troubles, and political turmoil. Dina herself from the political tumult of the period: "Government problems and games played by people in power," she tells Ishvar. "It doesn't affect ordinary people like us" (Mistry, 86).

The characters - including the local Beggar master, a guilt ridden rent collector, a hair collector who takes his work a tad too seriously, and even a litter of nearly untamed cats - become entwined with the principles, providing an unusually detailed and richly textured portrait of a community of the urban poor. But inexorably, measures catch up to the little group and the force of their friendliness for one another proves no much for the force of a society that offers little financial opportunity, little real prospects for single women, distinguish against religious minorities, and is embark on a genuinely evil campaign of mass sterilizations of reluctant public. All of these forces come to bear on the apartment dwellers in ways that range from the merely sad to the

truly horrific. Their dreams and hope of devastation is undeniably a real heartbreak.

Mistry inscribes the problems of degenerating urban Indian society, ethnic difference, caste system, fatal consequences to people are laudable. *A Fine Balance* brings us the reality of the character's imbalanced life and his psyche of his Bombay. All the ghastly proceedings disrupted "fine balance".

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## SUPPRESSION OF FEMALE PSYCHE IN DORIS LESSING'S *THE GRASS IS SINGING*

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### Abstract

*Women have been looked down by the male dominant society throughout History due to the patriarchal construction of the society. Doris Lessing is one of the precursors to write about female struggles during 1950s. The Grass is Singing is her debut novel. The novel depicts the real status of women in nineteenth century and also the female psyche, caught in the clutches of race, class and gender of the time. The novel is set in south Rhodesia (now Zimbabwe). The novel clearly portrays the race and class politics among the people in the country.*

*The protagonist, Mary Turner was neither happy nor contented after her wedding with Dick Turner which the paper throws light on. She was either filled with fear or suppressed feelings. The suppression affected all the aspects of her life. Miss Turner, an economically independent woman never got acquainted with wedding thoughts but she became a victim to the same due to social constraints. The paper also analyses the independence, desires, mind frame, infancy, economical degradation and insecurities both pre and post wedding.*

**Keywords:** *Suppression, Race, Gender, Class*

### Introduction

Female gender is looked upon as a weaker sex and as a secondary sex, which has no power to think and act according to their will. They are suppressed socially, culturally and psychologically. Women's decisions are based on the condition and freedom provided by the male dominant society because gender is looked upon as a social construct and not as biological sex alone.

The dominating community forgets to concentrate on the biological evolution of an individual which deny them to be compassionate towards their fellow beings who are different in colour, caste, religion, economical status and other differences.

*The Grass is Singing* is one such novel which encompasses the varied notions of race, class, gender, status, thoughts and desires. The novel which won the Nobel Prize in 2007 is taken for study.

### Suppression of Female Psyche in Doris Lessing's *The Grass is Singing*

Mary was never happy as a child. She faced struggles because her father was a drunkard and never made his family happy. They were

economically poor. The family moved to different places even before Mary went to school. She entered a boarding school and felt happy to stay away from home and she never thought of returning back to her home.

At the age of sixteen, she left school and started working. Till the age of thirty she stayed as an independent happy woman without suppression or struggles. She was happy and did not have the urge to get married. But she was forced by her society to get married. She decided to get married when she was nearing thirty as she overheard the insulting remarks of her spinsterhood by her own friends.

This was the conversation she listened to, while her face burned and her hands went clammy.

'She's not fifteen any longer: it is ridiculous! Someone should tell her about her clothes.'

'How old is she?'

'Must be well over thirty. She has been going strong for years. She was working long before I begun to working, and that was a good twelve years ago.'

'Why doesn't she marry? She must have had plenty of chances.' (Lessing 40)

Mary married Dick Turner, a farmer and moved to his farm. Dick's farm and the condition of Dick's house reminded Mary her childhood.

When Mary thought of 'home' she remembered a wooden box shaken by passing trains; when she thought of marriage she remembered her father coming home red-eyed and fuddled; when she thought of children she saw her mother's face at her children's funeral – anguished, but as dry and as hard as rock. Mary liked other peoples' children but shuddered at the thought of having any of her own. She felt sentimental at weddings, but she had profound distaste for sex; there had been little privacy in her home and there were things she did not care to remember; she had taken good care to forget them years ago. (Lessing 39)

Since Mary's childhood was bitter, she never wished to think about it. She hated her father when she was young and when she grew up she hated her marriage and the life she led after marriage which always reminded her quarrelsome parents. She also had aversion for sex.

Mary soon learned about Dick's declining economic status. This state of Dick made her live in poverty. Their poverty disallowed them from planning a child. They no longer attended parties but lived in isolation. Her marriage gave her insecurity, loneliness and poverty.

Mary helped Dick in all ways possible. She gave him ideas to be successful in farming, but fortune never favored. Mary took care of the farm when Dick was unwell. Mary exhibited a harsh attitude towards the native farm boys. "A white person may look at a native, who is no better than a dog" (Lessing 143). Mary is portrayed as an icon of white supremacy by Lessing through various instances in the novel. She was very strict with the natives, she never considered them human. It made the natives refuse to stay in the farm and work for them, the acts of Mary threatened the natives and they were filled with fear. Mary is looked upon a racist by the paper.

Once, she whipped a black servant as he spoke in English to her. Mary behaved in such a way because of her upbringing, as she always heard that natives are dangerous and they should not be treated equally. These teachings exhibit the crudity in the social construction.

The subjugation within Mary came into existence when Moses came to work for Mary. Mary was completely filled with fear when she saw Moses and she wanted to send him out of the home but she was reminded of Dick's anger towards the continuous change of servants.

Witnessing Mary's uneasiness, Moses decided to leave the house. Mary wept in front of Moses and pleaded him to stay back. "She said at last, wild with panic: 'you mustn't go!' And she wept on, repeating over and over again, 'You must stay! You must stay!' And all the time she was filled with shame and mortification because he was seeing her cry" (Lessing 151). The act of weeping turned out to be the exchange of authority. Moses became the master of Mary and took advantage over her; she obeyed the words of Moses in fear that he may take revenge on her. His power made her helpless. Mary was also fascinated by Moses' powerful and broad built body as she never used to like the black skin of the natives and also compared to Moses, Dick was weak and pale.

Mary was not able to behave harsh with Moses like before because of her insecurity. Mary had never been close with natives in her life. When Moses touched her she felt nauseating but she was not able to do anything and she was suppressed. "...she had never, not once in her whole life, touched the flesh of a native" (Lessing 151). Moses was dominating her.

Mary longed for someone to help her. At that time, Tony Marston came to manage Dick's land for six months. Mary and Moses grew intimate; Moses helped Mary in her dressing and Mary also enjoyed it in the absence of Dick. Mary was informed by Dick that they are going for a vacation but she did not react. Mary lived

in her hallucinated world. The day before their departure, Tony was shocked as he saw a black native dressing up the superior white woman.

Tony was not able to control his anger and he inquired about it to Mary. Tony made Mary to remember their white custom, she accused Moses for her behaviour. According to the society 'whites' are considered superior and 'blacks' were treated as slaves for them. Relationship between a white and black is not encouraged at any cost. When Tony enquired Mary about that she took the advantage of the presence of Tony that he will protect her and she accused Moses and so Tony asked Moses to leave. Moses waited for Mary to tell him not to leave and he asked Mary that really she wants him to go. Mary replied 'yes' as Tony was there to guide her. In shame Moses left the place and he was angry with Mary for this act of Mary.

Mary felt happy and relieved in the absence of him but suddenly she pushed Tony away and expressed her anger to Tony as he sent away Moses. She cried that Moses will not come again, she felt guilty that she sent away Moses accusing him. Mary was preoccupied with many feelings and she subconsciously feared that Moses would visit her to take revenge on her. She feared that he would kill her. She also thought of seeking the help of Tony again to save her from Moses' anger. She behaves in such a way because she was completely stressed because of the suppression. In the end Mary was murdered by Moses as she feared.

When Charlie Slatter (Dick's neighbour) visited Dick and Mary, Slatter observed the changed behaviour of Mary sharply as it was evident. Slatter was shocked to look at the condition of Dick's health and behaviour of Mary towards the house boy, Moses. He advised Dick to get rid of the boy immediately.

He felt totally strange and he considered it to a shame for the upper class society. He advised Dick to take Mary to a doctor as she needs some treatment and he also offered them to go on a vacation leaving the land to be managed by him.

Slatter was interested in buying Dick's land which he always wanted to. Slatter has advised Dick to grow rich crops like tobacco and earn money for his family. But Dick never accepted and he never wanted grow to such crops and spoil the fertility of the land.

The whites looked at Turner's family as a shame to the upper class society. They called them "poor whites" (Lessing 10). They neither were invited to parties nor were in the state to afford to attend parties. They were socially detached because of their poverty.

### Conclusion

Doris Lessing being a British author exposed the South African landscape and their practices through her writing in *The Grass is Singing*. The entire setting of the novel was in South Africa. It is a landmark of twentieth century literature that exposes "...Africa's majestic beauty and an intense psychological portrait of lives in confusion and a passionate exploration of the ideology of white supremacy" (Lessing blurb). Her works are concerned with lives of women and their psychology, sexuality, politics, relationship to men, to their children.

Lessing shows how the protagonist of the novel suffers because of the racial difference, social inequalities, gender domination, economic status, desires and how she became a victim to it. Mary not only suffers because of the disinterested marriage and social pressure but also she suffered as a woman in the dominant society. It also shows how the blacks are treated by the white people and the relationship between the white woman and the black man is not considered to be humanistic. Lessing has presented the reality of the society through imaginary characters.

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## MYTHICAL PARALLELS IN THE NOVELS OF SHASHI DESHPANDE

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### Abstract

*Shashi Deshpande, a feminist writer from Karnataka has authored 12 novels and a few short stories. She is a recipient of Shahitya Academi Award, Thirumathi Rangammal Prize and the prestigious 'Padma Shri' award. Her works are all women centred and deal with contradictions, paradoxes and traditions in human relations. Her novels are based on the concerns, problems and grievances of a woman. She tries to maintain a balance between age-old values of life and modern fashions coupled with individual and economic freedom.*

*This paper compares the mythological women characters like Sita, Draupadi, Gandhari etc., with the characters depicted in some of her novels. The comparison is centred on attitude, behaviour, social responsibility and thinking of the women characters in the novels. The similarities and disparities in their nature will be illustrated. Another interesting feature in the novels of Shashi Deshpande is that the names of the characters are also very primitive and mythic. In this paper the attitude and behaviour of a character from few novels of Shashi Deshpande is compared with a few personalities in the mythological legends. So this paper highlights the parallelism of some of the characters of the Hindu Mythology and the characters in few novels of Shashi Deshpande.*

**Keywords:** Paradox, grievance, disparity etc.

### Introduction

In the present scenario myths have become an important motif in feminist writing. Many women writers have sort to ancient myth that are recreated or revisited that shapes and offers a different worldview. Indian womanhood is powerfully projected through her use of myth.

The notion of myth has undergone a radical transformation within the last century. In the texts of modern Indian writers like Shashi Deshpande, myth reaches paradox levels and is presented. Myth works into a text as a symbolic mode of expression where the move is towards the selective recreation of reality. This requires a redefinition of the mythical roles such as Draupadi or Sita or Gandhari or Kunti etc. with a deviance on unconventional lines as Deshpande does in her works. When a writer explores a myth in such a way as to converge the text meanings with the meanings acceptable to the culture, the use of myth is just ordinary and not revisionist. The use of myth becomes revisionist when the myth is appropriated for altered ends so that the textual meanings are at

variance with the meanings accepted by the community.

Deshpande thus historicizes and de sentimentalises the myths in her works and thus demolishes the fairytale conventions of femininity and feminine virtues. This paper is an attempt to explore, analyse and correlate the myths of femininity by Deshpande in her novels *That Long Silence*, *The Dark Hold No Terrors*, *The Binding Vine* and *In the Country of Deceit*. Deshpande interrogates the usual mythical image of women as weak and in need of male protection. Deshpande's purpose in using these myths of femininity in her novels is to reveal the patriarchal agenda of establishing a male dominated society by making female inferiority, hidden behind the cultural constructions of such myths.

### About the Author

Shashi Deshpande was born in 1938 in Dharwad in Karnataka state. She is the second daughter of the famous Kannada dramatist and Sanskrit scholar, Sri Adya Ranga Charya (Sri

Ranga). She graduated in the field of Journalism from Bhartiya Vidya Bhavan, Mumbai. She is a postgraduate in English from Mysore University. Shashi Deshpande worked as a journalist for the magazine- 'On Looker'. Later on she switched on to be a novelist.

The choice of the names of the characters in her novels is also very ideal. Her feministic characters deal with contradictions, paradox, traditions in human relations. Women occupy a central stage in her novels. Quiet obviously she sympathises with women characters vividly.

To date Shashi Deshpande has written 11 novels. Her first novel, 'The Dark Holds No Terrors' was published in June 1980. Later on, 'If I Die Today' (1982), 'Roots and Shadows' (1983), 'Come Up and Be Dead' (1983) came one after the other. She is an awardee for the Sahitya Akademi Award in 1990 for the book, 'That Long Silence' (1988). Thirumathi Rangammal Prize is conferred on her name. Later on, 'The Binding Vine' in 1992, 'A Matter of Time' (1996) came up. 'Roots and Shadows' bagged the award best Indian novel of 1982-83. The novels 'Small Remedies' in 2000, 'Moving On' in 2004, 'In The Country of Deceit' in 2008, 'Ships that Pass' in 2012 and 'Shadow Play' in 2013 followed one by one. Shashi Deshpande has also authored many a short stories noteworthy to mention are 'The Legacy and Other Stories' (1978), 'It was Dark' (1986), 'The Miracle and Other Stories' (1986), 'It Was The Nightingale' (1986) and 'The Intrusion and Other Stories' (1994). Her books for children included, 'A Summer Adventure' (1978), 'The Hidden Treasure' (1980), 'The Only Witness' (1980) and 'The Narayanapur Incident' (1982).

Though all her works are women centered, she refers to herself as a non-feminist.

Shashi Deshpande in almost all of her novels has introduced the mythical instances and beliefs. Her characters in the novels follow these myths according to the situations very aptly.

## **Mythical Influences in the Novels of Shashi Deshpande**

### **'That Long Silence'**

Shashi Deshpande is very much familiar and well versed with most of the Indian epics. She is acquainted with a lot of characters of Ramayana, Mahabharata, Bhagavatha etc. This is the reason as to why she has quoted the instances, attitudes and similarities of the characters in the epics and has compared them to the personalities in her novels. The comparison is very much apt and coincidental. Apart from these, Shashi Deshpande has also included the traditional beliefs and has applied to the relevant circumstances in her novels.

In 'That Long Silence' she writes that if one lies now, they will be a lizard in the next birth, if one steel things now, they will be a dog and one cheats people, they will be born as a snake in the next birth.

The character Jaya is compared to Sita, Draupadi, Gandhari and Sati Savitri. By Jaya means 'victory', but her name is changed to Suhasini means 'always smiling'- come situations what may. Like Sita the daughter of king Janaka Maharaja, born in luxuries also Jaya also is synonymous to Sita with good family background. Sita followed Rama into exile, similarly Jaya follows Mohan blindly even in his disrespect.

Like Gandhari, tying her eyes to be blind like Dhritarastra, Jaya also is ideal and did not want to know any happenings.

"If Gandhari, who bandaged her eyes to become blind, like her

husband could be called an ideal wife; I was an ideal wife too. I

bandaged my eyes tightly. I didn't want to know anything". (61-62)

Like Draupadi who accepted whatever came, Jaya also never rebelled or even complained. Like Sati Savitri Jaya also followed the footsteps of her husband closely, inspite of aware of the misdeeds of her husband Mohan.

Shashi Deshpande also quotes the story of Maitreyee and Yagnavalkya. Maitreyee directly rejects her husband who offered half of his property. At the end of the tale, Jaya remembers the words of Sri Krishna who advised Arjuna to perform his duties as he wishes in Bhagavath Gita. As Arjuna has been given the knowledge by Sri Krishna, he tells that the choice is Arjuna's only and so does Jaya at last. As per Indian beliefs, woman is 'prakuti' the undifferentiated matter and man, the 'purusha' is the cosmic person.

Shashi Deshpande also writes about some of the mythological rituals like circumambulation of the Tulasi plant, performing vratas, fastings, poojas for the betterment and longer life of her husband. These were performed by Vanita mami in this novel, by which she is shared form being a widow and a death of a woman with kumkum on her forehead is fortune.

### **'The Dark Holds no Terrors'**

In 'The Dark Holds No Terrors' also Shashi Deshpande quotes the story of the King Uttanapada. This is an excerpt from the Bhagavatha. Uttanapada had two wives, Suruchi and Suneeti. When Suneeti's son Dhruva sat on the lap of his father the younger wife Suruchi dragged him out saying that only the eligible and the deserved are liable to sit on the lap of Uttanapada. Hearing this, Dhruva left to the forest to attain the eligibility and did herculean penance and attained salvation. Pleased to his penance lord Narayana offered him the highest position in the celestial universe. Shashi Deshpande quotes this story as referred to Saritha in 'The Dark Holds No Terrors'. Saritha has a younger brother, Dhruva who will be dragged out for sitting on their father's lap.

### **'The Binding Vine'**

In The Binding Vine, an incidence in the story of Ramayana is described. When Rama

was sent to exile Lakshmana also accompanied Rama. Because of this Urmila, Lakshmana's wife suffered a state of distress. In this novel the character Urmila faces the chaos of mind due to separation of her son. Shashi Deshpande narrates the same state of mind of Urmila as described in Ramayana.

As the devotee Meera Bai of the bhakti movement in the history loved Sri Krishna and offered herself to him, Urmila's mother in law who is also called as Meera in the novel, like her mythological counterpart stays away from her husband but still loves him to the fullest extent.

The most interesting and coincidental mythological story of Shakuntala and Dushanta is illustrated in this novel. The character Shakuntal is abandoned and deserted by her husband.

### **'In The Country of Deceit'**

In the novel in 'The Country of Deceit' the main protagonist is Devayani. The story of the Bhagavatha of the king Yayati is depicted here. The love triangle between Yayati, Devayani and Sharmista is very much coincidental in the novel and is synonymous to the love triangle of Ashok, his wife and the character Devayani. The circumstances and incidences are very coincidental and identical as in Bhagavatha purana.

Devayani completely identifies with Abhisarika. Her moods match with those of Abhisarika. At the same time it may be said that Devayani, like Radha, is pure despite her transgressive behaviour.

"Everything is the same—the woman's figure, the trees, the flowers, the clouds, the sky. And yet it becomes an entirely different picture because of the mood. There is tension in the paintings where the Abhisarika is going to meet Krishna, contentment where they have met." (ICD 153)

## Conclusions

It is thus illustrated in this article, various characters appearing in the above mentioned novels of Shashi Deshpande in relation to the mythological epics. A comparison of the qualities, behaviour and attitudes of various characters is done. The names chosen by the author is also very much coincidental and apt to the situations arising in the mythology. An attempt is made to correlate the circumstances and instances in the novels to the epical situations.

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## SURVIVAL OF HANSEL AND GRETEL GRIMM'S *HANSEL AND GRETEL*

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### Abstract

*Children's literature or Juvenile literature includes stories, books, magazines, and poems that are enjoyed by children. Jacob Grimm and Wilhelm Grimm popularly known as Grimm Brothers collected and published folklore during nineteenth century. Their first collection of folk tales, Children's and Household Tales was published in 1812 which includes Cinderella, Rapunzel, Rumpelstiltskin, Sleeping Beauty, Hansel and Gretel, Snow White etc. Hansel and Gretel is one of the best stories from Children's and Household Tales. It dealt about the survival of two children from the clutches of a cannibalistic witch.*

Children's literature or Juvenile literature includes stories, books, magazines, and poems that are enjoyed by children. There is no single or widely used definition for Children's Literature. It can be broadly defined as anything that children read. It includes fiction, non-fiction, poetry, or drama for children and young people. Jacob Grimm and Wilhelm Grimm popularly known as Grimm Brothers collected and published folklore during nineteenth century. They were one of the best collectors of folk tales and popularized traditional oral tales. Their first collection of folk tales, Children's and Household Tales was published in 1812 which includes Cinderella, Rapunzel, Rumpelstiltskin, Sleeping Beauty, Hansel and Gretel, Snow White etc.

In *A Survival Guide for Life: How to Achieve Your Goals, thrive in adversity and grow in character* Bear Grylls says that, We can't always choose our circumstances but we can choose how we respond to what life throws at us, and there is power when we realize our ability to alter our destiny. (278)

The term "Survival" was first employed by the British anthropologist, Edward Burnett Tylor in his *Primitive Culture* (1871). Survival is the fact or state of continuing to live or exist, especially in difficult conditions. The idea of survival depends on competing successfully with the environment and with other creatures except survivor's type.

*Hansel and Gretel* is one of the best stories from *Children's and Household Tales*. It dealt about the survival of two children from the clutches of a cannibalistic witch. Once there lived a poor woodcutter with his children Hansel and Gretel and their step mother. She used to ill-treat the children and irritate her husband. She told her husband that, "There is not enough food in the house for us all. There are too many mouths to feed! We must get rid of the two brats." She kept on insisting her husband to abandon his children. She told her husband, "Take them miles from home, so far that they can never find their way back! Maybe someone will find them and give them a home."

The poor woodcutter had no other option than to go with his wife.

Hansel overheard the conversation and also informed Gretel about their step mother's plan.

He consoled Gretel and asked her not to worry. He told that he would find a remedy. He told her that even if they were left alone in the forest, they would find their way to home. Hansel promised Gretel that, "Don't worry! If they do leave us in the forest, we'll find the way home." He went out of the house after their stepmother slept and filled his pocket with little white pebbles and went back to bed.

Next morning the woodcutter along with his wife and children went into the forest. When they reached into the depth of the forest, Hansel began to drop little white pebbles along their

way on the mossy green ground. The woodcutter had gained enough courage to desert his children and left them alone in the forest. He gave a lame excuse to his children and left the forest with his wife to home. It was described as, But as they went into the depths of the trees, Hansel dropped a little white pebble here and there on the mossy green ground. At a certain point, the two children found they really were alone: the woodcutter had plucked up enough courage to desert them, had mumbled an excuse and was gone.

As the woodcutter had not returned Gretel began to cry. Hansel too felt scared. But he tried to control his feelings and consoled his sister. He promised Gretel that he would take her to home though their father would not return.

Hansel told Gretel, "Don't cry, trust me! I swear I'll take you home even if Father doesn't come back for us!" Luckily they could survive as there was full moon that night. They had been waiting till the moonlight spreaded all over the forest. Then Hansel took Gretel along with him and the reached their home with the help of the pebbles dropped by Hansel all their way. They sneaked to their bed through a half open window without wakening their parents. They relaxed and said, "Cold, tired but thankful to be home again, they slipped into bed."

Next day their stepmother got angry when she discovered that Hansel and Gretel had returned home safely. Though the poor woodcutter protested his wife, she locked both Hansel and Gretel in a room all day. She doesn't even provide them dinner except some hard bread and a sip of water. Their step mother fought with their father all night and convinced him to desert his children for the second time. At the dawn they again deserted their children in the forest in the same way they used last time.

As Hansel had not eaten his bread, he dropped the pieces of bread all over their way in the forest. The author said, "Hansel, however,

had not eaten his bread, and as he walked through the trees, he left a trail of crumbs behind him to mark the way." But he did not aware of the hungry birds in the forest. When they saw him dropping the pieces of bread, they flew along with him and ate all the pieces. Again with the lame excuse, the woodcutter and his wife left Hansel and Gretel in the forest. But Hansel consoled Gretel that he had made the arrangements to find their way to home. He whispered to Gretel, "I've left a trail, like last time!" But the horror haunted them when they found that their crumbs had gone. Gretel wept in fear and said, "I'm frightened! I'm cold and hungry and I want to go home!" Hansel encouraged his sister by saying, "Don't be afraid. I'm here to look after you!" But he too shivered in darkness.

In the dawn they wandered in the forest in search of the path to home. But soon their hope faded and they realized that they were truly lost in the forest. They walked and the finally reached a small cottage in the middle of a valley. The author said, "On they walked and walked, till suddenly they came upon a strange cottage in the middle of a glade." They found that the cottage was made with chocolates, candies and biscuits. As they haven't tasted anything so good like that before, Hansel and Gretel ate everything in the house. They munched the door made of biscuit.

Suddenly an old woman came out with a cunning look. She invited them to her house as the candy house belonged to her. She was a witch and she used that house as a trap to catch the innocent victims. The children felt that they had come to a horrible place. The author explains, "Unluckily for Hansel and Gretel, however, the sugar candy cottage belonged to an old witch, her trap for catching unwary victims. The two children had come to a really nasty place." The witch decided to eat Hansel.

But she felt that he was so thin. So she decided to feed him and made him fat. So that

she could eat enough. She told him, "You're nothing but skin and bones! I shall fatten you up and eat you!" She asked Gretel to look after the household work. The witch told her that after Hansel she would have her for her meal.

As the witch is very old, she had very poor eyesight. Adding to it Gretel also applied some butter on her glasses. So that she could not see anything clearly. Everyday the witch used to check Hansel's finger to know whether he was getting fat. She told him, "Let me feel your finger!" Gretel brought a chicken bone for her brother and asked him to show that bone to the witch whenever she asked him to show his finger. Getting tired of waiting the witch decided to eat Hansel though he was thin. She said, "You're still much too thin! When will you become plump?"

The witch ordered Gretel to lit the oven. She told that she was going to eat tasty roasted boy that day. Later the witch shouted at Gretel to check whether the oven was heated, as she was very hungry. The witch shouted as, "Run and see if the oven is hot enough." Gretel replied that she could not tell whether the oven was hot

enough to toast. The witch shouted at her angrily and she bent down to check whether the oven got heated. At that time, Gretel pushed the witch into the oven and closed the door. The witch died. Gretel set her brother free.

Both of them stayed there for few days and the enjoyed eating in the house. Then they found a casket full of gold coins. They filled the basket with food and the roamed in the forest in search of way to their home. They saw their father coming out of their home. He told them that their stepmother had died. Hansel and Gretel hugged their father. They told their father that they became rich and he has no need to chop the wood again and they lived happily ever.

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## SYNTHESIZING 'REAL' AND 'MAGIC' IN SALMAN RUSHDIE'S MIDNIGHT'S CHILDREN

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### Abstract

*Salman Rushdie's novels usually encompass 'binaries' amalgamating occidental and oriental influences. The mingling of 'naturalistic background' in a 'surrealistic foreground' with his flair narratives makes his novels highly literary. His modernistic mixture of occidental fashions binding with oriental culture creates a multicultural interface representing magical reality in a unique way. Similarly in his epic novel Midnight's Children the dimensional link between extreme modes such as 'real' and 'magic', 'literal' and 'metaphorical', 'fact' and 'fantasy' etc can very well be observed. Rushdie's characterization of his protagonist Saleem Sinai, enabling him the ability to read other's mind and sketching his birth especially on a historical day of 15th August 1947, makes the reader observe his principle use of the technique magical realism. An important aspect which can be noticed in post-modernist fiction is the deliberate use of magical elements to foreground other side of the real world. C. N. Ramachandran defines Magical realism as "an attempt to transcend the limitations of Realism, a free mixture of fantasy and reality..." (225).*

**Keywords :** 'Real' and 'Magic', 'Literal' and 'Metaphorical', 'Fact' and 'Fantasy'.

The birth of Rushdie's protagonist in the stroke of midnight with other children of magical powers on the day of Independence (the birth of a new nation) further ensures the assortment of reality and magic. Randeep Rana observes Rushdie's drawing on magical realism for his works and comments that he "...makes the protagonist float above history and time – constantly de-centering the outside as well as the inside of the nation" (6). Rushdie as a satirist distorts myths under the pretext of demythologizing. His association with a host of fictional and real life characters presents "...a phantasmagoria of the fragmentary realities" (Rana 7). His protagonist Saleem Sinai is a three consubstantial person: a man, demon and demi-god in one. Saleem's narration obviously makes a distinction between reality and magic. It is not just a life-narration but a narrative sheered from his psychological "Self" and his perception of a newly emergent 'nation'. His birth circumstances makes him analogously handcuffed to the history of a newly born independent nation 'India.' Saleem's "...once upon a time" (MC 19) echoes not only the traditional construction of story narration but also Rushdie's influence of 19thc English fairy

tales and Social realism. The novel spans 4 generation narration starting from Saleem's grandfather Aadam Aziz story during the British India, then covers the life of Amina Sinai, his mother during the pre-independent days, and his own life story soon after the Independence and finally his son Adam Sinai's experience during the post-independence Emergency days of Indira Gandhi's period.

The dual role Saleem plays as a protagonist and as an author in the novel signifies the synthesis of two entirely opposite genres 'Autobiography' (fact) and 'Storytelling' (fiction). Rushdie brings out the true synthesis proclaiming that even autobiography may contain some fictitious incidents, and fictional stories might encompass a factual background. Rushdie's dilemma as a writer in handling the historical event and mingling it with fictional incidents and finally presenting it as a whole is much reflected through Saleem's dilemma in narration. Saleem finally gains confidence and says:...in autobiography as in all literature, what actually happened is less important than what the author can manage to persuade his audience to believe" (MC 376). ...I fell victim to the temptation of every autobiographer; to the

illusion that since the past exists only in one's memories... it is possible to create past events...(MC 619). Then he doubts himself saying, "Am I ... prepared to distort everything – to rewrite the whole history of my time purely in order to place myself in a central role?" (MC 229).

Rushdie purposefully distorts history in many incidents. He fills his text with prominent inaccuracy which he himself acknowledges. In an incident regarding Mahatma Gandhi's assassination he says: "The assassination of Mahatma Gandhi occurs, in these pages, on the wrong date... in my India, Gandhi will continue to die at the wrong time" (MC 229). Another event is the election of 1957:

And then it occurs to me that I have made another error – that the election of 1957 took place before, and not after...but...my memory refuses, stubbornly, to alter the sequence of events (MC 308).

Observing this, Rana comments on Rushdie's narration as "... constantly ruptured, subverted and fragmented" (29). Hutcheon also finds a similar vein in post-modernist handling of historical events. He comments that while subverting history, parody must not destroy the past. But it should help "...to enshrine the past and to question it" (126). Salman Rushdie's handling of subverted fact and fiction is another synthesis where the fictitious characters so convince the readers to believe their framed history to be true. But at last when the historical background is considered, it is so much distorted that it appears to be unreal. There is also actions vice-versa where the distorted historical characters are brought out in the fictional surrounding or time which seems real.

Tai, a fictitious character is given the attribute of fact (i.e.) permanence. His stories about Emperor Jehangir and Jesus Christ are pictured as real but the end makes the reader question the construct. "When he was happy he got heavier and in Kashmir he was heaviest of

all...Emperor's dying word...Kashmir" (MC 14). "I saw that Isa, that Christ, when he came to Kashmir" (MC 13). Further he also calls Christ a 'glutton'. Thus the subversion makes it appear to the readers that Tai is really centuries old whereas his stories are many centuries past.

Reena Mitra comments on Rushdie's use of Indian myths and history and says: Rushdie "makes Indian history a co-ordinate in his fictional art..." (175). Further she posits that Rushdie is not meticulous in his observance of chronology. This can be very well observed in this novel, after having given the date of his birth, Saleem somersaults to his thirty-first birthday. He then dives deep into the past of 1915 Kashmir only to return to the present, and then again to embark upon the future. This striking breach in chronology reveals Rushdie's intention of projecting the basic historical truth as synchronizing with the life of the individual.

The whole novel is filled with the author's debate within himself about 'illusion' and 'reality'. He tells that they can never be mutually exclusive. With his search for reality, he defines: "What's real and what's true aren't necessarily the same" (MC 103). "Reality is a question of perspective" (MC 229). He finally confuses his views and brings a baffling statement on Illusion as: "...the illusion dissolves or rather; it becomes clear that the illusion itself is reality" (MC 229). He justifies these two concepts by bringing in the synthesis a new term, which he calls 'Memory's Truth': "Reality can have metaphorical content; that does not make it less real..." (MC 278) Homi Bhabha a post-colonial literary critic's concept of memory is apt quoting here: "Remembering is never a quiet act of introspection or retrospection. It is a painful re-membering, a putting together of the dismembered past to make sense of the trauma of the present" (63).

## Conclusion

Similarly the handling of language in a manner of 'Mimicry' creates an exclusive feeling of reading a fiction or an auto-biography. Leela Gandhi comments that "...when the measured sound of English is accented through an unrecognizable babel of native voice"(150), it makes anti-colonial texts, a political one. Rushdie's phrases like 'Once upon a time', 'towers fit to lock princesses in' and the names of fictional characters like 'Scheherazade' and 'Pinocchio', all these elements give a story-like feeling to the readers. But on the other hand the mentioning of years, figures and scientific facts makes it exactly as a factual autobiography: "...began on Friday [Kali-Yuga], February 18th, 3102 B.C., and will last a mere 432000 years" (MC 269). Sometimes he goes to the extreme of pleading with his reader: "Please believe me". (MC 277), but the very next time he warns authentically: "Don't make the mistake of dismissing what I've unveiled as the insanely exaggerated fantasies of a lonely, ugly child" (MC 277). Hence Rushdie himself plays the role of spectator and performer with the use of language.

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## PICTOGRAMS AND LOGOGRAMS IN TALKFEST THROUGH SOCIAL MEDIA

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### Abstract

SMS language texts or texting language is the abbreviated language and slang commonly used with mobile phone text messaging, or other Internet based communication such as social media networks like email, facebook, whatsapp, twitter, etc... Present days features of early mobile phone messaging encouraged users to use abbreviations, pictograms and logograms. Early years have some problems to typing text entry was difficult, requiring multiple key presses on a small keypad to generate each letter, messages were limited to 160 characters. Once it became popular it took on a life of its own and was often used outside its original context. At its peak, it was the cause vigorous debate about its potentially detrimental effect on literacy; some may view SMS language to be a nascent dialect of the English language that is a dialect strongly if not completely derivative of the English language. This may not be so. Such generalization may have arisen from the fact that mobile phones had only been able to support a limited number of default languages in the early stages of its conception and distribution it made texting faster. Just as body language and facial expressions can alter how speech is perceived, pictograms and emoticons can alter the meaning of a text message, the difference being that the real tone of the SMS sender is less easily discerned merely by the emoticon. Using a smiling face can be perceived as being sarcastic rather than happy, thus the reader has to decide which it is by looking at the whole message.

**Keywords:** Emoji, short hand, converse, ideas, Time saving, ad, trendy

### Introduction

According to Sean Ó Cadhain, abbreviations and acronyms elicits a sense of group identity as users must be familiar with the lingo of their group to be able to comprehend the SMS language used within the group. The ability to use and understand these language short forms that are unique to each group indicates that an individual is part of the group, forging a group identity that excludes outsiders. SMS language is thus thought to be the "secret code of the youth" by some. The fact that sometimes, shortened forms are used for reasons other than space constraints can be seen as interlocutors trying to establish solidarity with each other.

### What is SMS language?

SMS language, texture or texting language is the abbreviated language and slang commonly used with mobile phone text messaging, or other Internet-based communication such as email and instant messaging. Mobile use Mobile social media refers to the use of social media on mobile

devices such as smart phones and tablet computers. This is a group of mobile marketing applications that allow the creation, exchange and circulation of user-generated content.

According to Dhineshkumar, mobile social media applications can be differentiated among four types:

- *Space-timers*(locality and time sensitive): Sharing of messages with relevance mostly for one specific location at one specific point in time i.e. Face book & What's app
- *Space-locator* (only area sensitive): Sharing of messages, with relevance for one specific location, which are tagged to a certain place and read later by others i.e. Yelp, Tumbler, Fish brain
- *Quick-timer* (only time sensitive): Transfer of traditional social media applications to mobile devices to increase immediacy i.e. posting Twitter messages or Face book status update
- *Slow-timer*(neither locality, nor time sensitive): Transfer of traditional social media applications to mobile devices i.e.

watching a YouTube video or reading/editing a Wikipedia article

### The Language of New Generation

English changes with each new generation; new words appear and some words become old fashioned. The English we use today is very different from the English of Shakespeare's times. Modern Technology has a lot to do with it. SMS English is hard to avoid and often extremely cryptic.

The following is a list of some common acronyms that are used on the web, in E-Mails, Mobile Texting.... The list is far from being complete, it just contains the abbreviations (new Slang / shorthand's), which I consider most useful. And they should help to better understand the meaning of text centered messages. The acronyms / abbreviations are mostly written in upper case.

- & - and
- 0 - nothing
- 2 - two, to, too
- 2DAY - today
- A3 - anyplace, anytime, anywhere
- ASAP - as soon as possible
- B - be
- B4 - before
- B4N - Bye for now
- B4U - before you
- BAU - business as usual
- BC - because
- BF - boyfriend
- BK - back
- BRB - I'll be right back.
- BRO - brother
- BT - but
- BTW - by the way
- C - see
- CUL - see you later
- CWOT - complete waste of time
- D8 - date
- DNR - dinner
- EZ - easy
- F8 - fate
- FTF - face to face
- FYI - for your information
- GF - girlfriend
- GMTA - great minds think alike
- GR8 - great
- HAND - have a nice day
- HOLS - holidays
- HRU - how are you
- HV - have
- ICBW - it could be worse
- IDTS - I don't think so
- IMHO - in my humble opinion
- Its - it is
- IYKWIM - if you know what I mean
- JK - just kidding
- KDS - kids
- KOTC - kiss on the cheek
- L8 - late
- L8R - later
- LOL - laughing out loud
- LSKOL - long slow kiss on the lips
- LTNS - long time no see
- Luv U - I love you.
- Luv U2 - I love you too.
- M8 - mate
- MON - the middle of nowhere
- MTE - my thoughts exactly
- MU - I miss you.
- MUSM - I miss you so much.
- NE1 - anyone
- NP - no problem
- OIC - oh, I see
- PC&QT - peace and quiet
- PCM - please call me
- PLS - please
- PS - parents
- QT - cutie
- R - are
- ROTFL - rolling on the floor laughing
- RUOK - are you ok?
- SIS - sister
- SKOOL - school

- SMMR - summer
- THNQ - thank you
- U - you
- U4E - you forever
- UROK - you are okay
- WR - were
- WUCIWUG - what you see is what you get
- XLNT - excellent

### Pictograms and Logograms

Body language and facial expressions can alter how speech is perceived, Emoji, pictograms and emoticons can alter the meaning of a text message, the difference being that the real tone of the SMS sender is less easily discerned merely by the emoticon. Using a smiling face can be perceived as being sarcastic rather than happy, thus the reader has to decide which it is by looking at the whole message.



### Differences between Male and Female use of SMS Language

- Women's messages tend to be "longer" , more "complex structure" and grammatical.
- Men's messages tend to comprise "one-sentence", "one-clause" or "one-thought" constructions (the latter is markedly observable among male users within the ages 16 to 19)
- More greetings and words of parting were observed in women's messages
- Women and the younger users (across gender) tend to use more shortened forms and emoticons than men.
- While women observed conventional rules more than men, the difference is marginal. This involves the use of correct spelling, punctuation, capitalization, etc.

### Use in School Work, Assignments and Exams

Use of SMS language in schools tended to be seen as negative effects there have been some reports in the media of children using SMS language for essays in school. The *New Zealand Qualifications Authority* refuted press reports that they had authorized the use of text abbreviations in exam answers, with a spokesperson saying that "there had been no change to guidelines and there was no specific policy about text language."

### Effect on Pictograph and Verbal Language Use

- In a typical text message, words are not abbreviated as frequently as widely thought
- Abbreviating has been in use for a long time, and thus is not a novel phenomenon only found in SMS language. Furthermore, some words such as "sonar" and "laser" that are accepted as standard words in the dictionary are originally acronyms.
- Both children and adults use SMS language, so if adults do not display the errors seen in children's written work, they cannot be attributed to SMS language alone.
- Although various other research supports the use of SMS language, and many view it as a corruption of the standard form of language.
- Welsh journalist and television reporter *John Humphrys* has criticized SMS language as "wrecking our language".

### Use in Advertisements

In recent years, advertisements have been greatly influenced by SMS language. The shorter messages are more catchy than longer messages. It also saves cost and space. Visual effect elicited by SMS language also lends a feeling of novelty that make the advertisement more memorable.

An advertisement of a book uses the SMS language: *EAT RIGHT 4 YOUR TYPE*. Companies focusing on the teen market have

the tendency to make use of SMS language in their advertising to capture the attention of their target audience.

*Unilever's* advertisement for their novel range of deodorant for teenage girls uses the phrase "OMG! Moments." *David Lang*, president of the team who created the advertisement commented that they desired to bring across the impression that they identify with youth culture and discourse.

Many other companies like *McDonald's* have also attempted to pursue the teenage market by using SMS language abbreviations in their commercials. McDonald's in Korea has an online video commercial which concludes with: "r u ready?"

### Most popular services

This is a list of the leading social networks based on number of active user accounts as of August 2017.

1. Facebook: 2,047,000,000 users
2. YouTube: 1,500,000,000 users
3. WhatsApp: 1,200,000,000 users
4. Facebook Messenger: 1,200,000,000 users
5. WeChat: 938,000,000 users
6. QQ: 861,000,000 users
7. Instagram: 700,000,000 users
8. QZone: 638,000,000 users
9. Tumblr: 357,000,000 users
10. Twitter: 328,000,000 users

### Conclusion

The proliferation of SMS language has been criticized for causing the deterioration of English language proficiency and its rich heritage. Opponents of SMS language feel that it undermines the properties of the English language that have lasted throughout its long history. Furthermore, words within the SMS

language that are very similar to their English-language counterparts can be confused by young users as the actual English spelling and can therefore increase the prevalence of spelling mistakes.

To conclude I found that SMS languages are convenient, and we can type faster when we are using SMS languages. It is also a trend to use SMS languages to communicate with others.

This is the reason why many people love to use SMS languages. Unfortunately, SMS languages may cause misunderstanding and decreasing of standard in English speaking and writing. It may also ruin the impression of the SMS languages user if he uses them in an inappropriate situation. Therefore, we shouldn't over use SMS languages and we should always beware of inappropriate usage of SMS languages.

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## DECONTEXTUALIZING THE POETICS OF RACIAL STEREOTYPES: A STUDY OF JAMES BALDWIN'S *GO TELL IT ON THE MOUNTAIN*

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### Abstract

*The Great migration of African Americans, during the World Wars produced a new sense of independence in the black community and the black writers, impelled to make an effort to drive to end segregation and racial discrimination such as search for identity and quest for equality by crafting eloquent literature, chronicling racial injustice and highlighting the recurring themes. Baldwin's search for a better identity took him to New Jersey where he secured employment as a defence worker. The severe racial hostility he encountered there produced in his mind a bitter hatred for both blacks and whites. He was so much a victim of racial self hatred, that he felt ashamed of his father, the member of his church and the other black men. This shows the intensity of Baldwin's alienation from his people and heritage. Baldwin believed that the question of colour, crucially important on a moral level, concealed a more fundamental problem, the problem of self. Baldwin's life had been an endless struggle to confront his blackness and troubling sexuality in an effort to discover his self and achieve the identity of a proud black American.*

**Keywords:** Racial, Identity, Hatred, Quest, Alienation, Injustice.

James Baldwin occupies an enviable place with his debut novel *Go Tell It On The Mountain*, the Baldwin's ground breaking and the most carefully wrought novel occupies a seminal place in his oeuvre, and how proficiently Baldwin narrates the tripartite novel while dividing the narrative into three distinct parts; "The Seventh Day", "The Prayers of the Saints" and "The Threshing Floor". The narrative begins with John Grimes, the protagonist's social and familial marginalisation leading to his quest for identity and perplexity while concerning his future and ends with his spiritual awakening confirming to his future prospects. The second part, "The Prayers of the Saints" is in turn broken into three parts bringing to light the lives of the primary characters in the novel through their prayers, and how Baldwin uses the extended flashback episodes to bring spiritual transformation into the protagonist. The novel is replete with a number of biblical allusions, religious symbols and social doctrines. The novel also touches upon the idea of how the novel is considered a

Bildungsroman novel, focusing on the psychological and moral growth of the protagonist from youth to adulthood acknowledging a change in the character.

*Go Tell It On The Mountain* is a new examination of African American consciousness vis-à-vis its handling by the other writers of the age who were expressing themselves in auto-narrative / autobiographical style. Therefore, it can be seen that *Mountain* is mostly an autobiographical work. Baldwin himself was growing up in a Christian household and was a teen-aged preacher in a church though it might have been a storefront church rather than a standard one because the standard chapels of America never used under-aged preachers.

John Grimes may be an alter ego for James Baldwin since both seem to have a similar childhood. Like Baldwin, John Grimes lives in Harlem. Both Baldwin and John converted to Christianity at the age of fourteen. Thirdly, both John Grimes and James Baldwin had stepfathers. Certainly, it is incumbent upon authors in general to write from their own

experiences and backgrounds and it is more so about Black authors in particular and James Baldwin is no exception to this considerably well-established literary practice.

There is some doubt about why Baldwin referred to a sexual partner, a man, in this novel. In one passage of the book, Baldwin refers to the act of masturbation although no partner is referred to other than in John Grime's subconscious mind. Nevertheless, this passage is revelatory:

He had sinned. In spite of the saints, his mother and his father, the warnings he had heard from his earliest beginnings, he had sinned with his hands a sin that was hard to forgive. In the school lavatory, alone, thinking of the boys, older, bigger, braver, who made bets with each other as to whose urine could arch higher, he had watched in himself a transformation of which he would never dare to speak. (Mountain 20)

The homosexual inference may be drawn from Baldwin's admiration of prowess at urination rather than athletics or sexuality in this passage. But indirectly it seems to hint at the probable belief that John perhaps had such inclinations. Still further, there is a religious reference that, in most Judeo-Christian households, masturbation was both disapproved of and it was treated as a very a secret and exclusive experience of the person concerned. In this regard the readers, who are curious about knowing more about how masturbation was treated as an inviolable taboo in Jewish community, could read American-Jewish author Philip Roth's internationally popular novel entitled *Portnoy's Complaint* on this theme. The tone of this passage shows that John felt ashamed of himself to have done it. Hence, he would never tell anyone that he had done it. Since it is shunned and considered sinful, it could never be revealed to anyone.

In other words, it seems the protagonist of the novel is caught up in the dilemma of

holiness standing opposed to happiness. Holiness in the above quotation refers to the presence of religion, emphasized contrarily through the word 'sinned'. 'Happiness, though again very secretive, is represented by the pleasure of having 'sinned' i.e., masturbated. In a way, the masturbation here is thought to be something like the forbidden fruit that Adam and Eve eat in Paradise thereby commit the sin in the eyes of the God and resultantly invite their expulsion from the heaven. So, the prudery of religion stands opposed to the sinfulness or pleasure of the forbidden act.

Lastly, despite Black characters, settings and references some allege that Mountain is not entirely a Negro novel. This is because the flashbacks used to tell the story have no real connection with racial relations or Negro sociology. Due to his own and the novel's relation to religion, it appears, Baldwin intended more to analyse the 'spiritual dilemma's of the Negro in America than the racial-cum-social one. To some extent, as has been mentioned earlier in this chapter, this is also a dilemma of all people irrespective of their race, culture, etc. Perhaps it is this representative element of Mountain that makes it appealing to people beyond of Black community also.

The novel is divided into three parts entitled 'The Seventh Day', "The Prayers of the Saints" and "The Threshing-Floor" respectively. The first part is the exposition of the novel, which includes the basic lives of the characters. It is titled "The Seventh Day". Accordingly, the Grimes family lives in Harlem in the year 1935. This part details the emotions and feelings of John, the protagonist, at this part of his life. John is fed up with his stepfather, Gabriel Grimes, a preacher. Grimes' church is called Temple of the Fire Baptized, and is likely to be among the storefront churches Baldwin wrote about. In this part, John is shown to be suffering from pangs of guilt about sexuality and feels has ambivalent

feelings about his parents. His feelings of anger and hatred are naturally aimed more at his stepfather and at the Whites whom he hates subconsciously.

In the second part of the book we see that John, like Leo Proudhammer of *Train*, recalls moments of his life in flashbacks. The reader also becomes familiar with other characters related to John such as his aunt Florence, his mother Elizabeth and his stepfather Gabriel. First major theme of this part is the Emancipation of the Blacks, after the Civil War and how the major male and female characters attained their adulthood. The prayers mentioned in the title are the prayers offered by the adult characters afore-mentioned. Twenty years of John's life are captured in this part of the book.

However Part Two details the lives of the characters from both the White and the Black communities. The underlying economic background is also revealed. Florence's mother represents the Black slave, cheap labour for and property of the White people. Apart from this, John's ambitions in the novel are naturally affected, for the better or the worse, by economic constraints. Certainly, like most deprived people and much like the children of Toni Morrison's novels, John desires to live well. He dreams of a world: ". . . where he would eat good food, and wear fine clothes, and go to the movies as often as he wished. . . (Mountain21). Therefore, it could be said that economic situation of the Blacks in America is a minor but pervasive theme of the novel.

The third and last part of the novel is concerned with John's conversion to Christianity and the stages he goes through afterwards. His soul is described as experiencing various visionary phases and Baldwin exposes the stronger emotions of his protagonist. The pain and agony of his life are finally disclosed. But John is baptized and feels a confidence, which he really lacked at the

onset. He emerges from his stepfather's church with a confident smile.

In Part One, Gabriel Grimes eclipses John in the sense that Gabriel becomes a more important character at this juncture of the novel, almost a political manipulator. Michel Fabre comments upon the setting of the novel as follows in his essay, —Fathers and Sons in James Baldwin's *Go Tell It On The Mountain* — The father stays in the foreground as long as the two women combined, and his presence casts a threatening shadow over the space in the novel reserved for Johnny.

Thus, John recedes into the background and his stepfather Gabriel emerges on the scene. And with his emergence, there emerges a greater emphasis on religion too. A subpart entitled —Gabriel's Prayer of Part Two of the novel is filled with religious references consistent with his character. Furthermore, Gabriel does not define himself along the lines of successive marriages, but along the lines of saints he must sire in order to be mentioned in the Lord's Divine Plan. But Gabriel considers John to be an interloper, not between him and Elizabeth, or even between him and God, but between Elizabeth, who has yet to repent for her sin, and God.

The Second major theme of the novel through which self quest is inferred is the religious theme which is doubtlessly influenced by Baldwin's own inclinations following his conversion — is central to the novel's thematic fabric. It reflects on the Negro spiritual, a type of racial folksong or devotional song, detailing the birth of Jesus. Shirley S. Allen accounts for it as follows, "In different versions of the folk hymn the command, "Go tell it, refers to the good news (gospel) that "Jesus Christ is born" or to the message of Moses to the Pharaoh, —Let my people go"(66).

For Baldwin, as for the Israelites in the Bible, and for the Negroes of Harlem, Mountain is something like good news. It symbolizes faith

in the prospect of victory while the struggle goes on and must go on. Allen supplements her analysis by adding that Jesus must still face the cross and the Israelites must conquer the holy land. Hence, the title symbolizes a specific situation: a break with one's past and the passage along a new road despite the threats and trials it entails. John Grimes faces almost the same trials at the close of *Mountain*.

After a long time, the story returns to John Grimes, the real protagonist. He possibly represents the White conception of] most Black people in the United States. Almost all Blacks in the U. S. are subjected to these experiences in one form or the other. John is not only rejected by the White community but he is also ostracized by it. That is simply because of the colour of his skin (black) which he cannot choose. John feels dirty perpetually. His feeling is supplemented by his surroundings, his ghetto in Harlem, and his colour. This leads him to desire the cleanliness of the Whites. Besides religion, and the dominant religion is Christianity in America, Baldwin also investigates into various manifestations of violence in life: Whites against Blacks, Black man against Black man, Black man against Black woman, Black adult against Black child etc

The third theme of this novel is love and sex. Baldwin might be the first Black writer to investigate into Black sexuality so deeply and thoroughly. Love can offer something more than mere sexuality, but in his fiction as well as in his real life, sex assumes a prominent place. Baldwin draws a similarity between sexual encounter and one's participation in society and thereby freeing oneself from loneliness.

The fourth theme of *Go Tell It on the Mountain* is alienation and loneliness. The loneliness arises out of lack of love in the home where one should get it right from one's childhood. The Grimes family is a source of this loneliness. Thus, the characters either desire to

love others or to be loved by others. Part of the beauty of Baldwin's work is the way in which it lends itself to several discourses. *Go Tell It on the Mountain*, with its suggestive title, is, on the surface, about Christianity and *Giovanni's Room* is known as Baldwin's breakthrough novel on homosexuality. Yet, Baldwin is eager to point out:

*Giovanni's Room* is not really about homosexuality. It's the vehicle through which the book moves. *Go Tell It On The Mountain*, for example, is not about a church and *Giovanni* is not really about homosexuality. It's about what happens to you if you're afraid to love anybody. Which is much more interesting than the question of homosexuality. (6)

His preoccupation with the human condition allows us to make connections to his work where, on the surface, no connection exists. In the spirit of Baldwin and "going beneath the surface" this project investigates how Baldwin tapped beneath the surface intellectual discourse such as the deconstruction of race, imperialism, literary theory, satire, theology, and cultural politics in a language of historical sharpness and rhetorical tightness.

As both a well-known Civil Rights figure and creative writer, Baldwin, by Occupation, moved back and forth between the popular and the political realms. His involvement in both spheres allowed him to go beyond the expectations placed upon the essay as opposed to creative writing and shift between both modes within own texts. The vernacular is the space where Baldwin negotiates the tension between the political "race-man" and the more sexually free novelist. As a sexually marked figure—in both his personal life and the more "personal" realm of fiction—Baldwin subverts the heteronormative "race man" category.

Through his writing, he also reconfigures the creative sphere as a space for rigorous critique by infusing his "essayist voice" in his creative writing. Baldwin's intervention is that

the pleasurable, within the vernacular, is always potentially political. He dwells in the vernacular space where his creative writing can do political work alongside his essays.

As a queer black man, James Baldwin occupied a space both inside and outside of the larger heteronormative black community. He speaks from the margins of both heteronormative and white-mainstream society politically and personally. Baldwin uses his subaltern position to rethink the very constructs that are used to define him, especially sexuality. Despite being regarded as one of the most celebrated American gay thinkers, Baldwin never would embrace the label "gay." Instead he chose to turn the question of sexuality back upon heteronormativity and the creation of labels: "People invent categories in order to feel safe. White people invented black people to give white people identity ... Straight cats invent faggots so they can sleep with them without becoming faggots themselves" (12). For Baldwin, it seems as though same-sex desire was not a particularly interesting issue, but the potential for love and life that are manifested by such a desire, like other heterosexual desires, was of more importance.

Robert F. Reid-Pharr says of Baldwin: "he refused, throughout his career, to accept the neat categories into which we deposit our multiple selves, preferring instead to insist upon the funkiness of our existences." ("Dinge" Black Gay Man: Essays 13) Baldwin realized that he was more than a "race man," because the characteristics associated with such a neat category did not account for the fullness or funkiness of his being, including but in no way limited to his sexuality. Blacks as well as gays are stereotyped as being "naturally and

primarily sexual" (14). Baldwin's sexuality, then, becomes a salient issue for his audience. His very body threatens the hegemonic order because the black queer body has been historically used as a constant reminder of what is not "normal." The threat of being reduced to sexual categorization "doubly rebounds on black gays as racism and heterosexism represent blackness and gayness as symbols of impurity, sexual degradation, and disease. By offering a black face to homosexuality, James Baldwin exposes the impossibility to think sexuality on its own. Baldwin not only invades the stereotypically white space of the homosexual with his blackness, but also the stereotypically heterosexual space of blackness with his queerness. Baldwin's gift to the larger black and gay community's is his ability to destroy many of the myths that haunt them both.

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## LANGUAGE AND PEACE EDUCATION

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### Abstract

*Language is the core requirement for teaching peace education, as it is impossible to communicate and comprehend learning about the issues without having the ability to understand the language spoken. There are many different paths to peace that are explained to students while teaching about peace education programs. Each different form of peace issue requires a unique way of language teaching. Language helps them to reflect ideas, beliefs and concepts. Language therefore, serves as the catalyst for economic well-being, democracy, governance, social justice, environmental preservation, peace building and others in this age of globalization and in the realization. Language is the catalyst for promoting peace education.*

**Keywords:** *Language, Peace, Culture, Ethnicity, Class, Globalization, Democracy, Governance.*

### Language and Peace Education

India is one of the most diverse countries in the world not only in the terms of ethnicity but also in the terms of culture, geography, religion and class. As diverse as the people of India are, they still share significant commonalities. The diversity in terms of ethnicity, culture, languages and religion has its negative effects culminating in the difficulties in coming to agreement on most issues. Religion is a key aspect of the life of Indians and it has greatly influenced many, especially in the political and education arena. In recent times, cases of killing, raping and kidnapping are daily reported. Ethnicity and tribal rivalries have resulted to crises, and conflicts in many states. For example Uttar Pradesh, Gujarat and Jammu and Kashmir pose a security threat not only to minority but also to other religions. Education as a human right was enshrined in the Universal Declaration of Human Rights. Therefore, the right of all citizens of India to enjoy.

In today's knowledge-driven society, Education and language are perceived as a vaccine to solve all problems. So both Education and language therefore, serves as the catalyst for economic well-being, democracy, governance, social justice, environmental

preservation, peace building and others in this age of globalization and in the realization.

Language is the catalyst for peace education, what is Language? Language is the system of words or signs that people use to express thoughts and feelings to each other. Language is central to human existence. We can promote peace education through different languages. Language is the most dominating factor which makes society better in every aspect; it is hard to think of ourselves, our societies, and culture without language.

Language is a primary means of socialization. It interacts with the social, political and economic power structures. It is the primary medium for the construction and transmission of knowledge and for the articulation of ideas. In short, language constitutes humans and their identities. All people either utilize varieties of a language or use two or more languages to respond to a whole range of affective and interpersonal demands; language by definition must be defined as multilingualism. The primary focus of this research paper is to examine the relationship between language and peace education with respect to the nature of different languages.

Language learning can never be done in

isolation. The nature of language requires relationship. From his perspective, for each language, a deep bond, a parent, a friend, a beloved teacher is needed. Languages flow along the bonding, making learning from significant others easier than school learning, except when there is bonding with the teacher or classmates of that language. The language is part of that person. These relationships are bound to the language learning and healthy relationships make for successful language acquisition.

The language education is a unique setting to learn about culture, not just in order to tolerate other cultures, but to start to look deeply at cultural values and expressions from a peace perspective. Rationalizations of violence, repression, and exploitation are also parts of cultures. Maybe those who dwell in these cultures have become so used to these aspects that they no longer sense them? And, maybe the foreigner with a fresh look may have an important task in asking questions unasked in and by the culture itself; Language learners have a role in building peace within and between their multiple cultures. Peace educators have the opportunity to help learners along this path.

Since education is a catalyst for peace, what is peace? PEACE has been defined as absence of violence and war. Peace should mean not only absence of war, but also violence in all forms such as, conflicts, threat to life, social degradation, discrimination, oppression, exploitation, poverty, injustice and so on. Peace cannot be built as long as violent social structure exists in society. Naturally such structures will lead people to act violently. Peace is state of mind this is beautifully expressed in the preamble to the UNESCO constitution.

*Since wars began in the minds of men, it is in the minds of men that the defence of peace must be constructed.*

Violence emerges out of intolerance for differences in beliefs, views, cultures, and social traditions etc. Therefore peace is more than absence of violence. It is a tolerance, understanding, and respect of differences and it is love. It is concerns for others and our concern for self. Peace can be cultivated, hence, only through training of the minds to control the desire, balancing between deserving and desiring, developing tolerance and differences, concern and love for others, and moving from the competition to cooperation. Peace can be installed through education in cooperation and mutual support. Peace can be explained in positive terms as well presence of happiness, health content and good economy, social justice and freedom of expression, creative support for personal growth at all levels, are some of the elements of peace.

We often talk of peace in the context of war but this is a very narrow and restricted idea of peace. The fact is that peace is deeply linked with whole humanity. Peace is a complete ideology in itself. It is the master key that opens the door to all kinds of success. Peace creates a favorable atmosphere for success in every sort of struggle. Without peace no positive action – small or big – is all possible.

The Quran tells us, *'the sun cannot overtake the moon nor can the night outpace the day, each floats on orbit.* This quranic verse tells us in an astronomical phenomenon about the principle on which the system of the entire universe is based and this is the principle of peace. All the religions of universe spread the message of peace. Similarly Islam is also a religion of peace and peace is the universal law of nature. That is because God loves the condition of peace and disapproves any state of unrest. We are living in a global society in which geographical boundaries' have become baseless and the whole world is considered like one global unit. In this global society there is stiff competition in each and every sector, and according to

'Herbert Spencer' *it is survival of the fittest*. Education is only means that plays a pivotal role in overall development of the country, Infact the higher educational intuitions are the engines of growth. Education is the process of facilitating learning, or the acquisitioning of knowledge, beliefs, skills, values, habits, peace and prosperity. Value and peace are the basic facts of progress and prosperity of culture, society, educational intuitions and nation. Therefore the importance of value and peace education has been increasing day by day at all the stage of education to inculcate the value and peace education among the learners is the crying. The present article highlights the role of peace and value education in developing culture and ethnicity at higher education in India.

*Could I climb to the highest place in the Athens, I would lift up my voice and shout, citizens why do you turn and scrap every stone to gather wealth and give so little care for your children to home one day must you relinquish it all? (Socrates)*

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## THE TRAGIC VISION OF EUGENE O' NEILL

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Eugene O' Neill is one of the prominent dramatists of America who is fairly regarded as the forerunner of serious American drama, and the whole credit goes to his sincere and untiring efforts that secures his well deserved reputation in the realm of American drama. His contribution to American drama is titanic and he enjoys a safe place along side Arthur Miller and Tennessee Williams. Despite the fact that the history of American Drama dates from Pre-Revolution days, there is a remarkable progress in the sphere of drama in the States. O'Neill was round about thirty when he was recognised as the leading dramatist of America and it was the time when America achieved for the first time a drama truly its own because American stage was based on the European models. Sidney Howard, Robert Sherwood, Elmer Rice, Paul Green are a few distinguished names among them but Eugene O' Neill has a genius which places him above them all. Edmond M. Gagey remarks, "No dramatist was more responsible for the revival of the unhappy ending and the triumphant return of the tragic spirit than Eugene O' Neill, the little theatre gift to American drama" (Gagey 39). He has left behind him five masterpieces - *Desire Under the Elms*, *Strange Interlude*, *Mourning Becomes Electra*, *The Iceman Cometh* and *Long Day's Journey into Night*. David Krasner comments:

His plays have been popular and influential at home, both on the stage and in book form; they stand the test of reading, as good plays must. He is easily the foremost of American dramatists, and he is the first and still the only one of them to become widely known outside of America His plays are translated, acted, and read in most European countries; some of them

have been produced even in Japan" (Krasner 118)

O' Neill possessed creative insights and powers in a superlative degree and his sincere efforts gave birth to a new drama in America. It does not mean that he became the leader of a school, for he had no school as such, it means that his majestic imaginative power stirred the American theatre as nobody before him has ever done it. He has never been displaced from this position since enthroned and this position cannot be shaken in the coming times also. Edmund M. Gagey again proclaims, "In many critical works about him, Eugene O' Neill has been called variously realist, poet, mystic and a plain writer of melodrama. These designations all fit to a certain degree, for regardless of his eventual reputation, he remains a many sided figure" (Gagey 39). His popularity throughout the globe as a playwright was the result of his original way of presenting the various aspects of life with first hand knowledge and his technique of handling the subject matter of his plays. In this context, the statement of Bhagwat Goyal is relevant:

In his constant search for a suitable dramatic form to enshrine his vision of life, O' Neill experimented with various forms and techniques. But though his experiments seem daringly different from each other, there is an underlying unity of purpose in them. (Goyal 29) O' Neill was a very sensitive writer and he himself faced the sorrows and sufferings and he knew that life is not a bed of roses. His experience with sorrow and anguish at the early stage of his life was deepened by subsequent biographical events and this aspect is quite evident in his plays e.g. *Strange Interlude* and *Mourning Becomes Electra* are his two great

tragedies are noteworthy in this regard. Here Joseph Wood Krutch goes to the extent in saying, "O' Neill is of Shakespearean proportions" (Krutch 86).

Aristotle defines tragedy as the fall of a mighty person because of some flaw in his character though he does not specify or elaborate the nature of this flaw. But for O' Neill, tragedy was the very texture and rhythm of life and he himself believed that his tragic sense of life needs more passionate and intense form of expression than the melodramatic works. Clifford Leech holds the view about the protagonists of O' Neill, "His protagonists occupy a safe place by the side of Prometheus, Oedipus, Tamburlaine, Adam, Macbeth, Faust and Ahab" (Leech 38). His protagonists also pass through the agonizing conflict between the conscious and the unconscious. But it is very significant to acknowledge here that in spite of his pessimism, O' Neill gives us the impression of uplifting and exaltation because he is the strong supporter of the idea that tragedy does not depress or repress the human beings because it is not devoid of happiness. That is why if a reader pays careful attention in reading the tragic masterpieces of O' Neill, he will come to the conclusion that his characters fight against adverse circumstances over which they have no control and though they are defeated yet their spirits are never crushed. It further means that the readers get a feeling that the characters of O' Neill had something worth fighting which is the basic quality of their personality. For this very reason, in spite of his tragic conception of life, O' Neill gives us an impression of applause because the heroic struggle of his characters gives the message that human life still is worth living though it is full of trials and troubles.

O' Neill was constantly experimenting with new forms of drama and he made a notable contribution to the growth of the American theatre. His plays testify to his wide ranging

dramatic sensibility. He wrote one act plays, full length plays, tragedies and comedies which may be further divided according to their subject matters. Hari Mohan Prasad avers, "He was always exploring, always hoping to find a medium of communication that would satisfy his needs both as a dramatist and as a man" (Prasad 87). But of all, tragedy moved him most and his chief concern had always been the eternally tragic predicament of man struggling for some understanding and some justification of himself in this universe always mysterious.

For this very reason, his work is less closely related to the work of most of his fellow playwrights. So the most fruitful and convenient way to understand the general nature and evaluate his works, will be to consider his best plays in connection with their unique ways of attempting to state in clear terms, his conception of the human tragedy. J. W. Krutch rightly points out, "True Tragedy may be defined as a dramatic work in which the outward failure of the principal personage is compensated for by the dignity and greatness of his character"(Krutch 58). If we accept this definition, then it must be admitted that the art of tragic writing was lost for many generations. He is almost alone among modern dramatic writers in possessing what appears to be an instinctive perception of what a modern tragedy would have to be. Steven F. Bloom remarks,

His taste for tragedy impressed critics, leading him to win four Pulitzer prizes in drama for several of his plays, and later on the Nobel Prize for literature yet his personal torments from the scarring effects of his familial relationships - his mother's drug addiction, father's constant absence, and brother's death due to alcohol - haunted him, making him writing plays from a disturbed personal experience. (Bloom 8)

As a writer of tragedy, O' Neill was always misunderstood because his plays were termed as 'depressing' and 'pessimistic'. He was also

charged with being a prophet of 'gloom and doom school'. But the dramatist valued tragedy because it should not be undervalued that man's being and becoming forms the essence of his tragedies. So in a sense, it is also an optimism because if someone calls him 'pessimist'; but it is important to mention here that he is a pessimist who loves life though he cannot close his eyes to its harsh realities of gloom and frustration. He loves life well enough to condemn those who avoid it in fear and trembling and to urge those who can face it to make the most of it. His characters bear out this interpretation of his philosophy of life because they meet their tragic doom but they never ask for forgiveness.

Almost in all the plays of O'Neill, we observe that like the tragic heroes of Shakespeare, his characters too realise their mistakes and failures yet they face the events and happenings very courageously. Brutus Jones is such a character who has faced the most traumatic experiences that man is capable of meeting in this world. Old Cabot in his masterpiece *Desire Under the Elms* is also a notable example who did not give up though beaten by the adverse circumstances.

There is no doubt that O'Neill differed from the Greeks a little so far as his conception of God or fate is concerned. According to the Greeks, fate is the major force which determined the destiny of a person but in the modern times, such interpretations do not possess any significance or relevance because that viewpoint has been replaced by the psychological analysis of human behaviour.

However, before condemning O'Neill as a pessimist, there is a need to ponder over the implications of the word 'pessimism'. There are two types of pessimism - first, there is a pessimism which mirrors the world as basically unfavourable to man and ruled by some power bent on evil, and hostile to man. Such a pessimism holds out no hopes for man, it regards man as doomed and his struggle as

hopeless because he endlessly pursued by some hostile and malignant power; but this type of pessimism is not found in the works of O'Neill. His pessimism is born of man and not of fate or the universe. He rather time and again suggests that if man wants to be happy in this world, he must reconcile himself to its limitations.

In the present study, there is a strong need to examine the plays of O'Neill where the elements of tragedy are apparently visible and it is quite significant to begin this analysis with the study of *Beyond the Horizon* unfolds the tragedy of a young man named Robert Mayo who is destined for the life of a picaresque hero but unfortunately he is caught in the cruel clutches of fate. O'Neill also regarded the social environment as a decisive factor in the tragic life of a person and this aspect is well elaborated through the character of Yank in his play *The Hairy Ape* who is crushed and brutlised by the mechanical social set up. The play presents the social problems of in the search for truth in recognizing what a human being actually is. By observing closely the character of Yank, we feel that in the very beginning, Yank is perfectly fine with his life and he leads a life of peace and harmony; but when he comes in contact with Mildred who represents the upper class, he begins to lose this sense of peace and ultimately transforms him into a modern tragic hero. He loses his identity in this hostile world at the close of the play. To O'Neill, death and loss is a great reality because he understands the ultimate truth of life that in the powerful social structure, the powerless person will be a helpless target of doom no matter how bravely the individual fights back. The play also presents graphically the injustice and brutality done to a common man and his heroic act can only be seen in his death which makes him a modern tragic hero par excellence.

*Desire Under the Elms* is a great tragedy and it is a play which the readers read time and again for their satisfaction. There is no doubt the

characters of the play are simple and ordinary rustics living in a farm house but the playwright has done a marvellous job in presenting the psychological conflicts and problems of these characters on the surface. In this play the real seeds of tragedy are sown by the puritanical ideals of Old Cabot and because of his uncompromising nature with the changing times or social conditions he is deserted by his two elder sons named Simon and Peter and he is condemned to lead his life with his youngest son Eben and his newly wedded wife Abbie. The story of the play revolves around a struggle between a son and his father and mother-fixation proves damaging in the end of the play.

*Mourning Becomes Electra* is regarded as O' Neill's most significant and heartrending tragedy which is based on Greek tragedy. In this play, he presents the story of revenge influenced by Aeschylus and Sophocles. In this play, fate inspires Electra and her brother to take the revenge of the murder of their father Agamemnon and thus prepares the ground of tragedy. Brenda Murphy remarks, "Using a Greek legend as his model, O' Neill has reared up a universal tragedy of tremendous stature - deep, dark, solid, uncompromising and grim. It is historically thought out and magnificently wrought in style and structure" (Murphy 89).

The playwright is quite cautious in producing the sublime effect of great tragedy in this play.

Now I arrive at the conclusion that O' Neill's vision of life is certainly tragic; the human dilemma is the theme of his plays and most of his plays are intense tragedies. He is a supreme tragic dramatist but with a difference because he writes tragedies of multiple aspects of modern life which do not follow the foot

steps of Aristotelian tragedy. He is undoubtedly a celebrated writer who has left behind a large body of tragic plays. He passed through a number of phases and attitudes which lead to the making of a particular vision of life and in his plays, he proved himself a master of psychological conflict like Tolstoy and D. H. Lawrence. There is no exaggeration in saying that so far as the tragic vision of life is concerned, O'Neill has surpassed all his contemporaries and he has touched all the aspects of tragedy in different ways in his works which places him with the outstanding and distinguished dramatists of the 20th century.

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## KAMALA MARKANDAYA'S *NECTAR IN A SIEVE*- A PORTRAYAL OF POST COLONIAL INDIA

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### Abstract

*Kamala Markandaya is a great prolific writer whose works concern the contemporary style. Mainly post-colonial elements and ecofeminism are included in her works. Her particular strength lies in the delicate analysis of the relationships of the person, particularly when they have a more developed consciousness of their problems, and are attempting to search blindly towards some more independent existence. All of her novels reveal her deep preoccupation with the changing Indian social and political scene. She excels in recording the inner workings of the minds of her characters, their personal uncertainty and social oppositions. This paper attempts to have a glance over Markandaya's novel Nectar in Sieve and its authentic depiction of how the social evils like poverty, dowry system, unemployment etc. swallows a downtrodden rural society in post- colonial India.*

**Keywords:** Post- colonialism, industrialization, demoralization, poverty.

Post colonialism is the term that refers to a period coming after the end of colonialism. Such a completion of one period of history and the emergence of another is hard to maintain in any simple or unproblematic fashion. Post-colonial theory involves discussion about experience of various kinds: migration, slavery, suppression, resistance, representation, difference, race, gender, place and responses to the history, philosophy and linguistics and the fundamental experiences of speaking and writing. None of these is 'essentially' post-colonial, but together they form into being.

The novel, '*Nectar in a Sieve*' published less than a decade after India won its independence from Britain, is clearly influenced by this event, portraying some of the problems encountered by the Indian people as they dealt with the changing times. The novel deals with industrialization and its impacts on rural life. It focuses effectively on the theme of hunger, social problems such as poverty, prostitution, superstitions, dowry system, lack of family planning, unemployment, Zamindary system, industrialization, crime and demoralization.

The novel depicts the suffering of Nathan and Rukmani along with their children at different stages-their daughter Ira's decision or

step of going out to the streets in order to save the life of the latter's dying brother Kuti; the death of their youngest child Kuti who suffers for the most part due to illness; the incidents connecting to Nathan and Rukmani who were compelled to break stones to earn money for their survival or to make both ends meet and their helplessness as reflected through their dependence on charity in a temple after their eviction from their cottage by the cruel village Zamindar reflects the extreme level of poverty in the novel.

Kamala Markandaya presents a true picture of rural and urban India in her novel. The poor suffer from irony of fate. They work so hard labor and bright dreams, nature ruins on account of the excess of rain in which the fields are flooded and crop is rotten, sometimes there is want of rains in which their fields grow nothing. They starve, villages are devoid of medical aid, and people die in want of medical treatment. Money lenders exploit uneducated village folks. Growing industrialization provides employment to some villages. But prizes rise with the arrival of town men. On account of them many women and girls become corrupt. Markandaya presents a picture of urban India too. When villagers go to big cities

in search of livelihood they suffer in varying degree. In the novel all the leading characters work hard throughout their life, with all hope but only to receive despair and frustration. Some turned out to be beggars.

Markandaya also succeeds to portray the feudal exploitation, an important characteristic of rural India. Nathan is compelled to pay the land taxes of the zamindar, even after the failure of the harvest. After nature's wrath, human assault comes as a wild shock. The landlord orders Nathan to vacate the land within two weeks. The tenant who has been tilling the land for more than thirty years is asked to vacate it within two weeks, without any compensation or any provision for his future. The land is sold to the tannery owner without the consent of the tenant. Nathan mutely succumbs to the exploitation. Rukmani's son, the representative of the younger generation, expresses his anger over the exploitation but keeps mum when Nathan expresses his helplessness for not having any law against it.

Through the character of Nathan, Markandaya shows the picture of Indian peasant at the advent of Industrialization. Industrialization makes peasants landless. Peasants know no other skills but for tilling the land. Industrialization makes them rush to the towns and cities. But due to their illiteracy and lack of any other skill they either turn beggars or die. When Nathan becomes landless he goes to the town. Knowing no other skills, he becomes helpless when he is compelled to live in the town. His fight against poverty and hunger comes to an end only with his unfortunate death. Markandaya thus succeed in proving through this novel that it is the socio-economic state that is answerable for various kinds of social evils

While dealing with the theme of cultural conflict between the East and the West, Markandaya has shown contrast between the two: the affinity of the Indians towards tradition

is reflected through the various characters of her novels having Indian roots. The West has embraced the modernity; and the Indians have opted for the spiritual value contrary to the materialistic outlook of the West. In the novel such conflicts are depicted through Nathan and Rukmani, who represent the East and Dr. Kenny, who is the representative of the West. When Kenny urges Rukmani to break the silence and respond to the existing sufferings, Rukmani, in contrast, sees suffering as good for the spirit and endurance as a necessity because she cannot change her situation.

Markandaya has very skillfully depicted the dogma of inherent idea of dowry. She conveyed us how the age old custom of dowry is responsible in making wide difference in choosing the bridegroom. It is conveyed in the novel that the more dowry the bride's father would able to provide, the better would be the status of the bridegroom and vice versa.

Rukmani herself reveals this fact in the context of her marriage with Nathan, a tenant farmer. She has claimed that her elder sisters were married with bridegrooms having better status than hers because her father failed to arrange a considerable amount of money as dowry during the time of her turn.

The Indian dowry system throws Rukmani in poverty and the Indian value system makes her to accept it as her fate. When Irawaddy, her only daughter turns fourteen she is married to a landless laborer. The family sent all their savings on her marriage. Unfortunately the flood destroys their crops in the same year and they have no other way but to survive on roots, leaves and plantain till the next harvest. To make the matters worse, four years after her marriage, Ira returns to her parents as her husband abandons her for not giving her inheritance.

Lack of family planning too throws Rukmani's family to the ditch of poverty. The first six years of married life are spent without

much complexity. However with the birth of every child they are thrown into deeper levels of poverty. Rukmani says, "we no longer had milk in the house except for the youngest child; curds and butter were beyond our means apart from on rare occasions" (Nectar in a Sieve, 24). Markandaya tries to show that lack of family planning is one of the reasons of poverty in rural India. When Rukmani gets married, they have enough to eat and store. But with the growing number of children poverty also grows.

Through some characters like Ira, Markandaya wants to project that not all choose the immortal path to overcome their poverty. Ira's choice of prostitution is not due to her hunger but to save her brother's life. Even in the dreadful poverty, Rukmani does not lose her morality. Ira's sacrifice for others makes her for prostitution, therefore compatible with the virtuous ideal. As a result of her motivations, she remains a sympathetic character although she violates traditions. That author means for our sympathy to depend on her self-sacrifices becomes even more obvious when one compares her and another prostitute in the story, the evil Kunthi. Kunthi steals food from Rukmani's family so that she can regain some of her beauty for prostitution. Her forbidden sexuality, unlike Ira's, always comes from self-motivated desire- first lust, then greed.

Markandaya had dealt with several problems concerning various aspects of India like political, social, national and international in the form of the east-west confrontation. Reference to human degradation could found in almost all her novels. So far as social customs and traditions are concerned the people of India are exceptionally orthodox and conservative. Due to the slowness in the process of social change, the people of India especially in the rural area scrupulously observe the ancient traditions without fail. According to them, the failure to observe their customs in the strict sense would surely bring disaster and calamity, as it is a symbol of ill-omen. Her tragic vision found its best expression in novels which she filled with her social concerns. She did it for the sake of human improvement and betterment.

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## THE CRY OF THE CHILDREN, A SOCIAL READING OF ANOSH IRANI'S THE SONG OF KAHUNSHA

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### Abstract

*A literary text is a true depiction of the society. In fact, it is the product of a society. Consequently, it portrays the failings of a society as well. These social failings are poverty, class discrimination, unemployment, child labour, violence against women, violence against children, and terrorism. There are several other flaws and evils, evolving and growing in the contemporary society. There are literary texts which limn the decadence prevailing in the society in order to make the readers aware of such evils immoralities. Right from, Shakespeare till Adiga, literature is a work of society, representing the society in all its dimensions.*

*Anosh Irani is one such writer who writes to awaken a social consciousness among the readers. His novels are, by and large, set in the ghettos and slums of Mumbai. He has written about poverty, prostitution, begging, orphanages, gangsters, HIV infected individuals, and disabled. The novel, The Song of Kahunsha is about one such deprived and miserable group of individuals. It is about the children from orphanages, and children forcefully recruited for begging by mobsters. The present paper, titled, "The Cry of the Children, A Social Reading of Anosh Irani's The Song of Kahunsha," is a modest attempt to depict the plight of orphan and homeless children who undergo an ordeal of abuse and depression.*

### Introduction

The young lambs are bleating in the meadows;

The young birds are chirping in the nest;

The young fawns are playing with the shadows;

The young flowers are blowing toward the west—

But the young, young children, O my brothers,

They are weeping bitterly!

They are weeping in the playtime of the others,

In the country of the free. --- Elizabeth Barrett Browning

Literature is one of the best modes of expression. It is more than a work of art. It is a work of the society and culture. A literary text with social purpose is an invaluable contribution. It is a representation of individuals, social ideas, occurrences, and also the shortcomings. These social failings are poverty, class discrimination, unemployment, child labour, violence against women, violence against children, and terrorism. There are

several other flaws and evils, evolving and growing in the contemporary society.

The minority or marginalized group of any society is at a disadvantage. It is a small speck against the black mass of majority or mainstream. This dichotomy of margin and center, margin and mainstream assist in understanding the predicament of the margins better. In every nation or society, there are some sections of people who are separated from the rest of the society and their socio-economic opportunities are taken away from them without their will. Mostly they will be the victims of politics, cultural and social exclusions. The marginalized communities are women, people with disability, dalits, poor, orphans etc.

There are literary texts which limn the decadence prevailing in the society in order to make the readers aware of such evils immoralities. Right from, Shakespeare till Adiga, literature is a work of society, representing the society in all its dimensions. Charles Dickens is one of the greatest writers to have portrayed the social evils through his

works. He has represented the poor class, the orphans, the children working in working house, the children abused as schools, and other tribulations of the time. Likewise, the Indian writer, Mulkraj Anand has represented the plight of the browbeaten class of the Indian society. He has narrated the everyday mortification and struggle of the lower caste and the blue-collar labourers.

Anosh Irani is one such writer who writes to awaken a social consciousness among the readers. His novels are, by and large, set in the ghettos and slums of Mumbai. He has written about poverty, prostitution, begging, orphanages, gangsters, HIV infected individuals, and disabled. His novel, *The Cripple and His Talismans* is about a person with physical disability and the lepers. Irani's other novel, *The Parcel* is about the transgender individuals and their depressing lives in their ghettos. It depicts the miseries and despair which surround the lives of third gender and the society's rejection. "Irani does such a good job of creating a living, breathing city that at times it is almost overwhelming" (Web).

The novel, *The Song of Kahunsha* is about one such deprived and miserable group of individuals. It is about the children from orphanages, and children forcefully recruited for begging by mobsters. The narrative is an account of multiple voices. It is not just the protagonist, Chamdi, there are other children, who are equally unfortunate. The children who live on street, defecate in the open and eat leftovers. It is about the children who work for the gangsters as beggars, spies, and worse, prostitute.

The novel opens in an orphanage where the protagonist, Chamdi lives. It is the description of the orphanage and the inner thoughts of the young boy which create a stirring start. It is surcharged with pathos and little hope. Chamdi praying to God and his other reminiscences from past render an optimistic note. However, this optimism is soon eclipsed by the revelation that the orphanage is about to be bulldozed. Irani puts, "'home' in which they lived was

snatched away by H.P. Cama's grandson. None came to their rescue, Mrs. Sadiq says "the trustees have asked us to leave this orphanage" (29).

The children are a nation's future. However, the stark reality is that only fifty percent of India's future is secured. There are many children who suffer the pangs of poverty, abuse, and much more. There are far bigger problems than just been orphan, Chamdi realizes. He wants to get away from, the safety of orphanage as it is going to be pulled down. He feels the sense of security slipping away. Consequently, he decides to brave the impending horrors and take his chances by running out in the open world. "He runs into the corridor, out the main door and into the courtyard.... He runs faster and faster" (43-44).

Anosh Irani depicts the ordeal of homeless and orphan children. Chamdi arrives to the dark and mysterious streets of Bombay. However, he is unable to find, shelter, food, or even some humanity. He wanders aimlessly, gazing at civilized wilderness. He only finds a water tap to quench his thirst and a grungy spot to rest. When he is overcome by the pangs of hunger, he pleads a shop keeper to let him have some biscuits. But, the shop keeper yells at him and accuses, "You little thief! Shouts the man. First you steal from my shop and then you come to beg" (57).

There are many trials and incredible tribulations inscribed in the childhood of many children. Chamdi comes across another boy of similar age, Sumdi, in the neighbourhood. He is afflicted with polio and has trouble walking. Further, Chamdi discovers that Sumdi and his sister, Guddi work for a gangster, Anand Bhai. They earn for him and get a very nominal share of their income to feed and clothe themselves. Further, the children are also physically abused. Sumdi reveals, "This rip on my face was made by Anand Bhai... He calls it his signature. He cut me with a knife" (119). Therefore, these children are not just the victim of poverty and desertion, but also, the ruthless power of thugs and others subduing these children. "The

problem is that we live. We find enough food to stay alive and we are forced to live on and on in this hell" (124).

The cruelty and abuse from the society, transform the children into antisocial elements. It is the unfortunate circumstances which force the children to take dishonest measures. It is their helplessness and hopelessness which make them to choose the wrong path in order to find themselves freedom. They eventually understand the role of power and wealth. Sumdi and his sister Guddi plans to steal money so that they can escape from this place. They understand that only money can buy them their freedom from the clutches of their oppressors. Consequently, they insist Chamdi to steal, but Chamdi does not want to steal "I cannot steal" (97).

Chamdi represent the children who have lived a life of discipline and, yet, neglect. He has lived his life in an orphanage, but, always with the burden of knowledge that he has been abandoned by his parents. He does not want to participate in any of the untoward activities. However, he is kind and wants to assist his poor friends. He is persuaded by his new friends, "its right to steal. We just want to get out of here. We are doing nothing wrong" (97). The plea of Sumdi and Guddi is filled with desolation and misery. They are trapped in the web of evil and crime. They yearn to liberate themselves.

Irani has attempted a realistic portrayal of the harsh reality which consists of viciousness and meanness. The children who deserve more love, care, and gentleness are at the mercy of gangsters. The society is drenched with selfishness and fraudulence. It is oozing muck of immorality and sludge of brutality. This muck and sludge makes everything ugly for the children. Chamdi is forced to lie to Anand Bhai to save his friend, Guddi. He lies that he knows some secret from Dabba which will bring some benefits to Anand Bhai. He also hides the fact that he along with his friends was trying to rob the temple. When his lie is discovered, he is threatened, "Cut your tongue off" (245).

The children are oppressed with fear and violence. Chamdi is unable to bear the thought of further pain. He grovels, "I'll do anything for you" (247). As a result, Chamdi is made to pay by participating in the heinous crimes. Anand Bhai attacks on the weaker ones along with his men. He attacks Hanif's house based on Hindu-Muslim riots. He threatens others who come to save Hanif and his family. With the help of his group members he portrays himself as a villain to others. He makes use of others fear as his weapon especially the weaker ones. Anand Bhai takes Chamdi to Hanif's residence and makes him see how his men hurt Hanif's family.

The element of fear not only subdues the children, but also, makes them perform unbelievable actions. Even Anand Bhai makes Chamdi to set fire on Hanif's house. Even though Chamdi is not interested to hurt others he is been forced and also threatened by his words. It is because of is fear he does things which he does not want to "Now burn tis family. Or I'll burn you with them." Chamdi pleads, "Please ... I can't hurt anyone..." (287).

Evidently, it is the society and the circumstances created by the society which wreck the childhood of children. As chamdi is abandoned by his parents, especially, his father, he lives wondering what the reason might be. He leaves the orphanage because, some wealthy builder intends to pull it down and construct a posh building which will earn profit. He runs away into the wilderness thinking he will find his father. It is the abandonment of the society which transforms Sumdi and Guddi into disciples of a gangster. The children become expendable and the society does not act in their favour.

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## INDIAN DIASPORA AND THE ROLE OF INDIAN CLASSICAL MUSIC IN AMIT CHAUDHURI'S *AFTERNOON RAAG*

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### Abstract

*Amit Chaudhuri is a third wave Indian Diasporic writer settled in U.K. He is a novelist, poet, essayist, literary critic, editor, singer and music composer. He is a Fellow of the Royal Society of Literature and currently the Professor of Contemporary Literature at the University of East Anglia. He is also an Indian Classical musician and Indo-Western music composer. His passion for Indian Classical music is clearly explicated in his second novel Afternoon Raag and the same is chosen for the analysis. The vitality of Indian Diaspora is scrutinized through this analysis with the aid of the novel and its concept of Indian Classical music.*

**Keywords:** Raag, third wave, Pakrashi, Tanpura, Harmonium, shadja, Todi, Madhuvanti, Prahar.

### Introduction

The word 'Diaspora' is originated from a Greek word 'diaspeiro' and it means 'scattering or dispersion'. At first it refers to the movement of the population from their original homeland. Later on, it refers to the voluntary migration too.

'Diaspora' in the initial stage had referred the historical mass dispersions of an involuntary nature such as the expulsion of Jews from Judea and the fleeing of Greeks after the fall of Constantinople. Other examples are as follows:

- Emigration of Anglo-Saxon warriors after the Norman conquest of England
- African Trans - Atlantic slave trade
- Indians during the coolie trade
- Irish during the great famine period
- Jewish exodus from Arab and Muslim countries.

The term 'Diaspora' always carries a sense of displacement, nostalgia, alienation, loneliness, sense of belonging, etc. The main types of diaspora are as follows: (i) African Diaspora, (ii) Asian Diaspora and (iii) European Diaspora. Asian Diaspora is considered as the largest diaspora in the world because of the Indian Diaspora.

This paper mainly concentrates on the Indian Diaspora which is considered as the

largest diaspora in the world. Makarand Paranjape's words from his article 'Interrogating Diasporic Creativity' will be of support to the observation made:

The Indian diaspora is the largest diaspora in the world. There are twenty million Indian people are scattered over hundred and thirty eight countries. They speak different languages and have different vocations and professions but what gives them a commonality of identity is the consciousness of their Indian origin, cultural heritage and a deep attachment to India. The India of mind and spirit, not a territory only, and Indian diaspora has a mystic relation with the homeland. Indians abroad, like Jews, will never be able to forget their motherland (14).

J.C. Sharma in his article 'Indian Diaspora: Responsibilities and Relationships, Strengths, Weaknesses and Contribution' classifies the Indian diaspora into three categories: The first wave, the second wave, and the third wave of migration.

The first wave of Indian Diaspora comprises the emigrants who left their country during the nineteenth century, during the colonial rule for cheap labour as slaves in the year 1833-1834. The first wave diaspora led the migrants to Mauritius, Carribean (Trinidad, Tobago and

Guyana), Fiji and South Africa by British Colonizers.

The second wave of migrants went out to the neighbouring countries as professionals, artisans, traders, and factory workers in search of opportunities and commerce. The third wave consists of professionals and educated elites who went out are settled seeking economic betterment in the most advanced countries like U.S., U.K., and Canada.

The third wave migration of diaspora refers to the migration from the mid-nineties mainly to the industrialized and developed countries. The third wave diasporans in U.K., Canada and U.S. are often presented as the role model of late twentieth century migrants. This diaspora represents the movement of the largely middle class, well educated and English speaking professional population particularly in the knowledge of industry, medical sciences, business enterprise, financial analysts and many other such professions. It gives the image of South Asians as 'good immigrants' or a 'model minority'.

As O.P.Juneja says that the third wave diaspora seems to be 'global' in its outlook: 'local' in its food, culture, religion, traditions and language ('local' of the country of emigration) and have a separate identity called 'glocal' (O.P. Juneja). The third wave Indian diasporans celebrate their diasporan identity by sharing their Indian origin. The feeling of regret and lamentation are in a low amount when compared to the first wave and second wave Indian diasporans. The third wave diasporans are highly conscious of their contributions to the life, economy and culture to both the host and home countries.

Amit Chaudhuri is a third wave Indian Diasporic writer settled in U.K. He is a novelist, poet, essayist, literary critic, editor, singer and music composer. He is a Fellow of the Royal Society of Literature and currently the Professor of Contemporary Literature at the University of

East Anglia. As per O.P.Juneja's statement, this third wave diasporan is highly conscious of his contributions to both the host and home countries. He is a trained and an acclaimed singer in the North Indian Classical tradition. He learned singing from his mother – Bijoya Chaudhuri, the well-known exponent of Tagore songs and also Ma Kali devotional songs. At the same time he learned music composition from the late Pandit Govind Prasad.

Chaudhuri has written six novels so far. *A Strange and Sublime Address* (1991), *Afternoon Raag* (1993), *Freedom Song* (1998), *A New World* (2000), *The Immortals* (2009), and recently the novel *Odysseus Abroad* (2015). Chaudhuri was awarded Betty Trask Award and Commonwealth Writers' Prize for his first best book *A Strange and Sublime Address*. In 1994 he was awarded the Encore Award for his second novel *Afternoon Raag*. In 1999 Los Angeles Times Book Prize for *Freedom Song*, the Sahitya Akademi Award for his novel *A New World*. He also won the Infosys Award for literary criticism in 2013.

Apart from his literary activity, Chaudhuri is a composer of Indo-Western music. His music composition "This is not Fusion" is a combination of the Indian raga, Western jazz, rock, disco and techno of Indian Pop. His second album "Found Music" was released in 2011.

*Afternoon Raag* is Chaudhuri's semi-autobiographical novel. This novel has the story of an Indian immigrant student in Oxford. This novel also covers the musical world of the narrator. The narrator explains the Indian Classical music and Indian culture throughout the novel. The title of this novel refers to the element of Indian Classical music. The narrator in the novel is simply referred as 'I'. He has joined in Oxford to pursue his Doctoral degree in Literature. His research is about the poems of D.H.Lawrence. These incidents are very similar to Chaudhuri's life also. The other characters in

the novel are Sharma – the room-mate, his friends Shehnaz and Mandira. His musical teacher – Guruji, Sohanlal – the tanpura player. His passion for Indian Classical music and Indian culture is explicated in this novel.

Though the novel is set up in London but the predominant factors of the novel are nostalgia about the Indian past like places of India, Indian cuisine and mostly regarding the Indian Classical music; sometimes the diasporic elements like alienation, loneliness and the sense of belonging are vaguely discussed.

In the novel *Afternoon Raag* the narrator remembers a village called Pakrash in Calcutta during his study in Oxford. It is a famous place for the manufacturing of musical instruments like harmonium, tanpura, etc. (AR 41). The narrator further adds that his whole family is visiting Calcutta, "We were visiting Calcutta then, and my music teacher, my guru, had come with us and was living in our house; he was going to sing at a conference" (AR 42). The narrator lives in UK but each and everyday he is nostalgic about his homeland Calcutta. He compares England and Calcutta to narrate a rainy season in Oxford: "I had never seen it rain like this in England before; water collected in the lanes and flowed past us as it does in Calcutta" (AR 38).

The narrator describes the raag as follows: "The raag, self-created galaxy of notes, sigh of the elements, sighs like the rain, passes into nature" (AR 3). He further adds that "Each raag was once a folk-melody, a regional air sung, with tiny variations, to different words, by members of a community of families before its notes were ordered and systematized into the melodic progression called a raag" (AR 141). He also states that there are some perfect timings in which the 'raag' has to be sung. To quote from the text,

Each raag has its time of day, a cluster of hours called 'prahar', or its season. Goud Sarang and Shudh Sarang are sung at

midday, while Madhuvanti is sung in late afternoon verging on twilight, Purvi and Shree from dusk to early evening, and in late evening, Abhogi Kanhra. Midday brings the smell of ripening jackfruit, the buzz and gleam of bluebottle flies, the fragrance of mango blossoms which, Tagore said, opens the doorways to heaven. The notes sa re ma re pa of Shudh Sarang, with the sharp and yearning ascent of the second ma, its resolution in pancham, define the bright inactivity of midday, its ablutions and rest, the peace of a household. Twilight cools the veranda; midday's boundary of protective shade separating household from street, inside from outside, is dissolved; the sad, flat rishab in conjunction with the sharp madhyam and pancham, the notes of Shree related to each other by dancing swoops and curves, calm the mind during the withdrawal of light. No raag is so pure that it does not remind one of another raag, that it is not, in some elementary way, a variation or version of a raag sung at some other time of day, or some other season. (AR 143)

Chaudhuri defines the 'raag' as the "... self-created galaxy of notes, sigh of the elements, sighs like the rain, passes into nature" (AR 3). He further adds that "Each raag was once a folk-melody, a regional air sung, with tiny variations, to different words, by members of a community of families before its notes were ordered and systematized into the melodic progression called a raag" (AR 141).

The narrator in Chaudhuri's novel *Afternoon Raag* says that he is sad without the sounds of crows in the morning in Oxford to which he is used to everyday in India: "As I am used to the sound of crows in the morning, this absence of noise would fill me with a melancholy which was difficult to get rid of because it seemed to have no immediate cause" (AR 10).

Chaudhuri remembers the 'Raakhi' festival also known as the Raksha Bandhan, through the unnamed narrator in *Afternoon Raag*: "On the festival of Raakhi, she ties a thread around my wrist with a crazy silver flower upon it" (AR 60). The narrator is studying in London but he nostalgically thinks of this festival in India.

The narrator's Guru is a Kali devotee and comes with a tilak on his forehead after the worship. The unnamed narrator also adds that he and his guru used to practice 'raags' in Kali temple.

Chaudhuri in his novel *Afternoon Raag* mentions a place called 'Pakrashi' in Calcutta, West Bengal (AR 56). It is a famous place for making Indian musical instruments like Harmonium, Tanpura, Sitar and Nadhaswaram.

*Afternoon Raag* he explains the note 'shadja' that is typical to Indian classical music: "The four strings provide only two notes as a background to the song; sa, or shadja, the first the mother - note, from which all other notes come, with which ones relationship is permanent and unambiguous, and the second note, depending on the raag, the father - note, circumstantial but constructive" (AR 44). He then continues how the raag 'juwari' was born from a certain resonance of the tanpura strings: "This buzzing of the strings, this resonance, the musicians call juwari. That afternoon, my guru and I ... tuned the tanpura till the room filled with notes shadja and nikhad (AR 45). While mentioning raag 'Maand' he remembers how the guru brought forth the true nature of the same: "Maand was a raag which, when sung by my guru or Sohanlal, revealed its airy, skeletal frame, with ..." (AR 42). The other ragas which

he mentions in the novel are Bhairav, Todi, Maand, Madhuvanti and Purvi - the names which are all derived from Sanskrit.

Besides exposing his passion for Indian classical music the elaborate discussion of the ragas also reveals the pride in him that is resultant to the knowledge of the same:

The other ragas are Bhairav, Todi,... Each raag has its time of day, cluster of hours called 'prahar', or its reason. Goud sarang and Shudh Sarang are sung at midday, while Madhuvanti is sung in late afternoon verging on, Purvi and shree from dusk to early evening, and in late evening, Abhogi Kanhra. 'Please have some nuts', he would say in ... colloquial Hindi... (AR 169).

As Chaudhuri is a classical musician, his passion for Indian classical music is evident from his accounting of the notes of classical music, the composition of raags and rhythms, and Tagore songs. This kind of attachment to music is explicated almost in all his novels, and very dominantly in the novels like *A Strange and Sublime Address*, *Afternoon Raag* and *The Immortals*.

Thus the present Indian Diaspora is highly conscious about the contributions to both the host and home countries.

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## NEED FOR A CORPUS LINGUISTIC APPROACH FOR PROMOTION OF REGIONAL LANGUAGES WITH SPECIAL REFERENCE TO MALAYALAM

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### Abstract

*It would be uncontroversial to state that language and power are inextricably linked historically and that one of the central aims of the Postcolonial movement was to identify this relationship and to decolonize the colonized mind through language and literature. The former colonies across the world continue to promote their regional language in many different ways expending great deal of money and energy. Indian states in general and Kerala in particular follows this trend. However, many of the measures adopted, serve only populist interest and may not be useful in the long run. More importantly, most of the Indian languages have ignored the potential of a historical language corpus and the emerging branch of linguistics which makes use of the web-based corpus known as corpus linguistics. The present paper highlights the need to move to a corpus based approach to languages and the challenges involved in the constitution of a language corpora on the web. The paper concludes by arguing that the language departments in universities should embrace a corpus linguistics approach to language by offering courses related to corpus linguistics or by establishing a separate department for corpus linguistics.*

### Language as Power and Resistance

Language is power. It is also the tool of oppression which the dominant group has always used to consolidate their power over the weaker ones because of which it is studied in relation to hegemony by sociolinguists (cf. Ives 2004). During the 18<sup>th</sup>, 19<sup>th</sup> and 20<sup>th</sup> centuries the imperial powers of the world colonized the most of the other parts of the world politically and one of their central agenda was to promote the their language in the colonies in subtle ways which eventually helped them to control the colonies. Even though the world witnessed political decolonization in the latter half of the 20<sup>th</sup> century and the colonies declaring independence, the linguistic colonization lasts even today. The Postcolonial movement both in literary theory and sociology could be seen as a purgatory movement which was expected to decolonize the mind of the former colonies through linguistic liberation (cf. Ngugi 1986).

This worldwide trend could be seen even in India too. Soon after Independence, the central government wanted to make Hindi as the

national language and it was expected that it would replace as the lingua franca that united linguistically unintelligible different parts of India. However, this movement was soon resisted by language activists from South India who feared that the new language projected as the national language would only replace the old one and not offer linguistic freedom at all. This means that even in various parts of India, language is an active area of political and cultural tensions. The fact that the Indian states have been formed based on the major language people of that region spoke can be seen as the depth to which the sense of linguistic identity has crept to Indian psyche.

### Promotion of Malayalam: Various Measures

Kerala, which lies at the South of India, is no exception to these global and national phenomena. It was also formed based on language. The area where the language Malayalam was spoken became Kerala in 1956 officially and since then Malayalis have been very active in promoting their mother tongue.

Their language, as it is the case with all other states, is a matter of pride for the Malayalis and they have been doing everything possible to preserve its features and promote it among the people living there. The government after the formation of the state made Malayalam as the medium of instruction in the Government schools. The original names of places which the colonizers changed to suit their tongue was reinstated. For example, Kozhikode was renamed by the British as Calicut during their rule. After the formation of the state, the government reverted back to the old name of Kozhikode itself. Places like Thalasserry, Kannur, Thrissur, Thiruvananthapuram etc got back their original names as a part of this movement.

In the name of love of language, lots of other steps have been initiated. The latest move was winning the status of Classical language for Malayalam. The status of a classical language would provide great deal of respectability to the language and help in getting central funds to promote the language. Similarly, the government has taken steps to make Malayalam as the official language of the legal activities and the language of governance. This means that all government orders and court orders would be in Malayalam and this is expected to replace English from these spheres. Similarly, learning Malayalam has been made compulsory in English medium schools in the state as well. Moreover, the government has mandated that knowledge of Malayalam is imperative for securing government jobs. Furthermore, the name boards of all government offices and shops were required to be in Malayalam in addition to the sign boards and destination boards on buses.

### **Language Promotion: Some Issues**

These measures among other things reflect the intention of the government and the people to promote their language which springs from

pure love for one's mother tongue. World over, such trends can be seen and the Malayalees cannot be blamed in any way for such activities. All these efforts can be seen as methods of preserving the linguistic features of the language, resist onslaught from other languages and to transmit it to the younger generations. All these intentions are justified on different grounds and neither the Malayalis nor their government could be blamed for it.

However, while the intentions remain uncontested, the methods to achieve it could be contested. All the steps mentioned above seem to satisfy the interests of the lovers of Malayalam; however, the real question is whether these steps would just be enough on the long term. One simple question we may ask at this point is about the ways in which the future generations would come to know about the language being spoken in the first decade of the 20<sup>th</sup> century. A future lover of language may be interested to know the sort of Malayalam that was spoken by his predecessors. None of these measures would satisfy his interest. Another possible case may be that of a future linguist. He may be interested to know how and why Malayalam has changed over the years. If such a question is raised, he/she may have no data to base his research upon. Another case may relate to a language teacher who may be interested in teaching the students the collocations of Malayalam words. Presently, there is no way in which one can understand the words which collocate with a particular word (cf. Meunier 2011). A different case in point may be one that of a linguist who wants to explore the difference between the various dialects of Malayalam. He/she may have to go to the field and collect data about it wasting a lot of time during the process.

### **Need for Web-based Corpus**

It is really shocking to learn that most of the South Asian languages communities including

Malayalis have not addressed these questions mentioned above. Even when there are separate universities set up to promote these languages, those universities have not take this issue up seriously. Simply put, neither the people nor the academics have given a serious thought in those lines. This leads us to asking the question as to how such questions can be addressed. The simple answer to that would be to constitute a web-based corpus of the language which can be accessed and analyzed by interested parties. The case of English is a typical example. While the English speaking world has been keen on spreading their language, they have also tried to preserve it for posterity by forming a web-based corpus of English. Actually, there are various corpora for the English language which include the British National Corpora (BNC), Corpus of Contemporary American English (COCA) etc. Moreover, language studies based on the web-based corpora of a language has emerged as a separate branch of knowledge known as Corpus Linguistics. In summary, like English, the regional languages should also form a web-based corpus. Moreover, universities should establish a department for Corpus Linguistics studies specifically focusing the regional language of the area and other languages in general. Corpus Linguistics is the branch of linguistics that uses a web-based corpus of a language actually in use to analyze the various syntactical, morphological, phonological patterns and features of the language using software and tools that makes it more reliable, valid and replicable.

### **Constitution of Web-Based Corpus - Challenges**

In order to constitute the corpora of a language, a few decisions about the corpus will have to be taken (cf. McEnery & Hardy 2012). First of all, the corpus designers will have to think of the size of the corpus which is usually expressed in words. For example while the BNC

has a corpus size of 100 million words, the COCA has a size of 450 million words. Secondly, decision has to be taken regarding the ratio of spoken to written words to be included in the corpus. Generally, the written text constitutes the major part of the corpora. However, the corpus designer may take decisions regarding this matter based on the academic interests of the organization which constitutes it. Thirdly, decisions regarding which genres to be included in the corpus have to be taken. For example, while there may not be any debate about the inclusion of genres like novels, short stories, journalistic reports etc, there may be debates about the inclusion of social media texts in the corpus. However, in the modern world, these texts form a major form of day to day language use. Therefore, it may be difficult to ignore it as well.

Similarly, questions may be raised against the inclusion of second language learners/migrant worker's texts (spoken and written) in the corpus. In this context too Kerala is very unique because out of a population of 36 million people in the state, 4 million are migrant workers and their family members who speak Malayalam. There is a possibility of pidginization when the migrant communities interact with Malayalis and other migrant communities which may eventually lead to language variation and change in the future. Therefore, the question would be about the non-inclusion of such a potential language which is being used widely today. Another question that would emerge is the inclusion of child language in the corpus. Even though this might look silly and argument may be against the inclusion of it, when one thinks from the perspectives of research into how children acquire languages, such a data would be really valuable. Another decision regarding it would be about the nature of the corpus. This means that the designer will have to decide whether the corpus would be continuously updated or would exist only for a

particular period of time. There are historical corpora which lock in the corpus after every five or ten years to preserve the language use in that period. On other hand, there are corpora which update itself continuously with the inclusion of actual language spoken or written at that particular time without offering any diachronic view of language. In addition to these decisions, the designers will also have to take decisions about the software and tools to analyze the data and the money that could be invested in maintaining the corpus. Moreover, decision also will have to be taken about the people who can access it. For example, some corpora can be accessed only by the registered members of the corpus. Some other corpora can be accessed by the general public with some restrictions. In short, the constitution of a corpus of a language like Malayalam would be a great challenge because of the complexities involved in the decision making process and the funding required. However, once this corpus is constituted, it will be of great benefit to the academic and linguistic community who are interested in the language.

In summary, while lovers of a language and the governments have every right to promote the language they are interested in, rather than just focusing on short term and populist

measures, such long term measures could be thought about. The paper proposes constitution of a corpus of regional language and formation of a corpus linguistics department in each university that has an interest in language studies in order to offer courses related to corpus linguistics. Even though there may seem to be initial difficulties for such a project, the long term benefits would certainly be much rewarding to the linguistic community.

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## DEPICTION OF MUNDANITY IN SAINT-EXUPERY'S *THE LITTLE PRINCE*

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### Abstract

*This paper aims to analyse the mundanity depicted through the characters in the novella "The Little Prince" by Antoine De Saint-Exupery. It is classified under Children's Literature. The location of the story is the Sahara Desert. The narrator meets a little boy who is the Little Prince. The narrator, who is a pilot, lands in the desert because of engine trouble. They become friends. The Little Prince starts to narrate his life to the narrator. He comes from a different planet. On his way he has visited many planets and asteroids. He has encountered multifarious characters like a king, a conceited man, a tippler, a businessman, a lamplighter and an old gentleman who is a geographer. These are the narrow minded adults who he meets in those planets. The final planet he has landed is the Earth. Here he meets the snake, the flower, the fox, the railway switchman, and merchant. The characters in other planets are worldly and materialistic. They lack human values like relationship, friendship, love, etc. Through The Little Prince the author highlights the lack of moral values in our society. The narrative skill and literary features like symbolism add beauty to the work.*

**Keywords:** Mundanity, Reconnaissance pilot, Planet, Asteroid, Baobab.

### Introduction

The Little Prince is a novella written by Antoine De Saint-Exupery. This novella comes under the genre of children's literature. It was published in 1943. "Saint-Exupery (1900-1944) wrote this book in a rented house near Northport on Long Island in the summer and fall of 1942 before returning to service as a reconnaissance pilot in World War II" (Gelder). He was a French writer, poet, aristocrat, journalist, and pioneering aviator. *The Little Prince* was created when Saint-Exupéry was "an expatriate and distraught about what was going on in his country and in the world" (Miller). This was translated into more than 300 languages and dialects, and it ranks third among the top selling books in the world. It was made as both movies and TV films in a number of languages, and adapted to numerous other media in many languages. "It has the pride of being the world's most translated book, with the exception of religious works, including the Bible, which is the current record-holder" ( "Most translated book CTV"). "Though ostensibly styled as a children's book, *The Little Prince* makes several

observations about life and human nature" (Gopnik).

The narrator lands in the Sahara desert because of the engine failure. And he is distraught with the mind of the adults which is without any imagination in it. There is no companion for him. He does not have any one to understand him and he is leading a lonely life.

At this time, the Little Prince enters there. He is from the asteroid B-612. According to him it is his planet, his spacious house. There are three tiny volcanoes which are up to his knee height, one is extinct and other two are active. The active volcanoes serve as a stove and he uses these to heat his breakfast. The Prince is the only human being in that place. Most important character in that planet is a flower who he loves. He takes utmost care of her. But this flower exploits him to the core. This flower behaves in a bad way to him and the hurt prince decides to go to other planets. At his departure, the flower admits she loves him and she regrets that she has never expressed it earlier. However, the prince continues his exploration. During the

course of his journey, the Little Prince has visited many tiny planets, where he has encountered strange, narrow-minded worlds of grown-ups. In the first six planets he has met a king, a conceited man, a tippler, a businessman, a lamplighter and an old gentleman who is a geographer. All these characters live alone and are overly preoccupied by their chosen occupations. They make him think that adults are weird. The geographer suggests him to visit Earth.

Finally he makes his way to Earth where he meets a fox who teaches him about trust and friendship. It makes him realize his love for the flower. After having an encounter with the narrator the Little Prince starts to narrate his adventurous life to him. Both seem to have the same kind of mind. This makes the narrator love that little boy. They start to share their experience, which brings them very close. After eight days in the desert narrator fixes the plane for his journey.

The Little Prince wants to return to his planet to meet his beloved flower. As decided earlier, poisonous desert snake bites him and he disappears. This story ends after six years of meeting the Little Prince. Still the narrator misses the Little Prince very much. He asks the readers to keep looking for him and to inform him if they see the Little Prince who has golden hair and who refuses to answer questions.

### **The Narrator**

The narrator is a pilot. He is a grown up, but he has the heart of child. The only detail we get is he is a pilot and that he has landed in the Sahara desert because of the trouble in the engine. He is not too fond of the company of adults because he believes that adults are obsessed with the wrong thoughts. He finds it impossible to relate himself with them. He believes that children have the clear idea about imagination, beauty and friendship. He says "Grown-ups never understand anything by

themselves, and it is tiresome for the children to be always and forever explaining things to them" (*The Little Prince* 9).

The narrator used to draw sketches. He used to carry the drawing of his childhood days. Whenever people saw his sketch of the boa swallowing the elephant, they would think it's the picture of a hat. "Whenever I met one of them who seemed to me at all clear-sighted, I tried the experiment of showing him my Drawing Number One, which I have always kept. I would try to find out, so, if this was a person of true understanding. But, whoever it was, he, or she, would always say: "That is a hat." Then I would never talk to that person about boa constrictors, or primeval forests, or stars" (*TLP* 9-10).

He leads a lonely life till he meets the Little Prince. He starts to share his imagination with him. Even though the narrator is an adult he questions the mind of adults. In memory of the Little Prince he has written this book. "Six years have already passed since my friend went away from me, with his sheep. If I try to describe him here, it is to make sure that I shall not forget him. To forget a friend is sad. Not everyone has had a friend" (*TLP* 23). In these days where friends deceive one another, the narrator seems to be an exception. A few days of friendship with the little prince has made a life-long impact on him. The author emphasizes the value of friendship through the narrator. Even in the absence of the little prince the narrator cherishes the time spent with him.

### **The Little Prince**

He is a little boy with a golden hair and a loud laugh which sounds like a bell. This novella is named after him. This name has been given by the narrator to him, because he owns a tiny planet and everything in it. He has three volcanoes, one extinct and other two are active. He cleans it regularly to avoid the eruptions, and he warms his breakfast in it. He has a

flower in it. He used to tell her she is the most beautiful girl in the world. Instead she is so vain but finally she expresses her love for him when it is too late. Through the flower the author hints upon the nature of some women who do not understand true love. Instead they keep hurting them. But when they realize their mistake and try to express their true love it is too late. The adult fable *The Little Prince*, is actually "...an allegory of Saint-Exupéry's own life—his search for childhood certainties and interior peace, his mysticism, his belief in human courage and brotherhood, and his deep love for his wife Consuelo but also an allusion to the tortured nature of their relationship" (James).

The little prince has traveled to many planets and met many strange characters among the adults. A king, a conceited man, a tippler, a businessman, a lamplighter and an old gentleman who is a geographer are the people who he has come across. By the advice of the geographer he has finally come to the Earth but has landed in the desert which is far from the human habitation. He encounters a wish fox who teaches him about love and friendship. Later he meets the narrator and tells his story to him and shares the knowledge which he has got from the fox.

This little boy is brave enough to face the reality, he is imaginative which impresses the narrator. He is so responsible to keep his planet clean, and he is very curious to ask questions to everyone he sees. Baobabs are terrible plants that destroy his planet. So the little prince is very alert to safeguard his planet from the clutches of baobabs. He weeds it out as soon as he finds it. "It is a question of discipline," the little prince said to me later on. "When you've finished your own toilet in the morning, then it is time to attend to the toilet of your planet, just so, with the greatest care. You must see to it that you pull up regularly all the baobabs, at the very first moment when they can be

distinguished from the rosebushes which they resemble so closely in their earliest youth (*TLP* 28). This indeed is a signal to the children and the grown-ups that one should take care of his surroundings and take responsibility in ensuring its safety. In a moralistic sense, any evil should be got rid off at an early stage or else it would pose a threat to the whole environment and Mankind. As the Bible says, "Don't you know that a little yeast leavens the whole batch of dough?" (*I Cor.* 5.6).

The character of the Little Prince is an eye opener. He keeps his planet clean, he takes responsibility. The Earth has been given to Man by God. In *Bible Genesis 2:15*, "The Lord God took the man and put him in the Garden of Eden to work it and keep it" and in *Genesis 9:1*, "And God blessed Noah and his sons and said to them, "Be fruitful and multiply and fill the earth". But Man has brought destruction through war, deforestation, pollution, etc. But the little prince steadfastly pulls out the baobabs. Whenever evil tries to shoot up, it should be destroyed or else it would crush us.

Whatever happens in the world, Man follows it blindly. But, the Little Prince questions everything. He uses his better judgment. Though he disagrees with many things and dislikes the attitude of some people, he never hurts them. He understands their foolishness but never condemns them. He feels sorry for them. The nature of the little prince is that he is so kind to everyone throughout his journey. Even though he does not like some people during his journey he never expresses it to them. He makes sure that he does not hurt them in any way. He is surprised by the mundanity of the people who he meets.

### The King

The king is the first person met by the prince after he has left his planet. In a sarcastic manner the author writes, His "royal purple and ermine" robe "crammed and obstructed"

the entire planet. The Little Prince searches for a place to sit down. When the king sees the Little Prince, he exclaims that he has spotted the subject. The little prince is surprised that, "How could he recognize me when he had never seen me before?" (TLP 48). He does not know how the world is simplified for kings. To them, all men are subjects."

"For what the king fundamentally insisted upon was that his authority should be respected. He tolerated no disobedience. He was an absolute monarch. But, because he was a very good man, he made his orders reasonable" (TLP 49)

He is the only person in that planet like our Little Prince. Ironically, he does not have any subjects. Only an old rat is living with the king. The king claims that he has power and authority but he has nothing to rule over. The King symbolizes many rulers in the earth who have more power and authority but they have failed to execute authority over them. They live in self-deception. They believe that they rule, but fail to realize that they do not command, respect from anyone, instead they try to impose authority.

### **The Conceited Man**

The second planet he visits is inhabited by the conceited man. He exclaims "Ah! Ah! I am about to receive a visit from an admirer" (TLP 54). When he sees the Little Prince coming afar he believes that he has someone to admire him. The conceited man wants the prince to admire him as the king assumes prince as his subject.

The conceited man wants everyone's attention towards him. Even he has changed the meaning of the word in favour of him. When the prince asks, "What does that mean- 'admire'?" to the conceited man. He replies "To admire means that you regard me as the handsomest, the best-dressed, the richest, and the most intelligent man on this planet." He also forces the Little Prince say, "I admire you". And

the prince continues his journey. The author pictures the nature of mankind which has come to a low standard. The Prince never thinks he is the handsomest or richest though he is the only one who lives in his planet. But the conceited man forces others to admire him. It brings to light the biblical truth in *II Timothy 3:2*, "For men shall be lovers of their own selves" that people will be lovers of self and self-centered. This conceited man is a symbol of people who are worldly. The prince just remarks, "The grown-ups are certainly very odd" (TLP55)

### **The Tippler**

The Little Prince's visit to the third planet is a short one. This is inhabited by a tippler. 'Tippler' means 'drunkard'. The Little Prince feels sorry for him; because he is so silly that he says he drinks to forget his shame of being a drunkard. This leaves the Little Prince puzzled, "The grown-ups are certainly very, very odd" (TLP 57). This gives a true picture of the people of this age. They know what is wrong but justify their wrong deeds and still live an evil life. The world is trapped in vice. Instead of becoming virtuous, they allow themselves to drown in their wicked ways. They try to cover up their falsities and deceive themselves.

### **The Businessman**

The fourth planet he visited is inhabited by the businessman. He thinks that he has the power which he actually does not have. He also has the thinking that he owns all the stars because he has counting them. He justifies it, "Certainly, when you find a diamond that belongs to nobody, it is yours. When you discover an island that belongs to nobody, it is yours. When you get an idea before anyone else, you take out a patent on it; it is yours. So with me; I own stars because nobody else before me ever thought of owning them" (TLP 61-62)

He does not talk properly to the prince he is deeply into his book and numbers. The prince thinks that the businessman shows much more

importance to nothing. He then continues his journey by talking to himself, "The grown-ups are certainly altogether extraordinary" (*TLP* 63) Truly, Mankind is running after useless things. Money rules them. They forget that greater things are there in the world. Love cannot be bought by money. It cannot give peace. It makes life materialistic, more bloodshed has occurred due to the love of money. The love of money is the root of all evil.

### The Lamplighter

Fifth planet is strange and smallest of all. This planet is tiny so it has only a space for a street lamp and lamplighter and it has 1440 sunset every twenty-four hours. So the poor lamplighter has to light and extinguish the lamp rapidly. The prince thinks that he is doing a good job because all others are working for their need. "Nevertheless he is the only one of them all who does not seem to me ridiculous. Perhaps that is because he is thinking else besides himself." (*TLP* 68)

The prince said to himself with regret, "That man is the only one of them all whom I could have made my friend. But his planet is indeed too small. There is no room on it for two people..." (*TLP* 68). The poor man has a good heart but he does not have enough space to accommodate others. His space is small but heart is large, unlike the king who has a whole planet with no citizens. The poor man is never tired of doing the good thing like lighting the lamp.

### The Geographer

The sixth planet is ten times larger than the last one. The gentleman who inhabited this is called geographer; he was obsessed with the matter of consequences, "are the books which, of all books, are most consequence. They never become old-fashioned. It is very rarely that a mountain changes its position. It is very rarely that an ocean empties itself of its waters. We

write of eternal things". He is not an explorer, he used to talk to the explorer and write down what they say (*TPL* 72). He is full of theoretical knowledge; he lacks practical knowledge or firsthand experience. The futility of mere theoretical knowledge is stressed by the author.

### The Fox

Fox plays a very important character role in this novel. "You are very pretty to look at" (*TLP* 86) this is the statement made by the prince while seeing the fox for the first time. Fox teaches him the life lessons and he teaches it to the narrator. The most important thing that he teaches to the prince is, "It is only with the heart that one can see rightly; what is essential is invisible to the eyes" (*TLP* 93).

Fox asks the prince to tame him, according to him taming is to make friends. Fox says that making friendship with man is hard. "Men have no more time to understand anything. They buy things all readymade at the shop anywhere where one can buy friendship, and so men have no friends any more. If you want a friend, tame me..." (*TLP* 92). So the prince tames the fox. The fox is about to cry when the prince was about to leave the Earth. Where human beings never valued friendship and love, the fox an animal teaches the prince love and friendship.

Another important thing told by the fox is, "But you must not forget it. You become responsible, forever, for what you have tamed. You are responsible for your rose..." (*TLP* 94) the Little Prince repeated these words so that he can remember for sure. Friendship lasts for a lifetime and so is relationship. Little Prince understands that he has to safeguard his friendship with the Rose. The flower may be spiteful but he should not leave it. Men should love and protect their wives even though they may have their own follies. Rather than forsaking them or rejecting them, they should be shown love and care and acceptance. That would make life happy.

## Conclusion

All the above characters make the Little Prince to see the world of adults. The characters he meets in other planets are obsessed with their work which are useless and there is nothing to do with their lives. All the characters do not have a unique name rather they are mentioned by their so called profession. Man has become so materialistic that he has lost his real identity. He has lost his loving heart, true relationship, responsibilities, forgiving nature and so on. He craves for power, admiration, pride, riches etc., At last the fox teaches the prince the greater things of life. Humans are never ready to respond to him properly, but an animal has so much to talk and enlighten him. The author depicts the mundanity and deplors the level to which Mankind has stooped. At last, the prince could find a good relationship with the narrator. Then he realizes his responsibility for his planet and also towards his flower and he returns to it.

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## **WOMEN PROTAGONISTS IN MAINSTREAM INDIAN FILMS – A QUALITATIVE CASE STUDY**

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### **Introduction**

Commercial Hindi films have constantly glorified the image of the ideal Indian Woman as one who accepts injustice and violence meted out towards her by men and society (Saidullah 1992 and Gargan 1993). These movies have shown men in lead roles; where in most cases women did not have a substantial role to play (Archarya 2004).

Indian Society is considered to be male dominated. The women in India do not possess freedom to take their own decisions; they are not allowed to have their own life which is pleasing to them (Chakrapani And Kumar {ed.}1994). The demographic trends also show the deeply-rooted gender discrimination (Dilip and Mishra 2005).

The Indian constitution has promulgated many new rights for gender equality. Various laws relating to maternity benefits, inheritance, divorce, equal wages and action against domestic violence came into existence after independence was achieved in 1947 (Chakrapani and Kumar {ed.}1994). In workforce we see a comparatively less number of women. In 2015-2016, women comprised 16.2% of all urban workers, a small increase from 13.4% in 1972-73.

Films are mostly taken in respect to the stereotypes and through influence. Most Indian films comprise a melodrama and a song with choreography (Archarya 2004). This is the trend being followed by almost many commercially successful films to hit the box office. Most blockbuster films are family oriented films with

some traditional values. The ideal women is the one who undergoes injustice and violence and accepts it, she is glorified (Das Gupta and Hedge 1988). A woman who is individualistic, sexually aggressive, westernized, and not sacrificing is portrayed as a 'bad' woman

### **Portrayal of Women in Hindi Films**

A review by Taran Adarsh on March 8<sup>th</sup> 2012 states that Hindi film industry is branded for creating stories from a male perspective. The women stories are not really illustrated or clarified in a way that it motivates in a moral sense.

An essay from 23<sup>rd</sup> March 2015 says that the films are focused towards portraying human imaginations and ideas which are sometimes impossible in reality. However, in recent times, women characters are portrayed as being submissive to hyper-sexualized and recently they are slowly adopting more dominant roles. The films are mirror of the changing nature of society. This has started a new trend in Hindi film industry by having a shift in portraying masculine gender by giving it a new form. The new form of trend is being termed as "new age men (NAM)". This has increased the dominance of females in films..

Emma Watson in "heforshe" campaign on 21<sup>st</sup> September 2014 speaks about gender disparity of women is defined on how they look and they are valued for their beauty. She says that strength and aggression are not to be applied for men alone and sensitivity and expression of emotions shouldn't be confined to

women alone. She in her speech advises to “stop defining each other by what we are not and start defining ourselves by what we are”. She ends her speech saying if there should be a change it should begin with all of us.

Men are always depicted as protectors, breadwinners and the saviors of their family in the film. Women are shown as patient, compassion, homely (looking after her children & grandchildren), full of emotions, subordinates to male characters, purpose of objectification and mostly shown as love interests that drive away the male characters. In some movies we see strong lead female characters but we see that they are always supported by male characters to help them in their needful situations. On the other side women are shown as bad women who are individualistic, westernized and not sacrificing. The women who are coming under homely, patient, etc are greatly praised and the women who are individualistic, westernized and not sacrificing are looked down by the audiences.

The stereotypical portrayal of women in mainstream commercial Hindi films is a matter of concern (Das Gupta 1996). However, whereas women centric films were few throughout the 1980s and 1990s and in the early 21<sup>st</sup> Century, now a new trend is being followed which we can see in films like Kahaani and English Vinglish. There are many other new films which have women as their protagonists. They give a new outlook to the Hindi films by becoming successful and are blockbusters. This paper may encourage the film makers to produce more and more women centric films. Films like English Vinglish and Kahaani are commercially successful, sans a male hero. These films have been produced by taking the problems faced by women in these days. Kahaani and English Vinglish are films which are far removed from the regular song and dance routine

## **Review of Literature on Films**

### **Kahaani**

The story Kahaani starts with a flash back and starts as a very small storyline but later it ends up with many ups and downs. The story starts with a man who is in search of a chemical which is kept in some ones bag travelling in the same train. By the time he recognizes it already kills the lives of many in the train. After this incident the protagonist of the story comes from London to Calicut in search of her missing husband & she also behaves just as if she is pregnant. She was also helped by a cop in finding her husband. While he was helping her a CBI officer told the cop not to help her in finding her husband but work for him with her in finding Minalan Dabji. Minalan Dabji is the one who's photo the protagonist has and claims it is her husband. In this process of finding her husband she unknowingly loses many people who are helping her and she kills two persons who are involved in this scam and slowly she succeeds her dream by killing Minalan Dabji in the process of killing him she reveals the audience that she is not pregnant. She also reveals that she is not in search of her missing husband but she was trying to bring out the facts about the scam in which her husband has lost his life. Finally she succeeds in showing forth the real cause for acting as pregnant and filling a case against her missing husband. The story is revealed only at the conclusion i.e. when she expresses it to her uncle who knows what has happened to her husband.

### **English Vinglish**

The protagonist Shashi is a common woman whose husband was a business person. Shashi doesn't know English, she has a passion for making sweets and she is a housewife. She tries to take care of her children but the elder child does not respect her as she doesn't know to speak nor write in English.. Later she gets a call from her cousin who stays at New York for her

elder daughter's wedding. Enroute, Shashi feels discomfort in the areoplane and emigration where Amitabh Bachchan helps her out. She will go to a restaurant and she finds hard in ordering and she immediately runs away from that place and leaves back home. One day will try spending time with the marriage couple but she can't as they all communicate with each other in English. It was then she decided to go for spoken English classes. After her family members arrive she will not be able to go for classes in order to take care of them. But the younger daughter of her cousin helps Sashi to hear the classes from home. She will not be able to attend to take up the test due to the marriage. She will somehow try to finish preparing of sweets fast try attending the exam but due to her sons naughtiness the sweets fall down and she has to prepare it again all alone. She was given a chance to present a talk for the married couple in the marriage and she had to speak in English as no one there can understand another language. She gives a speech and her daughters eyes are filled with tears and everyone gives her a standing ovation.

### Theoretical Framework

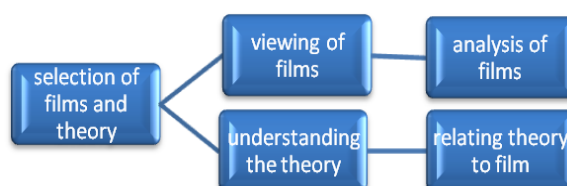
#### Assumptions of Standpoint Theory by Harstock

1. Individual's location in the class structure shapes and limits their understandings of social relations.
2. The theory assumes that all standpoints are partial, but those of the ruling class can actually harm those of the subordinate group.
3. The ruling group structures life in such a way as remove some choices from the subordinate group.
4. The subordinate group has to struggle for their vision of social life.
5. The struggle results in a clearer, more accurate vision for the subordinate group than that possessed by the ruling class.

### The Research Process

There are quite a few films produced by Bollywood film industry which focus on various women atrocities against women. In this chapter the various methods used in this research are explained. The various methods used in this study are as follows:

1. The films are selected based the commercial success which are women-centric films.
2. The films are analyzed.
3. Content analysis was supported with written response conducted through mails.
4. Information from social networking sites about the various atrocities committed against women.
5. Understand & review the theory.
6. Relate theory to film analysis.



The step by step process of the study

### Interpretation of Written Responses

There are 12 respondents for this study out of which a majority of respondents state that women are portrayed as objects as of visual gratification and they also state that they women are not given equal status that of a man.

A majority of the respondents state that the women related issues are dealt very rarely and are getting importance very rarely. The respondents also state that there is a new era of women - centric films in various regional languages.

A majority of the respondent's state that women - centric films are making commercial success is because of a story which is realistic and a good script.

A majority of respondents state that the audience would have accepted women - centric films even a decade earlier and few

respondents' state it wouldn't have been as it is now.

A majority number of respondents state that women would come together if media representations are faulty.

A majority of respondents state that the media professionals are shown as objects of sexual desire and little other state that they are partially shown as objects of sexual desire which depends on the character.

### Analysis and Conclusion

We used to see very few women-centric films in olden days but in recent times it is becoming a trend in the Indian films. Before in Indian cinema without any item song there wouldn't be films getting commercial success. These days there have been drastic changes in women centric films i.e., the films are getting commercially successful without even an item song. The audiences are now looking forward for concept based productions.

In the past 5 years there has been flow in the women - centric films which have tried to convey positive messages regarding the strength and power of women in Indian society. The films should not be looked from the 'point of view' of men' but also from the 'point of view of women', it is then we can have more women - centric by giving equal importance to both men and women by removing gender disparity. The films should be natural, real, authoritative and attractive. The films should be taken without having a western aspect.

According the assumption of Harstock, In English Vinglish the female protagonist is being/becoming a subordinate to the husband and her children. We see that almost all these films have the emotional touch towards the family, which make the women as marginalized group.

1. In the film Kahanni the female protagonist is being used by the cops to bring out the culprit who is involved which resulted in

killing the culprit and some others who were helping the culprit. We see that the woman is being marginalized by the cops who are the ruling authority in the film.

2. In the film English Vinglish, she finds her own way out there for going a step further in her life. She was being marginalized by her husband by putting her down in front of her children since she doesn't know English. The female protagonist was being marginalized by her husband who is the ruling authority of the house.

The sample size of films is small it is because we have very few women - centric films when compared to the commercial films. These movies are almost two and a half hours to three hours long where we see that the researcher has to analyze each of the scenes for evidences. The study is based solely on the content analysis; screen portrayal of women could be analyzed. Findings are all based on what was available to the researcher on-screen.

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