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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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NEPOTISM IN NEO-COLONIAL AFRICA WITH REFERENCE TO NGUGI WA THIONG'O'S *DEVIL ON THE CROSS*

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Abstract

Ngugi wa Thiong'o's Devil on the Cross is more remarkable in his life as it was written in his mother tongue, Gikuyu. It first appeared in 1980 and later in English in 1982. When he was in prison, he wanted to express his emotions regarding the neo – colonial exploitation of ordinary Kenyan people. This novel was written on toilet papers.

Devil on the Cross tells the tragic story of Jacinta Wariinga, a young woman who emigrates from her small rural town Ilmorog to capital city of Nairobi in search of job. Wherever Wariinga goes, she faces the same predicament that is sex in exchange of job. She is exploited by her boss and later a corrupt business man. Wariinga's personal experience and economic exploitation under capitalists and neo-colonial forces is represented the general condition of post independence Kenya in particular and Africa in general. The novel constitutes a sort of social manifesto as it sympathizes with the world of workers and peasants. Ngugi argues that the cook, in spite of his tasty food, is depriving of eating it as he is not allowed to eat the pudding by the masters of the house. Similarly the peasants and workers in Kenyan society toil and produce resources which are never enjoyed by them. It is due to the exploitation of the neo-colonial Africans who exploit the poor and indigent. Ngugi, as a prophet of justice embodied in the narrator, felt it his burden to tell out the evils prevailing in his society and to alert others to its presence.

Keywords: Nepotism – Neo – Colonialism – exploitation – Oppression – Capitalists – bitterness and frustration – Voice of the Voiceless.

Ngugi wa Thiong'o is a Kenyan novelist, dramatist, essayist, short story writer, journalist and critic. Throughout the development of his career as a writer his abiding theme has been the struggle of the common people of Kenya with the efforts on their culture of colonialism and neocolonialism that followed. His fifth novel, *Devil on the Cross*, was written on toilet papers during his detention in his native tongue Gikuyu, and later translated by him into English. It is a searing indictment of Kenyan politics and society after independence.

Neocolonialism can be defined as the continuation of the economic model of colonialism after a colonized territory has achieved formal political independence. This concept was applied most commonly to Africa in the latter half of the twentieth century. European countries have colonized most of the continents in the late nineteenth century, instituting a system of economic exploitation in which African raw materials, were expropriated and exported to the sole benefit of the colonizing power. Neo-colonial Africans

are usually those who preserve, protect and project the erstwhile colonial master's languages, cultures and literatures. The idea of neocolonialism, suggests that when European powers granted political independence to colonies after World War II and they continued to control the economies of the new African countries.

Devil on the Cross tells the tragic story of Jacinta Wariinga, a young woman who emigrates from her small rural town Ilmorog to capital city of Nairobi, only to be exploited by her boss and later a corrupt businessman. Ngugi uses Wariinga's story, in a thinly disguised satirical account of capitalist business practices and western cultural and political dominance in post – colonial Kenya. *Devil on the Cross* is a female bildungsroman narrating Jacinta Wariinga's tale from girlhood to womanhood as well as her coming of age in post – colonial Kenya.

The story is a parable of all young women from the countryside who, after completing their education, arrive in the capital city of

Nairpbi in search of a job or career, and how they are exploited by their unscrupulous bosses and other anti-social elements. *Devil on the Cross* tells us how these young women survive, eventually come into and turn the tables on their oppressors.

Jacinta Wariinga is young when her parents are arrested for participating in the Man Mau struggle for Kenya's freedom during the 1950. She is brought up an aunt in Nakuru. The aunt's husband, whom Wariinga calls uncle, proves to be her undoing. A railway employee, he joins the Nakuru town council as a clerk. Like most people, he is not satisfied with the salary he gets. He is ambitious and he wants to become rich as soon as possible by fair means or foul. Wariinga is in Form Two of the local primary school and the Rich Old Man takes a fancy to her. He is aided and abetted in his evil designs by Wariinga's uncle. He seduces Wariinga, he impresses the poor girl, with rides in his Mercedes Benz car, pocket money, outing and hotel visits. When she becomes pregnant, the Rich Old Man abandons her.

Meanwhile Wariinga's parents have been released from prison on Kenya attaining freedom. Their lands were confiscated when they were in prison. Now they settle down in a village close to Ilmorog. Wariinga, having failed in her suicide attempts, returns to them. She does not want to abort or throw away the child born to her. After the child's birth, She resumes her education and completes her secondary school. Her parents dig into their savings and she undertakes a secretarial course after which she comes to Nairobi in search of job. Wherever Wariinga goes, she faces the same predicament: sex in exchange of job. Then Wariinga decides to return home to her parents at Ilmorog.

A stranger hands over Wariimnga an invitation card to the Devil's Feast at Golden Heights in Ilmorog the next day. Wariinga is amazed that such thing as a competition

among Modern Thieves and Robbers can take place in post-independence Kenya. She reaches the Nairobi bus stop and finds that only on rundown *matatu* is available for travelling to Ilmorog. It is owned by a shady and talkative character called Robin Mwaura. Her co-passengers are Gatuiria, research students at the University of Nairobi; Wangari, a poor old peasant woman who has participated in the country's freedom struggle; a man in blue overalls Muturi, a carpenter-cum-mason-cum-plumber; and the man in dark glasses who turns out to be an expert in business administration (Mwireri wa Mukiraii). Coincidentally, all of them have been invited to the Devil's Feast the next day.

The Devil's Feast is gathering for who is who in modern theft and robbery. They have instituted a competition so to get to know, who is best to be crowned king of all among them. The competitors who come forward to show to the gathering how they have fared in this game of modern theft and robbery and Ndaaye wa Kahuiria, Gitutu wa Gataanguru, Kihaahu wa Gatheeca, Mwireri wa Mukiraii, Nditika wa Nguunji, and Kimeendeeri wa Kanyuanjii.

The Venue of the competition for seven modern thieves and robbers in a plush place called the cave at the Golden Heights in Ilmorog and the competitors are the elite of the land who have become wealthy in post-colonial Kenya beyond their wildest dreams by oppressing and exploiting their own people. They rule their own people as proxy for the imperialists because they had been the collaborators of their colonial masters during the British rule in Kenya. Thus Ngugi shows the nepotistical behavior of the native African capitalists. Here nepotism refers to give unfair advantages to one's own people.

Robin Mwaura is the talkative *matatu* driver who ferries everyone from Nairobi to Ilmorog to attend the Devil's Feast. He is also one of the competitors in Devil's Feast. An unscrupulous person, his only aim in life is to

earn money as quickly as possible. Gitutu wa Gataanguru has had humble beginning in *matatu* as the son of a Village headman who specialised in court cases during the British rule. He bribed a bank official to obtain a loan for buying some land from a European and sold it to poor people at high cost. Kihaahu plans is to build houses as small as bird's nests and sell them to people. He is determined never to abandon theft and robbery that is based on housing.

Since they cannot afford to eat and drink in such an expensive place, Gatuiria, Wariinga, Mwaura, Muturi and Wangari leave the place while the Hell's Angels band keeps on playing inside the cave. Muturi and Mwaura are suspicious of each other. Muturi suspects Mwaura of being in league with the thieves and robbers gathered in the cave while Mwaura is almost certain that Mturi and Wangari have been sent there to disrupt the Devil's Feast. When they go out for lunch to the proper part of the town, Gatuiria and Wariinga lament the conditions prevailing in post-colonial Kenya, the worst part being the ongoing competition for modern theft and robbery.

Nditika wa Nguunji, a smuggler and black marketer, takes over. He also indulges in smuggling expensive stones, animals skins and several other items from Kenya to other countries. Kinaa Ku is another evil who indulged in corrupt practices in the local elections. Thus Ngugui depicts the ugly face of the ghastly exploiters. Gatuiria comes looking for her and informs her of Wangari entering cave with a posse of policemen so that they could catch the thieves and red handed. But Superintendent of Police appeared to be in league with the people there. Instead of arresting them, he has ordered the police to arrest Wangari for disturbing the peaceful proceedings. There is along procession of workers, peasants and students marching towards the cave, and there is no stopping

them. But before entering the cave, Muturi hands over a pistol to Wariinga for safekeeping. He leads the people in defiance of the policeman and they disrupt the proceedings. Soon the place is in ruins. The rich and the powerful manage to escape the fury of the mob while Muturi amnd the ringleaders are arrested. The workers revolution is underway. After being temporarily released, Muturi, Wangari and the student leader the Holy trinity of worker, Peasant and Patriot are detained for disrupting a peaceful and private meeting of businessmen at the Golden Heights in Illmorog. Mwireri, who has advocated indigenous capitalism, is killed the same night in a stage - managed accident in Mwaura's *matatu*. Gatuiria wants to marry Wariinga. He accepts her daughter Wambui from the Rich Old Man from Ngorika and goes to Illmorog to seek her parents consent and blessings. After that he leaves for Nakuru to introduce Wariinga to his thoroughly Europeanised parents. He worries how they will receive Warriinga, but more how Warriinga would react to them.

Gatuiria's parents have sent gold embossed invitations to all their friends. Indicating not the dress code but also the firms and persons from whom they must buy gifts for their son and his.... Wariinga is shocked to see all the villains assembled in the country estate of Gatuiria father - Gitutu. Kihaahu, Nditika and other along with her uncle and aunt. What awaits her is the shock of her life when she is introduced to Gatuiria's father. He turns out to be the Rich Old Man from Ngorika who had seduced her as a school-girl and impregnated her. He pleads with Wariinga to leave his only son Gatuiria and become his mistress instead. An enraged Wariinga takes out the pistol, which Muturi had entrusted to her for safekeeping two years ago, and shoots him down. Gatuiria is stunned. But Wariinga's execution of the oppressor carries the force of communal retribution and justice.

The character Wangari in *Devil on the Cross* comes across as another freedom fighter that helps in the cause for freedom. But their struggles and heroic roles do not account for any significant change and they had to fight yet another internal struggle against the neo-colonialists for survival. In the novel, the freedom fighters are mocked at and made fun of by the bourgeoisie class for making them suffer too in terms of economy and losing the trust of the foreigners and incurring loss. Thereby, they live in poverty having gained nothing out of the rebellion.

In *Devil on the Cross*, the thieves in the cave were driven by the workers though later they get arrested too but it is to be observed that Wariinga avenges not only her own exploitation but of whole nation by firing the Rich Old Man and the thieves with the same pistol which was given by Muturi, a worker and activist. Another metaphorical portrayal of further struggle is depicted through unwanted children born out of betrayal and exploitation. In the novel *Devil on Cross*, Wariinga who bears and rears the child that had been born through the Rich Old Man showcases yet another kind of exploitation and further struggle for the 'Other' in terms of repressed women and the working class.

In the novel, the city of Ilmorog can stand for all of Kenya, and Kenya can stand for all of Africa. Kenya is transformed into a proto-capitalist society where exploitation, social inequality, corruption, and misery have divided Kenyans along class lines. In the Novel, Ngugi makes it clear that capitalism was brought to Kenya by imperialism and colonialism and most of all it has sought to change Kenyan society as well as Kenyan politics and economy.

Ngugi in presenting the reality of the African nation state expounds that the new African elite replaces the colonialist in terms of form. Ngugi indeed upholds the fact that the progression from colonisation to independence

is tantamount or akin to the shift from colonisation to neo-colonialism. Ngugi argues that despite the fact that the food prepared by the cook is tasty and delicious, the cook is deprived of eating it. This is because the master of the house not allow cook to eat the pudding. By analogy the peasants and the workers in Kenyan society daily toil and produce the resources which they never enjoyed.

Ngugi's *Devil on the Cross* is an angry novel, illustrating the bitterness and frustration of the Kenyan people who saw their hopes of independence dashed as the new leaders of the country concentrated on getting rich and collaborating with foreign corporations to exploit the people. The ending of *Devil on the Cross* is optimistic insofar as it offers possibilities of new social orders in the future, but it is not conclusively happy. Ngugi's goal of telling the story of the Kenyan people with the voice of the people is that voice of God.

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A STUDY ON BLENDING SOFT SKILLS WITH READING COMPREHENSION AIMING TO ENHANCE BEHAVIORAL ETHICS AMONG ENGINEERING GRADUATES

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Abstract

The young generation has sufficient qualification still a good job is just a dream for them. The growth of technical education has escalated but unfortunately soft skills has drastically declined, which in turn makes the engineering graduates unemployable. Technical and job-related skills are a must, but they are sufficient when it comes to progressing up the ladder. With traditional paternalistic style of leadership becoming out of fashion, professional managers expect their employees to have something extra which we call today, Soft Skills. They play a significant role in one's success in life particularly in one's profession. So this paper is an attempt to emphasize the necessity of incorporating Soft Skills blended with Communication Skills especially through Reading Comprehension. This is an effort in the direction of building a better tomorrow empowering the youth in acquiring Soft Skills that are considered essential in today's world, particularly in the corporate world.

Keywords: Soft Skills, Reading Comprehension, employability, blending methodology

Introduction

The job market today, is a dynamic and challenging place for engineering graduates. The candidates who appear for campus interview every year, only about thirty percent are selected for employment. This does not mean that students are poor in technical knowledge and skills. The main problem is that they lack proficiency in English and the soft skills which is necessary for professionals today. The overall needs of employers vary greatly and consequently it affects the hiring process that involves in identifying the individuals with necessary skills, interests and personality. On July 15, 2014, **The Times of India** published an article with the heading, "Only 18% engineering grads are employable, says survey." So, the present study emphasises the need to impart essential soft skills along with Reading Comprehension at the undergraduate level. Today, the young graduates are in urge to acquire their professional skills, behaviour and attitudes to enter any Multinational Companies and to sustain in it.

Aim and Objective

In today's highly competitive, global world, with the advancement in technology and communication, the scope of Engineering has widened. The growth of Engineering in MNCs made cross-cultural collaboration an integral part of day-to-day work. At this juncture, today's Engineer undoubtedly needs soft-skills apart from core expertise for survival at work. The aim of the present study is to focus on developing soft skills in preparation for an engineering career. This paper is prepared with a view to provide ample scope for students to learn and practise the four skills (LSRW) and soft skills through reading comprehension.

The Present Study

Students are not able to catch up with the pace of employment opportunity as they lack employability skills or soft skills. It is a known factor that hard skills are technical skills, but to get success in this highly influenced internet world, soft skills are comparatively crucial in all aspects. So, the need of the present study is to blend the soft skills along with the reading comprehension which is essential for personal, professional and social success. The significance

and relevance of the present study is that it equips the students with adequate ammunition to face corporate battles and challenges. It also helps in the development of the students' overall personality, thereby enhancing their career prospects.

The Requirement of the Employers from Engineering Graduates



Varun Agarwal, chief technology officer and cofounder of the employability evaluation company of Aspiring Minds, clearly remarked, "Colleges need to plug the gap in the first or second year. Foundational skills like English, logical ability, should be taught to students in first or second semester by doing bridge courses". Unfortunately, very little attention is paid to the understanding and development of these skills (often called employability skills), which are often overshadowed by the degree or qualification. Until the last couple of years, employability skills have remained an obscure reason for a person's success. But, it has been gradually acknowledged that neither qualification nor merit guarantees success in any career; yet, skills that can be the panacea for a successful career are often ignored. This gap between the academic curriculum and industry needs may be bridged by modifying the curriculum and preparing students to match the expectations. While developing technical and hard skills, there is also a need to give importance to soft skills. So this present study aims to concentrate in revamping the teaching concepts by blending Reading Comprehension with Soft Skills.

Literature Review

Vast researches have been done in all these years in various regions to determine the specific soft skills in higher education. So this paper focuses on educating engineers not only the four basic skills but integrating with soft skills. Blending Reading comprehension and soft skills is a learner-oriented task which intends to help students acquire and practice soft skills. "For better understanding, skills are sometimes divided into domain-general skills and domain-specific skills" (Tricot & Sweller, 2014). Domain-general skills are those that are helpful in all the jobs (Greiff et al., 2014). They are commonly called soft skills, whereas domain-specific skills are those that are required for specific jobs and are also called hard skills (Laker & Powell, 2011). Recent studies show that employers look forward to fresh engineers who have sound knowledge of hard skills and are also adept in a few soft, or domain-general, skills.

Reading Skill

Language, when used for communication, is a tool. We must remember that handling of any tool requires a certain skill. There are four skills in a language (LSRW) and out of these four skills; the essential skill for the second language learners is the reading skill. Reading is a lifelong skill to be used throughout life. According to Anderson, Hiebert, Scott, & Wilkinson, reading is a basic life skill. It is a cornerstone for a child's success in school and, indeed, throughout life. Without the ability to read well, opportunities for personal fulfilment and job success inevitably will be lost (1985). Despite its importance, reading is one of the most challenging areas in the education system. The idea is that when we read something, the purpose is to try to understand what the intention is. Reading helps the students to acquire vocabulary, word usage, sentence construction, developing paragraph and organisation of the material. This ability helps to write effectively.

The Significance of Soft Skills

According to Hewitt Sean (2008), "Soft skills are non-technical, intangible, personality specific skills which determine an individual's strength as a leader, listener and negotiator or as a conflict mediator". Soft skills are the traits and abilities of attitude and behaviour rather than of knowledge or technical aptitude (Tobin, 2006). Soft skills are different and distinct from Hard Skills. Soft skills are those skills that add more value to the hard skills adorned by an individual. Martin Carole (2008) comments that hard skills are more "along the lines of what might appear on your resume" whereas soft skills are "cluster of personality traits, social graces, personal habits, friendliness and optimism." Soft skills are not a substitute for hard or technical skills, but they act as balancing skills that serve up to unlock the prospective for highly effective performance in people even with good hard skills.

Technical skills can be learnt, applied and amount to a measurable degree. But the same cannot be said of soft skills. It is a sociological term used for Emotional Intelligence (EQ) of an individual. It can be broadly defined as personal attributes that enhance an individual's interactions, job and career prospects. It entails both face to face customer interaction and also indirect correspondence over telephone or e-mail. Employees adept at soft skills will achieve both individual as well as organizational success. Hence soft skills are critical to showcasing one's hard skills; both can be considered to be two sides of the same coin.

Blending Reading Comprehension and Soft Skills

The requirement of soft skills in a job has made the competition for job acquisition and job sustainability tougher. This view point is substantiated by Hewitt Sean (2008) that, employers value soft skills because they are just as good as indicator of job performance as traditional job qualifications. So today's

professionals need to encompass a high soft skills quotient, apart from the domain knowledge in order to succeed in this competitive era. So the researcher has chosen the reading comprehension as a tool for inculcating soft skills in the graduate engineers.

Role of a Teacher

The teacher selects a variety of reading comprehension passages focussing on a separate soft skill. The skill is introduced through various short stories, articles, etc. Many activities like pair work, group discussion, role play, story telling, writing, presentation are included towards the end of the passage. So it helps the students to acquire vocabulary and other important aspects of language, in addition to that the stories, passages establish a framework within which students can understand essential aspects of the soft skills they will require when they start working. The teacher has to guide and help the students to complete the activities. The teacher has to encourage students to discuss issues and ask questions while communication is the chief focus, soft skills have also been incorporated. Both teachers and students will find this kind of learning as a refreshing change from conventional English course books.

Impact of Blending Methodology

The blending of reading comprehension with soft skills help the students to understand what employers look for when they attend interviews and what they have to do when they join an organisation. It presents the soft skills they require through short stories, anecdotes, articles etc which they will enjoy reading and thinking about. It also gives them enough opportunities to learn, practice and hone their skills inside and outside the classroom. It will help them with vocabulary and other language activities.

Outcome of Incorporating Soft Skills

Aim of incorporating such skills is that the students should be able to:

- I) To develop right attitude needed to survive in Corporate
- II) To learn & practice effective communication skills
- III) To develop effective presentation skills.
- IV) To learn effective business correspondence
- V) To become self-confident individuals
- VI) To develop holistic personality
- VII) To participate effectively in various selection procedures laid by the recruiters.

Conclusion

Hard or technical skills help securing a basic position in one's life and career but only soft skills can ensure a person to retain it, climb further, reach a pinnacle, achieve excellence, derive fulfilment and attain supreme joy. Soft skills comprise pleasant and appealing personality traits as self-confidence, positive attitude, emotional intelligence, social grace, flexibility, friendliness and effective communication skills. While developing technical and hard skills, there is also a need to give importance to soft skills. Engineers and people associated with engineering education in India must concentrate on these essential soft skills as engineers will be working in a team, reporting to someone else, writing reports, dealing with work pressures, giving presentations, and so forth. So, the gap between the academic curriculum and industry needs may be bridged by modifying the curriculum and preparing students to match the expectations.

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IS ENGLISH A GENDER-BIASED LANGUAGE? A STUDY ON THE USAGE OF NEUTER-GENDER WORDS

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Abstract

Language is treated in many different ways – a medium to communicate, the representation of one's thoughts, and sometimes, grammatically – a system with its own rules, a sound (phonetics), and most of the time as if it has nothing to do with people. However, language is something that people use and the language used by people is the reflection of their culture, education – which is why words and the tone in which the words are used give meanings beyond their literal meaning. The relationship between a language and its people is so strong that it conditions, influences each another. This paper attempts to study if English language promotes gender bias among its users, though the users may not be gender-biased in their beliefs. The paper also talks about the evolution of English language to suit a gender-fair usage of it. And, finally, suggests ways in which gender-biased usage can be avoided.

Keywords: sexism, language, gender-bias, neuter-gender, gender-fair, pronouns

Introduction

Language, indeed, is the reflection of a society. "The developments of a specific language over time shows how the society or societies using it develop over time as well, as changes in cultural perspective, social composition, and political circumstances deeply impact the characteristics of a language." (Cody, Language as a Reflection of Society, In Introspections) The relationship of a language with its user creates a strong impact in its user's belief system. However, it is not known whether it is the language that influences society or the society influences the language. It may be convenient to say that the society and the language influence each other.

The word 'society', according to dictionary means, 'the aggregate of *people* living together in a more or less ordered community'; and the term 'people' is not gender specific. However, the language used by people is mostly gender-biased. In English, the bias is not only of the masculine over the feminine but also over the neuter-gender expressions.

"Language is one of the most powerful means through which sexism and gender

discrimination are perpetrated and reproduced. The content of gender stereotypes, according to which women should display communal/warmth traits and men should display agentic/competence traits is reflected in the lexical choices of everyday communication." (Menegatti, Michela; Rubini, Monica, Gender Bias and Sexism in Language.communication.oxfordre.com/view/10.1093/acrefore/9780190228613.001.0001/acrefore-9780190228613-e-470)

Not only the choice of words used in everyday communication, but also for a world-wide exclusive communication/occasion influences gender-bias. Gender-bias in a language breeds discrimination among men and women. Though conscious efforts have been made so as to have a non-gender biased language, there are subtle ideas and thoughts expressed which prove the existence of gender-bias in language. And most of the times, it shows the dominance of male. For instance, in sports, there's 'men's championship' and 'women's championship'.

According to Trask, for men, in sports, the term used is just either 'Golf' or 'Cricket'.

However, for women, it is 'Women's Golf' and 'Women's Cricket'. Similarly a man can be a doctor, but a woman must often be a lady doctor. It is also of interest to note that the word 'professor' or 'engineer' refers to a woman, and the word 'secretary' or 'model' refers to a man... (Trask, 2004).

Though, the distinction serves to demean women or patronize or elevate them is a matter of opinion. But, the fact is that it clearly sets women apart – treat them in a different way, where there is no apparent need (except that of convention) to do so. This proves that the language reflects beliefs of people/society. It is clearly an indication of the existence of sexism in people's actions and attitudes. Wilson defines sexism as - set expectations of women's appearance, actions, skills, emotions and proper place in society (Wilson, 1997). It is generally conceived as anything that conveys that one sex is superior to the other. And people who go by that are called sexists.

It may be argued that sexists are the root-cause for such distinctions in the language and thus the language is so gender-biased that it results in sexist thought and behavior. Such inequalities in English and the way it is used pave way for prolonged existence of gender-bias in it.

Therefore, a need for gender-bias free language had emerged. As a result, a number of new neutral terms have been introduced to replace old sexist terms. Such as, 'humankind' for 'mankind' and 'chairperson' for 'chairman' etc., However, replacing such old sexist terms/expressions has not eradicated gender-bias from the language. Because, lexical or syntactical expressions are constructed in a way that words that refer to female gender are from its male form, mostly. As in, '(wo)man, (wo)men, (s)he, (hu)man, etc.,. However, masculine nouns and pronouns are often used to refer to both men and women. For example, man-made, man-like, man-handle, man-power, manned-mission, manly etc.,. All these

expressions make the role of women vanish in the sub-conscious level. For example, the word 'bachelor' connotatively means freedom whereas its feminine form 'spinster' connotatively means 'age-factor', 'loneliness', 'dull' etc.,. Similarly, the word 'male domination' means one thing and 'female domination' does not mean the way the former expression means. Furthermore, there are plenty of expressions such as barman-barmaid, milkman-milkmaid, male boss – female boss etc, that throws women under a poor light. Fasold, Ralph (1990). Therefore, in order to eliminate gender-bias, it is mandatory to make some changes in the way people use the language.

Problems with pre-existing neuter-gender expressions:

The introduction of the new neuter-gender words, in English, replaced only the words that are explicitly gender specific. There are plenty of words that have implicit form of gender-bias in them which are so deep-rooted. Because, the conditioning of the listeners/receivers predominantly matters in communication. For example, it cannot be surely said what/who (whether men or women) the receiver will associate with when they come across words like 'teacher', 'police', 'pilot', 'terrorist', 'guru' etc, therefore, these words not only reflect the conditioning and stereotypical beliefs but also influence the receivers' psyche and behavior furthermore and ensure that the discrimination exists. For instance, the expression 'to father' means 'to create' whereas 'to mother' means 'to nurture, to care, etc,' are the thoughts associated with them.

All said and done, there are, surprisingly, many words that are purely masculine which have no equivalent words. For example, the word 'masterful'. There is no equivalent word referring to women alone. However, the word 'masterful' can be replaced with 'skillful' which will again be a gender-fair expression. Similarly, when the word 'master' is used as a prefix as in

'master-chef', 'master-mind' – though they may be used as gender-fair expressions, it has masculine origin in it. The equivalent word for the word 'master' is 'mistress'; but the term has varied meaning not connotatively, but literally too. Similarly, 'Be like a man' talks high of masculine gender, 'Don't be like a woman' talks ill of women in general. And, when men say to other men 'move ladies', though the word 'ladies' is gender specific, it demeans the skill/effectiveness of women.

There are many such implicit implications in the meanings of certain words connotatively across the globe.

Few example words that have been the root-cause for gender-bias and its replacements:

Service-Growth Consultants Inc. has compiled few terms that can replace gender-biased expressions.

Bias	Bias-free
businessman	business executive,
career girl, career woman	entrepreneur
cleaning lady	professional, manager,
delivery boy	executive
foreman	cleaner
girl Friday	courier, messenger
insurance man	supervisor
landlady, landlord	clerk, office assistant,
mailman	receptionist
newsman	insurance agent
policeman	proprietor, building
repairman	manager
saleslady, salesman	mail carrier, letter carrier
serviceman	journalist, reporter
steward, stewardess	police officer
waitress	repairer, technician
workman	sales clerk, sales rep, sales agent
	service representative
	flight attendant
	waiter, server
	worker

Avoiding gender-bias

There are very few ways as to avoid gender bias in the language, since there shall be connotative meanings inevitably. However, these very few ways are indeed effective. Firstly, to start using the neuter-gender

expressions. Such as 'work-force' or 'employees' for 'man-power'; 'to staff' for 'to man'; 'beget' for 'to father'; 'care' for 'to mother'; 'firefighter' for 'fireman', 'postal carrier' for 'post-man' etc.,

Secondly, to make certain expressions plural. It had been debated for a long time that sentences that start with singular pronouns such as 'everyone, each one' etc, cannot take plural reference words as in '*everyone should bring their progress card*' – however, the contemporary grammar suggests the use of plural reference words depending upon what is meant to be said otherwise, to use specific reference words such as 'his/her' which is odd in spoken communication. Therefore, instead of using those vague pronoun such as '*everyone must bring his/her/their progress card*', though these words are neuter-gender words, it is better to replace it with concrete noun such as '*All students must bring their progress card*'. This also helps avoid the so-called 'slash contraction' in sentences. Therefore, avoiding 'gender-biased' words alone cannot make a change in the way language is used. The way language is used must be changed.

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AN IMPACT OF LANGUAGE LEARNING STRATEGIES ON ENHANCING READING SKILLS AMONG ENGINEERING STUDENTS

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Abstract

Communication skills are the central key to survive peacefully in this world. A great segment of job postings lists communication skills as one of the chief attributes that an applicant must hold. In today's place of work, communication skills are not optional, but it is indispensable. For enhanced and focused communication skills, reading skills play a crucial role in English language skills. As part of the language arts, it is considered as a "core area" in formal education. In India, the English language is taught in different types of schools and colleges, and in various states, in a number of ways and circumstances. In some places, the teaching is consistent with acceptable standards and the learners achieve high grades but the aim of mastering the language and acquiring the wisdom of reading is not always achieved. This core research work aims to use the reading passages along with activities through discrepant Language Learning Strategies (LLS).

The research work also aims to analyze the reading efficiency among the engineering students. An empirical test has been conducted before and after the reading exercises. Pre test and Post Test are conducted to assess the understanding level of the students.

Introduction

Reading is said to be one of the most important processes of interaction involving one's knowledge of print, vocabulary, and comprehension. Fitzgerald (1965) included word recognition and sentence understanding as components in reading. They further stated that the components involve discovery, comprehension, reflection, reasoning, appreciation, analysis, evaluation, synthesis, organization, and application. This would mean that when one reads, he also thinks about the meaning conveyed and at the same time integrates his own knowledge to get the meaning of the context and words. The focus of this research is on reading skills that are an approach to acquire vocabulary and fluency through reading with specific reading tasks.

Van Den Broek (1994) highlighted that short and long term memory is a factor in reading exercises of an individual as a reader needs to store and manipulate information in his working memory during text procession and at the same time in order to construct a coherent representation of what he has read, the reader would have to refer to his prior knowledge. Recent studies on reading comprehension have

stressed the importance of the concept of individual differences, wherein attempts have been made to account how far the process and components of reading differ among those labelled as skilled and less skilled readers. Those who are less skilled have problems interrelating to reading, integrating information, understanding story structures and concepts etc. As the researcher realises the fact that reading achievement was found to be related to higher levels of self-esteem among students, reading achievement was also related to extrinsic motivation and significant predictors of scholastic achievement. This further strengthened the need for a tool to serve that particular purpose to improve students' vocabulary and reading skills.

This paper aims to analyse the Language Learning Strategies (LLS) among the higher education engineering students in terms of the reading skills.

Importance of Strengthening Reading Skills Among College Students

Corporate world demands highly efficient technocrats with flawless communication skills. Success in this competitive environment does

not just depend on acquiring knowledge and hard skills, but also on developing effective technical communication skills (Madhumati R Patil, 2013). The importance of being efficient in English language communication is highly stressed upon because if students ignore the tool of communication they will be literally ruined.

In this competitive scenario, if students fail to see the broader scenario of the corporate world and ignore the communication skills, it can endanger their prospective career. The growing importance placed on oral communication skills by employers has been echoed internationally in the last two- three decades. Knowledge and technical skills are clearly important, but these should be presented with excellence. Effective communication imprints a positive impression on engineers. Lack of serviceable communication skills reflects the low profile of engineering in general, in public places.

Many researchers have highlighted various reasons for the poor proficiency in the English Language. It was identified that students in India lack communication skills in English. After detailed analysis it was identified that students need to enhance their reading skills. To enable students to acquire the language skills more effectively, they can be given a lot of reading passages with new words in it, which can provide them a knowledge based atmosphere to enhance their fluency as well as proficiency.

Besides students also incidentally develop their lexical knowledge with reading ability, as a result their reading speed will also increase. Hence subsequent exposure of meanings and new terms in a particular passage will allow students to fine tune their learning atmosphere.

The procedures adopted for the study were the 'pre-test' and 'post-test', which are a relatively popular means of data collection. They enabled the researchers to collect data in their respective fields. Initially, this survey used

a data to collect personal details of students for analysis and interpretations. After completing the data collection, a questionnaire was prepared to conduct the pre-test for the class.

Selected Reading Passages

The reading passages were carefully selected based on the need and interest of the engineering students. The main objective for selecting these reading passages was to create an opportunity to understand different concepts. Each reading passage had many subdivisions with target words.

Language Learning Strategies

In order to enhance the habit of reading skills to the learners, the researcher has selected two reading passages in this study as a part of language learning strategies.

- Humorous Passages.
- Passages for Personality Development.

The active involvement of the students during the class implied that this particular methodology were effective with the first year engineering students. Through reading passages, it has been utilized to concentrate on certain target words.

It was found that this method was beneficial, especially for the vernacular medium students and moderate learners. The reading concepts have been carefully selected to promote interest among the students.

Retention of Vocabulary Acquisition

To observe vocabulary acquisition and retention ability, two types of tests were conducted during the study.

- Pre-test
- Post-test I

These tests were conducted to measure the retention levels. It gave more information and insights. The order of these tests increased the confidence for the students while acquiring new terms. And it also helped them to retain the vocabulary better and to read more efficiently.

Humorous Reading Passages Humour is an essential part of human life. Humour is mandatory for students to have fun. Through these humorous passages, the students were made to concentrate more on target words. These passages' were taken from everyday situations. Four short passages were selected on the whole. After reading the Humorous reading passages, worksheets were given to each student with thirteen target words. This worksheet given below provides a clear explanation with a few example words.

S.No.	(Lounge, Crept, Fumbling, Eventually, Devour, Tiptoed, Butcher, Insolence, Packed, Slapped, Strolling, Confronted, Yelled)
1.	<p>Main Word: Lounge Related Words: Sitting room, living room, drawing room Write the sentences for the main words and its related words in the space given below:</p> <p>-----</p> <p>-----</p> <p>-----</p> <p>-----</p> <p>-----</p>
2.	<p>Main Word: Eventually Related Words: Finally, in the end, immediately Write the sentences for the main words and its related words in the space given below:</p> <p>-----</p> <p>-----</p> <p>-----</p> <p>-----</p> <p>-----</p>

Figure 1 Work Sheet

Students came with completed sentence formation with the given word, along with the related words by discussing with their peers. Then the answers were checked in groups by asking them to tell their answers to other peer groups. After the completion of the task, the worksheets were collected from the groups. A post-test questionnaire was given with same 'Humorous reading passages' with multiple choice mode questions in order to conduct test the retention level. The researcher instructed all

the students to write their own sentences, and no one was allowed to write the same sentences within the peer groups. They were asked to complete the exercise within the stipulated time, 45 minutes.

Personality Development Reading Passages

Personality development is almost essential for a good engineer and employability skills. To stress this particular point, the researcher selected the reading passages based on personality skills. For a good engineer, both a technical education and employability skills are required for success. To emphasise this, the passages were selected based on personality development by targeting some words. In general, each and every student in the world has the thirst to improve their employability skills. The students showed interest in reading such passages which helped them to acquire ten target words incidentally. They were: agitated, affirmations, antidote, decisiveness, inevitable, procrastination, persistence, resentment, succumb and strife. This particular reading passage was sub-divided into two topics: (i) willpower and self-discipline and (ii) turning peace of mind into a habit.

This reading passage motivated the students in:

- Self-discipline.
- Willpower.
- Managing stress.
- Inculcating good habits.
- Building their confidence level.
- Building inner-strength, self-mastery and decisiveness.
- Personal growth, spiritual growth and meditation.

Students were grouped into teams of six. Through reading passages, the selected words' meanings, prefixes, suffixes, synonyms, antonyms and related words was read aloud in front of the class by one of the members in the group as an activity. The remaining group members guessed the word by using the clue.

The following chart gives a clear picture of the above-mentioned strategy.

Procrastination

Concept	Dimensions of English Vocabulary	Vocabulary Knowledge
Work Exercise	Word	Procrastination
	Meaning	Postpone, Prolong
	Definition	Putting off or delaying or deferring an action to a later time.
		The action of delaying or postponing something.
	Noun form	Procrastination, Procrastinateness, Procrastinator
	Verb form	Procrastinated, Procrastinating
	Adjective form	Procrastinative, Procrastinatory
	Adverb form	Procrastinatively
	Plural form	Procrastinations
	Related words	Deliberateness, Unhurriedness, Slowness, Deliberation
	Antonyms	Hurrying

Figure 2 Worksheet II

After the activity, the students were asked to complete the post-test I, which they completed within ten minutes.

The advantages of this activity:

- The students got an opportunity to interact with other peers regarding humorous passages.
- Through the humorous passages, the students got chances to learn more about the concepts, sentence formation, situational phrases etc.
- It gave an insight to the students know more about their word usage, spellings, pronunciations and parts of speech like adjective, adverb, noun and verb.

The students commented that they had a productive time interacting and discussing a particular word and its sentence formation. Many sentences were discussed. They also felt

that this activity encouraged them to frame sentences using newly learnt words.

Results and Discussions

The following results and discussions reveal the scores obtained in pre-test and post-tests.



Figure 3 Comparative results of pre-test and post-test

Most of the learners forget newly learned concepts after a day. But through LLS, the students were able to recall what they learnt for post-test. Maximum numbers of students' i.e. 77% were able to retain their newly learned vocabulary in post-test.

Results Based on Medium and Gender of the Students

The following Figure presents the detailed analysis of the medium of education and gender differences.

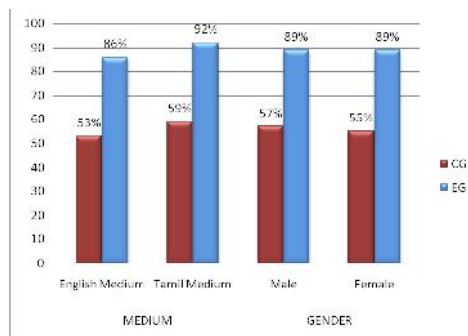


Figure 4 Results based on medium and gender of the students

Medium of Education

Statistically, Figure 4, the study revealed that there was a significant difference between Tamil medium and English medium learners. The maximum numbers of students' i.e.92% of

the students were improved in the Tamil medium. The interpretations are:

They showed interest in reading passages like humorous passages.

- They exhibited an eagerness to improve themselves.
- They learned to frame sentences for the given word as well as for the related words.

Hence, LLS enabled the students of the vernacular medium to improve themselves better.

Gender Difference

Gender has been regarded as an important affective factor that plays a specific role and influences second-language acquisition. Here, the maximum numbers of students' i.e.89% of the students were able to perform better in this strategy. Both genders revealed a favourable attitude towards this method.

The Language Learning Strategies (LLS) revealed statistically that there was not a significant difference between the males and the females. The difference in score of post test was higher in both the groups comparatively than the pre test.

Results Based on Mode of Hailing and Board of Education

The following Figure presents the detailed analysis of mode of hailing and board of education.

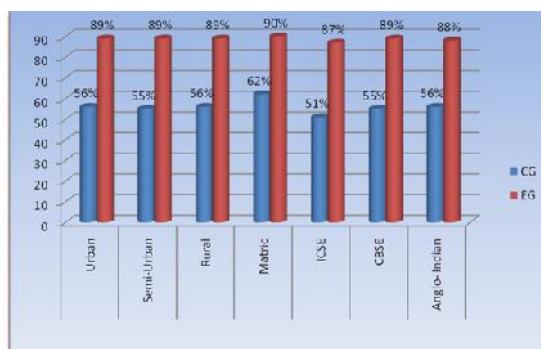


Figure 5 Results based on mode of hailing and board of education

Mode of Hailing

In this study, 89% of the students were able to perform well, without any difference of regional hailing. The difference in score was comparatively higher than the pre tests in all the three groups. The main reasons are:

- Focused reading and studying.
- Organised group learning in sentence formations and analysis of parts of speech.

Hence, it was proved that the rural, semi-urban and urban students acquired the vocabulary in an interesting way without any barriers, through reading passages.

Board of Education

This analysis was taken in order to examine LLS among the students studied in private schools, like Matriculation, ICSE, CBSE, and Anglo-Indian school. In the EG, 90% of the Matriculation students, 87% of the ICSE students, 89 % of the CBSE and 88% of the Anglo-Indian students are successfully in the post-test.

The pre-test and post-test value in CG was more or less same (i.e. 58% and 59%, respectively). But the post-test result in the EG was comparatively higher than the pre-test value. This study concludes that the students can enrich their reading skills by reading some useful passages.

Results and Discussion of Personality Development Reading Passages

The following results and discussions reveal the scores obtained in pre-test and post-tests.

In the retention tests, 58% of the students were able to retain the words in the post-test. The remaining 42% and 44% of the students were unsuccessful. The main reasons are:

- Reading disorder.
- Lack of understanding polysyllabic words.
- Lack of showing importance to personality development skills and its vocabulary.
- Words are not constantly reviewed.
- Lack of proficiency in antonym usage.

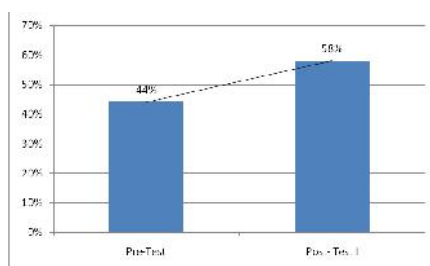


Figure 6 Comparative results of pre-test and post-test

Results Based on Medium and Gender of the Students.

The following Figure 7 presents the detailed analysis of the medium of education and gender analysis between the CG and the EG students.

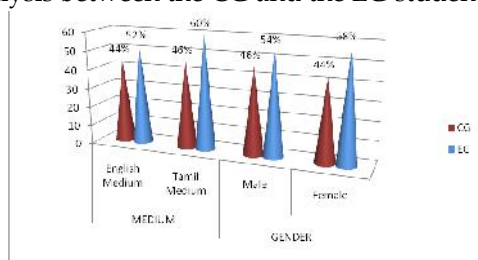


Figure 7 Results of guessing the word strategy based on medium and gender of the students

Medium of Education

Figure 7 depicts the results for the detailed analysis of the medium of education and gender difference. Here, 40% of the Non-English medium students and 48% of English medium students were unsuccessful in this strategy. The main reasons are:

- Poor understanding of opposites given as a clue during the implementation process.
- Lack of reviewing words constantly.

Regarding the Tamil medium students, 60% were successful. This indicated that this activity ensured that the students were thrown light on various aspects of knowledge under the topic of personality development. Through LLS, they learnt many words and their adjective form, adverb form, noun form, verb form, plurals, related meanings and definitions. For instance, for the word procrastination, the adjective form is procrastinative, the noun form is

procrastinator, verb form is procrastinated etc. Ultimately, it showed that there was an impact on the students while acquiring vocabulary through reading passages.

Gender Difference

Based on the results, 58% of the females were able to perform better than the males in the strategy of guessing the word. And, 42% of the females and 46% of males were unsuccessful in this strategy. The reasons are:

- Lack of continuity in acquiring vocabulary skills.
- Negligence in attending the tests.

Results Based on Mode of Hailing and Board of Education

The following Figure 8 shows the detailed study for the mode of hailing and board of education.

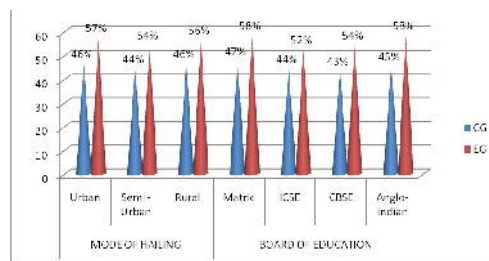


Figure 8 Results based on mode of hailing and board of education

Mode of Hailing

In the result analysis of mode of hailing, EG students were able to perform well in the personality development reading passages and its vocabulary. The difference in scores was higher in all the three groups i.e. in urban, semi-urban and rural areas than the pre-test. The reason for the better performance of the students is:

- Organised group learning in guessing the word.
- Ability to encode the other forms of parts of speech for difficult words.

Board of Education

In the EG, 58% of the Matriculation students, 52% of the ICSE students, 54% of CBSE students and 58% of Anglo-Indian students performed well. The main reasons for the students' good performance in the post-tests are:

- They exhibited interest while learning with their peer groups.
- Ability to acquire the new vocabulary without the help of dictionaries.

Even though, the post tests results were higher than the pre-tests score, the students didn't score more than 80 %. The main reasons for students' inability to score higher are:

- Lack of understanding with advanced words.
- Inability to understand word formation of parts of speech like adjectives, adverbs, nouns, verbs etc.
- Inability to complete the tests.

Conclusion

The pre-test and post-test value was more or less same (i.e. 48% and 49%), respectively. But the post-test result was comparatively higher than the pre-test value i.e. 56% of the

students were able to retain words effectively in the post-test. It concludes that the students exhibit good short-term and long-term retention regarding the English vocabulary which they learned through reading passages.

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INTEGRATED PERSONALITY THROUGH ETHICAL CHOICES: A STUDY ON *INUYASHA*

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Abstract

A child's mind is cultured by the environment in which it grows. Life experiences shaped by day to day interactions play a major role in the life of children. These line up in the moments of decisions, choice of way to respond. Ethical choices are hard but essential for one's life. A right choice places one in right places. But the sense of rightness itself is relative. A choice that promotes love, compassion, concern for the other, kindness, courage and sacrifice is something that anyone would agree. Mind is basically inclined to what is true and clear. But in the same proportion it is against hard ship. It gives up ethics and gropes away from integrity if the cost to maintain it is very high. Children's Literature has been trying consciously or unconsciously to retain the sense to attain an integral personality through ethical choices embedded in their target audience. Inuyasha is a Japanese manga by Rumiko Takahashi. It targets children, adolescents and young adults. Takahashi has beautifully yet subtly presented her protagonist, antagonist and their groups developing into integrated personalities or distorted personalities through their choices. The difference and difficulty in making the easiest choice, the essential choice and the ethical choice is clearly illustrated but visible only to keen eyes.

Keywords: Choice, Decision, Ethics, Ethical leadership, Integrity, Integral personality, Fragmented personality, identity.

Introduction

The choices we make dictate

The kind of life we lead

Therefore,

To thine own self be true. (Gonzalez.E. 2010)

The moment one begins to have hold on one's mind and soul the very moment begins a meticulous process of taking intricate decisions. Decisions define a person's freedom and also the contours of ones reach. Every other moment life brings us before a forked path. Decisions become important because it involves choice and balance. As a child grows up it encounters life and assimilates experiences and develops convictions, ideologies, worldview, beliefs, personal philosophy and values and these manifests themselves as actions in living situations and permanent perceptions as they grow up. It is essential to induce moral sensitivity through character education very early in life to develop an integrated personality. Hoge defines character education as any overt or conscious attempt to effect the development of desirable individual traits or qualities.(2002). Today, children spend much of their time in viewing social media. Animation

movies comprise a major portion of a child's view list. Children's literature or movies with character development theme has the power to develop, shape and reinforce dispositions essential for installing in children important core ethical values. Many child targeted productions and publications have flown in these past decades that consciously or unconsciously aligned itself for the all-round development of children. This paper intends to study in brief the presentation of the need to make ethical choices to attain an integral personality in the animation film as well as 'manga' (Japanese comic) *Inuyasha*.

The Forked Path: The ShikonJewel

Inuyasha or *Inuyasha: A feudal fairy tale* written and illustrated by Rumiko Takahashi was premiered in the weekly Shonen Sunday from 18th June 1996 to 18th November 2006. It tracks the adventures quest of Inuyasha a half demon dog boy for the sacred ShikonJewel. He is thwarted by the priestess KiKyo who is the gaurdain of the Jewel and is strung by her arrow and induced into a cursed sleep for fifty years until 500 years later Kikyo is reincarnated as Kagome in a modern Tokyo, travels back in

time and circumstances make her chose to release and revive Inuyasha. The story in 56 volumes illustrates a convoluted plot with characters in course of time developing into integrated or distorted personalities depending on the ethical choices they make in each situation.

Takahashi present before her target audience a make believe world. Children would be very much unready for real life situations which can often place one in a Catch 24 position. The world created in this anime has exaggerated dangers yet guides one to proper decision making. The concept of the ShikonJewel which is key to this story is an exemplification of the real world that is made of choices. Each and every step has many alternatives. The path one choses becomes ones destiny. Either you get closer to the intended goal or you move away from it. The Jewel is very powerful. The story shows the Jewel's ability to fulfil wishes. It increases the already existing power of the possessor into multiple times. It can prolong life. But the ShikonJewel by itself is neutral. It takes up the attitude of the one who possess it. Pure and noble acts purify it, Cruel and impure acts defiles it. Even grief and suffering defiles it. In both purity and defilement it emits its power respective to the trait induced in it. Therefore there is ample space for choices. Ethical choices grow out of personal definitions of what is good and bad, right and wrong. It is based on an individual's internal process of organising conscious and unconscious values and beliefs. It is also based on how these are focussed in a given situation to achieve desired outcome.

The crux of the story is the fact that only "the one and only correct wish" (Takahashi, 2003) can solve all the problems by the ShikonJewel. All other wishes are unknown traps in which the characters get caught. For this reason ShikonJewel is the symbol of power in all aspects. Power can be used in selflessness and selfishness. Throughout the story we see

the demons, half demons and mortals both dead and alive are in pursuit for the Jewel. We find that noble characters like Kagome, Kikyo and Inuyasha make their decision in critical moment contemplating the impact of their decision on others. Only those who use the Jewel with ethical precision remain others sooner or later reach a violent death. It shows how power changes people into more cruel demons or more humane people because of their ethical choices and moral actions. Through the ShikonJewel Tahakashi is able to display the grownups world of power lust. The fragmentation of the Jewel in the very beginning may symbolise the democratic modern society were choices play a great role.

The term ethics is derived from the Greek term 'ethos' which means custom. (Ilaninska and Rocco,2006). According to Onyebuchi,V.N, ethics can be defined as structuring of principles based on moral principles reflective choices and standards of right and wrong conduct"(2011). Since ethics is purely based on individuals perception of life situation and is the essence of one's life experience and world view it tends to vary from person to person culture to culture. James rest opines that ethical actions are the result of four psychological sub processes. Them being (1) Moral sensitivity,(2) Moral judgement, (3) Moral focus, (4) Moral character (1986). As we observe the character delineation of the male protagonist Inuyasha we find a systematic growth in his moral perceptions. Not accepted by the human or the demon communities, he is in quest of the Jewel to transform himself into a full-fledged demon. From the flashback presented in the second chapter we see that he is constantly waiting for the moment Kikyo lets down her guard so that he can rob the Jewel. He is very open and does not hide his intentions. But when he finds desperation in Kikyo's eyes he is sensitive to the situation and feels ashamed of what he was trying to do. He chooses to appear in his vulnerability on the new moon night when Kikyo suggests that he

become a complete human and purify the Jewel. He is able to renounce his desire to be a strong demon and choose to live a human life.

When Inuyasha is revived after fifty years by Kagome, he is again wishing for the Jewel because in his first attempt to renounce his desire he was betrayed in his vulnerability. He is constantly heard complaining as to why he has to help anybody but yet all his actions including his fights display kindness. For example, when he fights the Lord possessed by the frog demon he delays until the demon comes out of the man and spares the man's life. In his struggle with the blood ink painter even though it was painstaking he never submits to kill his opponent but chose to destroy the evil making element. In all his fights this consistent pattern is maintained. He is oblivious to this fact but we find his companions constantly approving his moral judgement. There is a considerable integrity in his actions.

Fragmented Identities Progression or Regression to Integrity

The pursuit for wholeness and integrity by fragmented identities is a theme seen in this story. We have key protagonists and antagonists like Naraku, Kisor, Gyh-oh apart from Inuyasha who are crossbreeds. They are in a constant struggle for acceptance. Each faces their crises in a different way. As far as Inuyasha is concerned by and by he chooses to accept his hybrid condition. He is no longer afraid of what others think of him. In the 73rd episode when he meets Kisor a half bat demon he empathises her condition. By the 98th episode we find him attaining ethical leadership qualities. Here we meet Gyh-oh, a refined scholar in the day time but a heinous demon at night. He is desperate of his condition and is trying to create an imitation of the ShikonJewel using the souls of the people to become a complete human. Instead of outright cutting and killing Inuyasha chooses to advise Gyh-oh to accept his condition and to do good however he

is. He also tells him that if he kills people for his selfish goal the Jewel will get defiled. Freeman and Stewart expound that an ethical leader speaks to us about our identity, What we are and what we can become, how we live and how we could live better"(2006). Inuyasha has attained integrity enough to be patient before his painful weakness and help others.

A highly contrasting picture is seen in the way Naraku faces his condition. Naraku, the primary source of all evil in this story choose to be a half demon by his own will. He is seen collecting the fragmented ShikonJewel in lightning speed to transform him to a complete demon. Initially we are made to think that he would absorb the completed and fully defiled Jewel but we see him hesitate. All his actions are purposefully ethically wrong. In the 18th chapter we find that in reality Naraku was a cruel minded human being. He chooses to let his soul to be eaten by various demons in exchange of power. He does not have a steady appearance. He always appears as something other than himself. Instead of truth, he constantly chooses deception. He consistently decides to tear apart bonds based on mutual trust, love and hope. It was his deception to disguise as Kikyo and attack Inuyasha and indisguise of Inuyasha to attack Kikyo. This led both Kikyo and Inuyasha to be deeply hurt by the betrayal each perceived. He tries to use Sessomaru, Inuyasha's older brother to kill Inuyasha, He brain controls Kohaku and makes him kill his family members and then uses the memory of this incident to control Kohaku, He puts a curse on Miroku's bloodline opening a wind tunnel on the palm that would slowly suck the possessor into it. These unethical decisions are symbolised as Naraku's ever changing form. He constantly creates, disassembles and again recreates his body. He always wishes evil for everyone. He chooses to defile the ShikonJewel and use its demonic power. One sign that Naraku wants to erase is the burn sign of spider on his back. He does not want his enemies to

recognise him because of this sign. He regrets that one unfortunate constancy in him. In the end episode we see Naraku caught in his own web of desires. The he hesitates the ShikonJewel fuses with him. Even in those decisive moments Kagome and Inuyasha try to open his eyes. There is a brief but preciserecapping of all the decisions and deceptions made by Naraku. He is called upon by Inuyasha to choose his human heart instead of the demonic heart. But Naraku shrugs it off. He says they cannot trick him into humaneness by their empty words and thus purify the Jewel. By this time Naraku realises that the Shikon won't fulfil his wish because it is only a trap of the Shikon.

Integrity may be defined as "harbouring positions of consistency and durability manifested in a correspondence between authentic values, espoused values and behaviour persisting in adverse situation (Tulberg J, 2012). The process of forming a personality often has a predictive and synchronic relation with the choices one makes. Consistency in the pattern of moral recognition, decision and action internalises it creating a strong ethical character. Integrity in moral action can be seen also in the other members of Inuyasha's closest allies Kagome, Miroku, Sango and Shippo. The first three are human and the last is a fox demon cub. Miroko is made known as a perverted monk. He is a knowledgeable person and is powerful in exorcising demons. His pervertness is not glorified though it is a comic relief in the story. It is only by the 18th episode we as his friends come to know the tragic story behind the cheerful face of the monk. The cursed wind tunnel on his right palm shortens his life span each time he uses it. Moreover when he sucks in the odious demons who come to attack the group much of their poison is accumulated in his body. Yet each time he uses the wind tunnel he chooses death for the protection of his companions rather than preserving his life.

Sango is a similar character whom we see taking critical decisions. Her little brother Kohaku is in trauma due to the crimes he involuntarily did. As long as Kohaku wants to remain unconscious of that event he will be under the brain control of Naraku and continue dreadful crimes. Even though Sango is a very loving sister she wants Kohaku to wake remember and forgive oneself. A very conflicting test is seen in the 96th episode where she and Mirokuis trapped in a skull eating demons cave. She wants to prevent the monk who is very exhausted from the poison accumulated in him from using the wind tunnel for their escape. Her only choice is to apply demon slaying salve on her Hirakutso (It is a big boomerang, her weapon). Hirakutso is almost like a person to her .It embodies hundreds of friendly demons in it. Applying salve on it is like betraying them, but at this moment to save the monk she uses it. The next stage of this decision is when she has to encounter the souls of the friendly demons within the vat of the potion master. They do not attack her but are furious about her action, Her betrayal inspite of them fighting faithfully with her from her childhood. She disarms herself and lets the Hirakutso vent its anger. The demons ask her for a promise never to use them this way. She cannot promise. She speaks the truth that if a similar situation arrives she will have to repeat it. Simultaneously, outside the vat the potion master has presented the monk with a poison which is also a medicine. This won't cure him of his present condition but it would surely reduce the pain created by the vicious poison in him.. The demons transform back to Hirakutso without Sango's promise when they realise the monk taking in poison to avoid Sango using Hirakutso to save him.Both their decision in favour of the other saves the situation.

Much can be told of self-sacrificing and ethical decisions made by several other characters important among them being Sessumaru, Kaede, Jinninji and Rin. Much can

also be told about self-interested and unethical decisions made by villainous characters like Kanna, Kagura, Mathksuki and many others. Their choices have effected their lives. As Johnson and Wiswell conclude we find that their moral judgement has effected their behaviour through the establishment of moral intent (2006). Decisions and their choices brought peace and harmony or chaos and destruction for themselves and others around them. Finally Takahashi orders it in such a way that only Characters who attained a complete transformation from self to other orientedness remain in the end.

Ethical Choices – Bound and Free Kikyo/Kagome

The paper cannot be complete without discussing Kagome and Kikyo, the female main protagonists of the story. Kikyo is the priestess who is in charge of the ShikonJewel from the beginning. She is ascetically committed to the service of the people. She chooses to live an astatic life for the benefit of the people. She keeps her emotions in check so that the ShikonJewel remains pure and can be used to defend the village. The villagers revere her for her austerity and power. When she meets Inuyasha she sees him and recognises his pain to be whole. Out of her love for him she talks him out to be a complete human using the Jewel. The problem here is the Jewel would get purified and disappear completely because it is a noble act to transform a demon into human. Kikyo will lose her position of honour. Yet she takes this decision. But the problem here is when she is defencelessly waiting for Inuyasha, Naraku comes in disguise of Inuyasha, injures her mortally. She preserves the Jewel but her heart is tainted with hatred to Inuyasha. She decides to die and burn the Jewel with her thus purifying the Jewel, but the Jewel does not disappear because it has the speck of wounded hatred in it. Ajzen and Fishbein in explaining their theory of reasoned action says that intent

is the result of: a) the individuals' values and attitudes toward a behaviour and b) the individuals norm or the social pressure placed on the individual to perform or not perform a certain behaviour (1980). We find that much of Kikyo's decisions were tied up to her duty to the society as a priestess. She had fallen deeply in love with Inuyasha, therefore her decision to use the ShikonJewel to transform him and the subsequent betrayal, is unendurable to her. She feels cheated for cheating on her duty, she does not feel free to love him and she does not trust his love, enough to know that it was not he who did this. Both these negative emotions defile the Jewel.

The ShikonJewel comes out again embodied in Kagome Higurashi who is the reincarnation of Kikyo five hundred years later. But Kagome is pulled back into the sengeko- fudel times through the bone eaters well in her home shrine. She like Kikyo has purifying abilities. She is much more free and open. We find almost all characters that could be listed for an ethical leader in her. According to Zanderer an ethical leader is: Humble, concerned for the greater good, honest and straight forward, fulfils commitment, strives for fairness, takes responsibilities, shows respect for each individual, encourages and develop others, serves others, shows courage to stand up for what is right(1992). Kagome has all these in plenty. The difference in Kikyo and Kagome is when Naraku tries to brain control and trap Kagome, trying to evoking sorrow and jealousy in her about the fact that Inuyasha love Kikyo more than herself, she breaks herself lose by auto suggestion that he might not be able to forget Kikyo but she Kagome will still love him because there is nothing else she can do with her love for him. She does this even while she is not reciprocated with love by Inuyasha. This decision keeps her pure from hatred and jealousy.

A little bit more on the ShikonJewel. The Jewel itself embodies an ambivalent and

fragmented nature of the human psyche, as one of the learned character in episode 93 reveals it represents the four essences, i.e., *Aramitama* (harsh spirit)-Yu, *Nigimitama* (harmonious spirit)-Chin, *Kushimitama* (mysterious/intellectual spirit)-Shi, and *Sakimitama* (happy/fortunate spirit)-Ai, all of which can work positively or negatively. For example, *Sakimitama* can be love but it can also be passion, possessiveness and jealousy. What is important, and difficult to achieve or maintain, is balance. When the four essences are well balanced, the soul can maintain goodness, but if not, it represents evil. This is the true essence of an integral being. When we move on with the story we find the most crucial decision by Kagome comes when she is trapped within the ShikonJewel in the last episode of the story. It is very natural for a young girl like her to wish to return home, or want to meet her beloved when she can hear him screaming but can't see him. She is threatened by the Jewel that she will have to spend her eternity trapped in the darkness of the Jewel. Here we can see a very integrated Kagome. She believes in herself. She believes in her love. She firmly trusts that Inuyasha can come and will come to help her. This confidence prevents her from making any wrong wishes. None of her ambitions can get better of her and induce her in making the wrong choice in spite of the ShikonJewel constantly tempting her. At last she makes the one and only correct wish "ShikonJewel disappear forever". It is plain that only the one who has control over oneself can make such a wish. It is Takahashi's unique talent to induce this awareness into young minds through this manga.

Conclusion

Integral persons penetrate and permeate peace and harmony into all around them. It would take a constant effort to let go various things to attain this integrity. This letting comprises a choice which is often painful

because it is between something that is essential and something that is ethical. Takahashi has featured Inuyasha and his friends as characters who have consistently made ethical choices and raised themselves as leaders capable of leading others protectively. There is mutual compassion and giving within the group and from the group to others who come across them without categorising them as friends or foes. If as Kouzes and Posner propound "ethical leadership can be viewed in terms of healing and energising powers of love, recognising that leadership is reciprocal relation with followers. Leader's mission is to serve and support and his passion for leading comes from compassion(1992), then we find these characters filled with integrity and leadership qualities. In a way Rumiko Takahashi is intending to form a future generator of leaders and citizen who can think of others more than themselves. It is true that this animation series has a lot of violence and horror in it but it is unique in its way. Has anyone ever been able to imagine a sword that cannot cut. The strongest sword in the story Tenseiga belonging to Sessomaru cannot cut but only heal a hundred people in one slash. The second mighty sword Tenseiga belonging to Inuyasha displays its ability to slay hundred demons in one stroke only if it is wielded for the protection of the innocent. Is not the true intention of nuclear weapons and other armaments protection and healing from corruption? The difference is made by the choice of actions and intended result.

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PROTEST AGAINST SOCIAL EVILS THROUGH LITERATURE: A STUDY ON THE ADVENTURE OF HUCKLEBERRY FINN

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Abstract

*This paper reveals about the word "Protest" with taking certain important writers into consideration. Each writer expresses his thought with a motif. It is to say that "Protest is perhaps as old as the human race itself". Right from the time when Adam and Eve defiantly turned their back on the authority of God and walked out of heaven, hand in hand, protest has come to man more naturally than accommodation. Protest here depicts the daily suffering of the people under a force. The force may be political, emotional, social or psychological or economical. Its main concern is classes, clashes, oppression and segregation. As literature is basically the product of social forces, a writer cannot help projecting his experience into his writing. The history of the Negroes in America has been a history of slavery, cruelty, oppression, lynching, and racial discrimination. Jim Crowism, meted out to them by the whites. These hurts are deep-rooted in the Negro psyche. So the "black writer, partly because of his own hurt consciousness and partly because he is in some way supposed to be the spokesman of his race, has often tried to raise the voice of protest in his writing. The urge to protest has been basic to the Negro novel since its inception. But the Negro novelist, or that matter, the Negro writer, is often branded as a propagandist by white critics or sometimes by the black critics also. It is true that the confusion between the realms of arts and propaganda plagued the early black literature. An attack upon a white person or his black representative is an attack upon a symbol of racism and oppression. To accept, then, that violence and degradation were "the everlasting potential, or temptation, of the human race" was to disclaim moral immunity for any individual or collective; it was to break the simple opposition between virtue and guilt. The protest novel, however, soldered to a Manichaeian notion of good and evil, ended up denying the "disquieting complexity" of the human being: the fact that, black or white, he is "something resolutely indefinable, unpredictable," trapped eternally within a "web of ambiguity" and "paradox." This paper focuses on Mark Twain an American writer who wrote a novel *The Adventure of Huckleberry Finn* which dealt with this issue but in satirical tone, denouncing the slavery issue, brutality, racism and hypocrisy of society.*

The central idea of *The Adventure of Huckleberry Finn* is "man's inhumanity toward man". Mark Twain depicted it under various forms, notably slavery and violence. These were the first targets of his satire, and the main cause of his pessimism and disappointment. Other minor targets were the frequent vices that had become part of frontier culture and life. These were drunkenness and materialism. Mark Twain confronted his here with those entire evils one by one, and made him overcome them. Some of them were supported by social and religious institutions, and Huck's victory over them confirmed Twain's intention to change society. In short, Huck Finn was aimed at pointing out the ugliness, falseness, dishonesty and hypocrisy of society. As his contemporary writers did, Mark Twain too used the image of the shore being an awful place, and the river a safer and freer one. Two more themes explored include racism and slavery in the South. In

Huckleberry Finn, Twain, by exposing the hypocrisy of slavery, demonstrates how racism distorts the oppressors as much as it does those who are oppressed. The protesting aspect of Huck Finn and author's opinions about his times has been focused. Firstly, concentrating on Huck's protest on all the targeted social evils, notably slavery, drunkenness, racial discrimination, religious hypocrisy and materialism will be analysed one by one. Finally, the slavery issue and religious hypocrisy will be tackled from different angles, namely the slave's non-human status, the relationship between Huck and Jim, religion's support for slavery and so on. It is believed by many scholars and critics that the first thing that led Mark Twain to write *The Adventure of Huckleberry Finn* was 'man's inhumanity towards man'. In Huck Finn there find many scenes of inhumanity under various forms. In addition, Mark Twain used Huck Finn, to attack

with all his might religion, which he accused of having corrupted Huck's innocent heart. Huck was about to be "a slave" of his conscience by denouncing Jim. His conscience had been corrupted by the slave-holding society and its hypocritical religion. The victory of instinct over conscience is highly moral and makes religion appear ridiculous in the mind of the readers. It was also an overwhelming victory of Huck who stands for the right, over society and religion which supported that immoral practice – slavery. As far as morality is concerned, Brander Matthews said that some of the qualities of Huck Finn are: Mark Twain's *The Adventures of Huckleberry Finn* is to be classified among protest novels. Its main aim was to protest against some evil practices that were frequent in mid-19th Century America frontier society. To make it more attractive to the readers and more affective to change society, Mark Twain used satire, that is a literary manner of denouncing, criticising and laughing at the foibles, crimes or vices of a person or society, with the aim of correcting them. Usually, humour plays a great role and makes people laugh, which makes it easier for satire to reach its targets. This exactly applies to Huck Finn, for it attacked the vices of the 19th Century American society, with the intention of correcting them. Many of those vices had been witnessed by the author, who was sometimes victim of them. His life and experience provided him with much material. This proves that Mark Twain dealt with a situation that really existed and which he knew very well. He had lived in many areas, in many conditions, bad and good, had changed his luck in printing, steamboat piloting, the army, mining, journalism, novel and essay writing. All this rich background and experience allowed him to scorn and ridicule his contemporaries' misdeeds. Also, Mark Twain chose his characters according to what he wanted to denounce, and all contributed to the success of his work. His satire was so severe towards society that the latter considered it to be

outrageous, rough, coarse, immoral and inelegant. It was banned from libraries for years. This proves how deeply Huck Finn had reached its targets, namely corrupt society and institutions.

"the morality of it, the essentially ethical doctrine, the natural sense that underlies it..."

Mark Twain also attacked religion which was the major supporter of slavery. In Huck's action and reflection, Twain ridiculed religious principles that encouraged immorality. He always made Huck choose the right and moral side and disobey religious norms. Through Huck's hesitations and choices, Twain encouraged people to listen to their instinct rather than to their conscience. He proved that the latter may easily be corrupted by society and religion. Huck used his inventiveness, his quickness, his morality, his innocence and his love of adventure to ridicule not only the above mentioned vices, but also social, cultural and religious institutions.

Violence was one of the first evils Mark Twain satirised. He first presented the most frequent forms of it through Pap Finn's brutality, the bloodshed resulting from a feud opposing two aristocratic families and Lynch Law. Then he ridiculed them. This violence had been on Mark Twain's mind since his childhood, and its different forms in *Huck Finn* are strikingly similar to what he himself had witnessed. He found no other means to fight it but through satire, which is a much more efficient weapon than any other means in terms of ridding society of vices and other mischievous practices.

The other major evil that Mark Twain wanted to denounce with all his might was slavery. In the mid-19th Century, life on the frontier was based on slavery. A slave was not a man, could be sold any how and at any time, and had no way to show his worth and claim his rights. Certainly, one of Twain's goals was proving to the entire universe that a slave too, was a man, that blacks were not different from

whites since the latter too were subjects to the same follies as blacks. Besides, in some cases, Mark Twain presented a black as being kinder, more loyal and more moral than whites.

To reach his goal, he used various means among which one may cite allowing Jim to achieve positive things, allowing him to display his human sentiments as well as good-naturedness, his kind-heartedness and his loyalty. Satire and humour played a great role in Mark Twain's success, because they served as a vehicle of his disgust and hatred against the frontier's evil practices.

Mark Twain also attacked religion which was the major supporter of slavery. In Huck's action and reflection, Twain ridiculed religious principles that encouraged immorality. He always made Huck choose the right and moral side and disobey religious norms. Through Huck's hesitations and choices, Twain encouraged people to listen to their instinct rather than to their conscience. He proved that the latter may easily be corrupted by society and religion. One may even be tempted to assert that the only fictitious things in that novel are the characters' names.

Conclusion

Through above example we have explored how not only black writers but also American writer have tried to exteriorise the daily struggle of people with the force of society. Twain chose characters who exactly gave a clear idea of mid-19th Century frontiersmen and their way of living, thinking and acting. Huck Finn is a fictitious work which took inspiration from those times' day-to-day life, and which is not far from reality and now it became an inspiration for us to deal with the social evils in our society.

In the modern age, brutality, slavery, racism is still seen in our society. No one from the community crowd came forward to help poor or needy people. The term "human trafficking"

is a term most people have heard is actually just a modern term for slavery. Human trafficking does not refer to illegal immigrants being smuggled across borders who are then free to go their own way. The vast majority of slaves are held in collateralised hereditary debt bondage which means that a son or daughter can be born into slavery is the payment. There is no end to his debt. It spans generations with no end to this payment. At last we can say that Global slavery and brutality is growing rather than shrinking.

Like in, Huck Finn appears to be simultaneously a literary, sociological and anthropological document. It dealt with a real situation of life and social evils practised in the society, in every part of the world. Mark Twain's attitude towards' evil practices which was appearing in almost all over the world, is a path for a human being to work against such social evils. Protest novels came to rescue the voices of many oppressed to protest against tyranny.

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CULTURAL DIVERSITY IN JHUMPA LAHIRI'S THE NAMESAKE

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Abstract

Cultural diversity is a form of escalating the individual differences. The cultural variety and cultural differences which exist in the world, a society or an institution. The differences can be based on gender, age, sex, ethnicity, sexual orientation, social status, language, religion and race. In the fast moving world the limitations are becoming dismiss. In case the immigrants and their descendents talks about the realism of problem. They encounter two different cultural background people. The homesickness is not only the problem, it's a kind of laborers. But those who are living host country, it is problematic. There are expectations and reservations both sides. The body colour, creed lifestyle is different, but one does not want to change themselves, but they anticipate others to change. The immigrants have to face these kind of problems. The present paper tries to attempt the problem of the second generation of Indian immigrants in Jhumpa Lahiri's *The Namesake*. Jhumpa Lahiri was born in London and brought up in Rhodes Island. She portrays her immigrant experiences in her first novel *The Namesake*. It is her own experiences of growing up child of immigrants that resembles in her protagonist Gogol. Lahiri belongs to second generation immigrants her ongoing quest never ends. She finds strange in both the countries. Her protagonist feels in America, he is Indian and in India, he is American.

Keywords: Immigrants, second generation, homesickness, culture, quest

Introduction

Jhumpa Lahiri, an Indian American author, was born in London on July 11, 1969. She is the daughter of Indian immigrants from the state of West Bengal. Her family relocated to the United States when she was two. Jhumpa Lahiri, the Pulitzer prize winner for her debut short story collection '*Interpreter of Maladies*' in 2000, in her novel '*The Namesake*' explains this kindness's pursuit of self. *The Namesake* definitely has some autobiographical elements. Lahiri states all her feelings of 'identity crisis,' 'trauma' and 'longing for the homeland' through Gogol, the central character of the novel. The novel sight sees the dilemma of name and immigrant's sense of identity and belongingness through the characters- Ashima, Gogol, Ashok and Sonia

Like many "professional Indians" "who in the waves of the early 60's" went to the U.S. as part of the brain drain, Ashoke Ganguli too leaves his homeland and comes to America in pursue of higher studies to do research in the field of "fibre optics" with a prospect of settling

down with "security and respect". (*The Namesake* P.105)

After two years visit in the U.S.A he comes back to India, marries a nineteen year old Bengali girl from Calcutta named Ashima, who has no idea or dream of going to a place called Boston so far off from her parents, but approves to the marriage since "he would be there". After the legal procedures, she flies alone to be with her husband, with a heavy heart and lots of instructions for her family members and relatives who come to see her off at Dum Dum Airport "not to eat beef or wear skirts or cut off her hair and forget the family the moment she landed in Boston". (37)

Ashima - young, vibrant and educated Bengali girl is pretty vigilantly presented in the marriage market. The concept of arranged marriage and the marriage market are weaved together here where the matches are made not in heaven on the basis of love but in a market on the basis of fair inexpensive. The novel observes how the first and second generation caught between two incompatible cultures with their

religio-socio differences. The novel one can identify similar structure in the process of marriage. The bride has no chance to speak of her choice or wish. The power is bestowed with brides father. In *The Namesake* Ashimas father has all the powers vested in him in choosing the bridegroom. Ashima married Ashoke, because it is the only choice for her. The heroines suffer from the desires for Calcutta, her native land. Ashima is described as tall and having sharp features - something quite unusual among typical Bengali girls - "Ashima was five feet four inches tall for a Bengali woman." (5, pp 9) But she owns those unusual features.

Initial her life in the close-knitted Kolkata home Ashima graduates from Calcutta University in all the philosophical and psychological scopes of English literature. But no matter how much a girl is provided with western education her life has to be defined by the only factor of marriage. She is shown to be the respectful daughter of her parents who wholeheartedly slips into a *saree* when asked to by her mother out of the blue one day while returning from college. She respectfully stands and sits in front of Ashoke's parents.

After marriage Ashima Ganguli, a Bengali woman travels to Cambridge, Massachusetts, with her husband and is about to give birth. Later she gives birth to a baby boy and she laments the fact that her grandparents, her family and her friends do not surround her and her baby. When she comes back from the hospital, Ashima says to Ashoke, "I don't want to raise Gogol alone in the country. It's not right. I want to go back." Ashima feels lonely and alienated in such a condition.

Ashima lives alone in the house on Pemberton Road. She attempts to adjust and settle herself to her environments, but all in vain. She totally fails and feels strange and lost in this country. She spends hours thinking about her parents and family, and rereads the same five Bengali novels. She often feels upset and homesick and tempers alone in their three room apartment which is too hot in summer

and too cold in the winter, far removed from the descriptions of houses in the English novels she has read. She feels spatially and emotionally dislocated from the comfortable "home" of her father full of so many loving ones and yearns to go back.

Ashima tries to follow her typical Bengali culture. She attempt to prepare her favourite Indian snack Jhalmuri as imagery of the familiarities of Bengal to Cambridge. It is also preserving culture. She used to have this type of snacks during her pregnancy. She combines of "Rice krispices and planters peanut and chopped red onion in a bowl. She adds salt, lemon juice, thin slices of green chili, pepper, wishing there to add mustard oil to pour into the mix"(TN 2). These preparation and food habits indicate Ashima retains her Bengali culture in the alien land. During the time her water breaks, she calls out to Ashoke, but does not use his name. "It's not the type of thing Bengali wives do like a kiss or a caress in a Hindi Movie, the husbands name is something intimate and therefore unspoken, clearly patched over"(TN 2). A traditional Indian woman, who does not normally call her husband by his first name, Ashima and other Bengali woman commonly use interrogative.

Most of the time she remains lost in the remembrances of her 'home' thinking of the activities going there by calculating 'the Indians time on her hands 'which is 'ten and a half hours ahead in Calcutta. She spends her time on rereading Bengali Short Stories, poems and article from the Bengali magazines, she has brought with her. She "keeps her ears trained, between the hours of twelve and two, for the sound of the postman's footsteps on the porch, followed by the soft click of the mail slot in the door" (36), waiting for her parents' letters which she keeps collecting in her white bag and re-reads them often.

Ashima misses her life back in Kolkata terribly and has trouble settling in to her new American life. The narrator tells us, "On more than one occasion (Ashoke) has come home

from the university to find her morose in bed, rereading her parents' letters." Unlike Ashoke, who is attending graduate school, Ashima is isolated in Cambridge, with no friends of her own. In Kolkata, she would have had the company of siblings, parents, cousins, grandparents, aunts and uncles, but now they are thousands of miles away. A typical Indian housewife expects nothing but love from her husband. Ashoke, who is Ashima's husband, not only loves her, but also takes care and tries to fulfill her every expectation. Nevertheless, Ashima's life is so isolated that she cannot enjoy her married life due to the memories of her homeland.

In Cambridge, Ashima is bounded by strangers, and she does not quite feel that she fits in. There are new customs to learn, new ways of doing things. For being a foreigner, Ashima is beginning to realize, is a sort of lifelong pregnancy—a perpetual wait, constant burden, a continuous feeling out of sorts. It is an ongoing responsibility, a parenthesis in what had once been ordinary life, only to discover that the previous life has vanished, replaced by something more complicated and demanding. Again the solitary atmosphere in the hospital makes her recapture the particular moments of the domestic life of the Kolkata. Had the delivery taken place in Kolkata, she would have had her baby at home surrounded by family. Ashima's anxiety after giving birth and rearing up the child in the alien land is distressingly revealed. It was happening so far from home, unmonitored and unobserved by those she loved, had made it more miraculous still.

Lahiri shows that the immigrants in their passion to stick to their own cultural beliefs and customs, gradually absorb the cultural ways of the host country too. Though initially Ashoke did not like the celebration of Christmas and Thanksgiving, but as Gogol recalls that "it was for him, for Sonia (his younger sister), that his parents had gone to the trouble of learning these customs" (286). Ashima found preparing a number of Bengali dishes for above forty

Bengali guests "less stressful than the task of feeding a handful of American children, half of whom always claim they are allergic to milk, all of whom refuse to eat the crusts of their bread" (72). Though compulsory to sit in pujos and other religious ceremonies along with the children of other Bengali families, Gogol and Sonia, like them, relish American and continental food more than the syrupy Bengali dishes and enjoy the celebration of the Christmas, Thanksgiving and Halloween more, as attractive gifts follow there in.

While making efforts to preserve their "home culture" in their new homes, the first generation immigrants train their children in the Bengali language and they also groom them to cope with the way of life in America. Lahiri shows the very contrasting cultural practices of the two different countries through the problems faced by Ashoke and Ashima. As Gogol grows up, his identity crisis begins soon when the school principal finds his name very awkward and strange to pronounce. Exploring what goes on in Gogol's mind Lahiri says, He hates that his name is both obscured that it has nothing to do with who he is, that it is neither Indian nor American but all things Russian.

Gogol's dual personality made him confront three unsuccessful affairs. His all relations muddle because he could not get hold of any one fraction of his identity, as he loses his assertion about it which produces "a tale of self invention," an expatriate theme: "he suffers from the pangs of sense of "non belonging" because he is living in a country, which does not belong to him and because his name Gogol increases ambiguity regarding his nationality, which affects his identity

Ashoke is also struggling to acculturate in America. Though he, like his wife, tries to hold on to Bengali traditions, he also wants very much to make their American life work, and he tries hard to fit in some ways. Ashoke knows his family will not make it in America if they do not make the effort to assimilate. As the family's breadwinner, it is possible that he more than

anyone else, struggles to assimilating into American culture and holding on to his own. Nevertheless, there are some incidents through which we can see how Ashoke struggles to acculturate in America and one of them is his superstitious nature like eastern peoples. For example, he names his son "Gogol after the book that saved his life from the train accident. Another example can be seen when Gogol, his son, brings his girlfriend for introducing her to his parents. Ashoke gets surprised when the girl greets by kissing him as western people do usually when they greet one another.

Gogol, unlike his parents, he is involved by western culture and tries to adopt it, which forces him to make a frantic search for his personal and psychological identity. For Gogol the idea of "Mother County" is almost a burden. From his position, the novel raises important questions: "The issue of culture-what constitutes it? Who is part of which culture? Is Gogol Bengali, American or Bengali American? Gogol falls under the label of ABCD (American Born Confused Deshi). In short Gogol demonstrates the hybridity of a second generation immigrant in a couple of ways. On one hand, he is intensely „Western as seen I the start of the narrative. Yet, when his father dies, he shows a great deal of fluidity in embracing his own family and his own sense of identity from a cultural point of view. Being able to go back to India and engage in a marriage that is reflective of tradition is also another example of the hybrid element of second generation immigrant.

For the first time Gogol celebrates his twenty seventh birthday at his girlfriend Maxine's parents Lake house in New Hampshire without his parents. Maxine and her mother, Lydia arranged the dinner to celebrate his birthday. At dinner Gogol encounters Pamela, a middle aged white woman. Who insists on viewing him as India, despite his polite response that he is from Boston. Although Gogol must never get sick when he travels to India. When Gogol must never get sick when he

travels. When Gogol denies it, she asserts, "but you're an Indian... I'd think the climate wouldn't affect you given your heritage" (156). Maxine's mother corrects Pamela, asserting that Gogol is American, but in the end, even she hesitates, asking him if he actually was born in the United States (157). Even Gogol's United States citizenship does not guarantee his identity as an American. This tendency to categorize Gogol as an Indian might be viewed as an example of "othering" of "Indian" immigrants in the United States, where individual are identified according to their roots, rather than their country of residence or citizenship. However 'The Namesake' is a novel that celebrates the cultural hybridity resulting from globalization and the interconnectedness of the modern world and rethinks conventional immigrant's experience.

Thus, Lahiri is aware of the existing problem of cultural diversity in the multicultural United States, and she argues that the struggle to grasp a transnational identity becomes an urgent issue for immigrants in this environment. By analysing The Namesake novel due to the cultural diversity mainly the protagonist Gogol suffers from dual identity. Ashima Ganguly and Ashoke suffers from the beginning. For the benefits of their children, both were adjusted. After the loss of Gogol's father, he accepts the nature of the culture.

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MYTHOLOGY OF THE NORTH- EAST INDIAN LITERATURE IN THE SELECT POEMS IN *DANCING EARTH*

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Abstract

The paper will provide a brief study of the mythology of the North- East literature. Being the people of the Fourth World, the North- East India live a secluded life, distancing them away from the cosmopolitan crowd. It strongly believes in its myth and lives one with nature. This paper throws light on the myth of the North- East that depicts their origin, ethnicity, folklore, mythology and oneness with nature.

Keywords: Mythology, Fourth World, Folklore, Nature.

Introduction

Fourth World Literature refers to the works of the native people of the land that has been occupied by the non- natives. The World Council of the Indigenous Peoples (WCIP) in 1972 introduced the term Fourth World. Most of the economically troubled parts, excluded communities of the Third World Countries fall under the Fourth World nations. In truth, these Fourth World people are the 'sons of the soil', but oppressed because of caste and racial suppression. The native people of America, Aborigines of Australia, Maoris of New Zealand, First Nations of Canada, Dalits/Tribes of India are considered as the people of the Fourth World.

Fourth World Writers

Sherman Alexie's *Reservation Blues* (1995), Leslie Marmon Silko's *Ceremony* (1977), *Yellow Woman* (1993); Janet Campbell Hale's *Bloodlines* (1993) witness the sufferings of the Native-American people. Sally Morgan's *My Place* (1987), *Wanamurraganya: The Story of Jack Mc Phee* (1989); Jack Davis' *No Sugar* (1986), *Honey Spot* (1987); Oodgeroo Noonuccal's *Australian Legends and Landscapes* (1990) trace the history of the aborigines in Australia and these works act as the classics of their land.

Eden Robinson's *Monkey Beach*, Richard Wagamese's *Indian Horse* deal with the struggled life of the native- Canadians in Reservations. Also, Patricia Grace's *Potiki* (1986), Hone Tuwhare's *No Ordinary Sun* (1964) bring

into limelight the literature of the Maoris. In India, the Dalits and Tribes are marginalized, but the writers of the soil come up with works that depict their turmoils in their day- to- day life. Notable works like Bama's *Karukku* (2011), Om Prakash Valmiki's *Joothan* (1997) clearly depicts the hardships faced by the natives in their soil by their own brethren.

Mythology of the North- East

Although these Fourth World live a secluded, nomadic life facing trials and tribulations, they never fail to transform their rich myths about their origin, ancestry, wars, valour, love to the next generation through oral tradition. Myths and folklore form major components of their life. As these indigenous people live one with nature and they feel it is their utmost duty to preserve nature.

Especially the tribes of North- East India feel proud about their evolution on Earth. The AOs believe that they emerged out of the Earth at the place called Lung terok. Lung terok literally means Six Stones. There were three men and three women. The males were Tongpok (of the Pongener clan), Longpok (of the Longkumer clan) and Longjakrep (of the Jamir clan); and the females were Longkapokla (of the Pongener clan), Yongmenala (of the Longkumer clan) and Elongse (of the Jamir clan). Tongpok married Elongse, Longpok married Longapokla and Longjakrep married Yongmenala. Some of the stones are still to be found below a village called Chungliyimti in the AO area of Nagaland.

Temsula Ao in "Stone- people from Lungterok"
pens,
"The six stones
Where the progenitors
And forebears of the stone- people
Were born
Out of the womb
Of the Earth". (Ao 1)

Creation of Gods

There are no written records or evidences for these stories that have been passed down from generation to generation by word of mouth. But still, the tribes of North- East never question about the oral tradition and folklore. Thus, another poem Desmond Kharmawphlang's "Tyrchiang" explains how the various gods were created by shaping them using clay, pouring the water that flows in the Sung valley. He says, "Coils of mythology, dough of clay, the pact made with gods on mud, waters of the Sung Valley shaping the lust and laughter of these potters". (Kharmawphlang 144)

Each of the North- East Indian village believes in a creation mystery. They have their own stories related to the evolution of places, gods and people. Ilabanta Yumnam in "A Mountain Village" says, the mountain village was brought by a huge bird in its beak and placed the village in a place where mountain and sky meet. It is penned as,

"Brought by a bird in its beak one day and dropped Where mountain and sky touch". (Ngangom 304)

As myths and folklores become part and parcel of their life, Desmond L. Kharmawphlang writes of the dream he had one night. He proclaims that the natural elements like Earth, Sky, Sun, Moon, Forests, Flora, Fauna, Fire, Water become friends of these tribes and these people are brought up by these elements. He says, in "Last night I Dreamed",

"I was raised on speeding clouds skywards, to be forged in fire

Rains bore me to earth and I crawled on all fours scribbling ragged mythology". (145)

Thus the North- East tribes live independently as well as inter- dependently with nature. They pay much importance to their environment and make it a point to preserve nature. Though they are hunters and nomads, they never degrade nature and spoil its beauty. Kharmawphlang quotes,

"I entered the food chain and became one with the *sohtung* leaf to be consumed by the *eri* worm". (146)

Also, the North- East people are good in arts, pottery, weaving, hunting, singing and waging wars. They are polyglots and experts in deciphering animal and bird discourses. As nature worshippers, they believe in the signs of the heavenly bodies. They have a strong adherence towards nature. Temsula Ao speaks,

"And the stars are not stars

But pure souls Watching over bereaved hearts". (2)

The North- East are not only experts in arts, but also very romantic at heart. Poets like Ngangom celebrates the love tradition that is popular among the people in the region. In "Barak River, You Are Beautiful", he speaks of the love of Khamba and Thoibi, the star- crossed lovers of Meitei legends from Manipur:

"Now that it's winter, inside your hearts boats are made to sail, Khamba on this side of the river with Thoibi on the other, are asked to net in fishes". (306)

Khamba are the Tibetans who live in the historic region of Kham. Khamba was in love with Thoibi, a village in Ngangkhole and the old cloth used by Khamba and Nongban are still preserved. Thus the epic story of "Khamba- Thoibi" begins. And thus the North- East Indian tribes celebrate their life through various traditions, dances, rituals and festivals.

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E-LEARNING TECHNOLOGIES TO IMPROVE EDUCATIONAL QUALITY OF LANGUAGE TEACHING

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While distance education is growing more and more popular by the year in a variety of fields, eLearning a foreign language is still, foreign, in many ways, especially when it comes to research, data, and teaching methodology. Online second language courses differ radically from other subjects in which students interact and communicate in their own language in order to learn new material. E-Learning is an education innovation that has transformed the use of traditional way of learning to the use of modern technology such as video, computer, CD ROM, internet, intranet, satellite, etc. to deliver content of learning through electronic equipment in various learning environment ranging from learning with the teacher in the classroom using computer, web-based learning and distant learning.

Language teaching in general and English Language Teaching (ELT) in particular has tremendously changed over the centuries. When English entered in the curriculum of the students as a compulsory subject, it was a challenge for the English language teachers to teach to the foreign learners but they taught English as a 'Know-ledge' subject not as a 'Skill' subject because their main aim was to teach them to pass the examinations only. So they adopted 'Grammar-Translation Method' in which the teacher used to explain every word to students in the native language to make them understand and learn English. Despite the fact that this method ignores the development of oral proficiency of the learners, it is still popular with majority teachers in the modified form. So many other methods were also used such as bilingual method, direct method, audio-lingual method, the structural approach and the

situational teaching, communicative language teaching etc. but no method was said to be a perfect method. Since then ELT seems to be swinging like a pendulum between the extremes of method as language teachers have ever been in search of better and more effective method of teaching. Moreover, the ELT trends that were very popular in the past have vanished today and have been substituted by innovative ELT methods. Present Trends in Teaching English The 21st century confronts its citizenship with new choices, opportunities and challenges due to the all-pervading technology into all spheres of life. In this era, the educational institutions cannot remain mere venues for the transmission of a prescribed set of information from teacher to student over a fixed period of time rather the educational institutions must promote "learning to learn" i.e. the acquisition of knowledge and skills that make possible continuous learning over the lifetime. So it becomes the responsibility of the teachers to shape up accordingly to meet the demands of the day. The need of the day is to equip people with proficiency in the English language and this is possible only with a proper blend of edification and e-learning tools (modern technologies). Traditional teaching and learning paradigms have been shaken by the impact of the integration of e-learning tools into educational practices. E-learning is a diverse range of technological tools and systems that can be utilized by capable and creative teachers to enhance teaching and learning situations. These are used to make learning more interesting, motivating, stimulating and meaningful to the students. These tools have been touted as potentially powerful enabling

tools for educational change and reform as they are making marked inroads into the combination of digital technologies and English language learning.

"Technology is not a panacea or a magic bullet that suddenly transforms all learning. The effectiveness of educational technology depends on how it is employed to meet educational goals for particular kinds of students in specific language learning environment..."

The development of computer and information technology offers a favorable external environment for English teaching. There are 300 million learners of English all over the world. Information technology furnishes them with abundant teaching materials of English, which also provides an opportunity for teachers to change their pedagogical strategies so as to improve the efficiency of teaching and learning. In recent years, computer and Internet are widely used. Accordingly, teachers should adjust their pedagogical strategies to improve teaching efficiency. They should be able to explore the application and advantages of e-learning in English teaching, analyse appropriate pedagogical strategies so as to improve students' learning efficiency, so that more students can master English as a second language.

When e-learning is applied to English teaching, the pedagogical strategies will be fundamentally changed. In the past 30 years, English teaching has been dominated by teacher-centered strategies, focusing on teaching grammar and reciting words. The result is that students got only a score or a certificate. Most of them could not speak or write in English properly. E-learning can turn the pedagogical strategies to student-centered, focusing on fostering linguistic sensitivity and improving listening comprehension and ability of expression so as to enable students to master English as soon as possible. Language acquisition does not depend on grammar and invalid exercises, but on student's own constant

practice. That is the E-learning Pedagogical Strategy. A diverse range of technological tools that can be used by capable teachers to enhance learning and teaching situations. These tools make learning more interesting, interactive, meaningful and stimulating for the students. These tools are powerful as they are capable of bringing a change and reform traditional forms of learning. Studies show time and again that elearning courses can have a positive and direct impact on an organisation's profitability by making it easy to learn and digest information.

Studies on elearning have made it increasingly clear that elearning has the following positive benefits for learners:

- better attitude toward the elearning format and training in general
- improved scores on tests, certifications or other evaluations
- increase in number of learners who achieve 'mastery' level and / or 'pass' exams
- greater ability to apply the new knowledge or processes on the job
- better long-term retention of information

Internet, YouTube, Skype, Twitter, Smartboards, Blogs and Podcasting are some of the successful tools that have changed the way language is taught. Due to the ubiquitous presence of technology the pedagogy of teaching methodology has also undergone a sea-change. The phrase "e-Learning" or "Technology in Education" has become the buzz word in every educational environment. Infusing technology into education is really important as it caters the needs of the contemporary learners. The classroom environment, today, is completely different from the traditional classroom. The traditional methods which are mainly based on lecturing and rote learning reduce English language learning to mechanical memorization and miserably fail in developing English language as a skill among the learners. As English has turned into a universal language, its presence and value in the world has expanded

enormously in the past decades. But if language teachers teach as they taught earlier, then the required goals of learning English Language may not be achieved in the present global scenario. We are living in the 21st century and it is the age of technological advancement. Thus the recent trend in teaching English is the use of modern technological tools as English language teaching has been affected a lot with the availability of these tools.

As there are two sides to a coin this e learning also has its own barriers like,

Technology dependence wherein learners will need access to a machine of minimum specification as dictated by the elearning supplier or access to a service with a high bandwidth to transfer the course materials in a timely way.

Material Incompatibility ,where some materials designed for one particular system will not function properly on another (for example, the Apple Macintosh and the Windows PC). Standards will help in the area.

Unsuitable for Certain Types of Training: any skill that relies heavily on inter-personal contact although these courses could be supplemented by elearning.

Unsuitable for Certain Types of Learners: elearning requires a high-level of self-discipline and personal time management. E-Learners need to be highly self-motivated to take full advantage of the medium as often the online learning experience can be impersonal. Working through 'packaged' programmes can be irritating.

Reliant of the Quality of the Content: it is too easy for some institutions to defer the photocopying costs onto the learner by placing all lecture notes and course handouts online. Such practices often mean that the course materials are in an inappropriate format for online learning. Course providers need to develop new technical skills and course design skills to suit the new medium.

Expensive: start-up cost of an elearning service is expensive and the cost of production of online training materials is very high. Teachers must be confident that the extra costs are balance with the benefits of delivering a course online. Significant time needs to be invested in course set-up and in ongoing maintenance (checking links, updating course content etc.

Reliant on Human Support: Elearning is still dependent on help on either the course materials or the software.

Social/Economic Disadvantage: can limit or prevent access by some student groups (for example, cost of equipment, online access and printing).

Given the speed of change and the resulting need for continual reinforcement and enhancement of learning skills, the importance of effective e-Learning can't be overstated. As teachers discover more about the advantages of self-directed, just-in-time learning and better understand how students learn online, their ability to use e-Learning as a cost-effective, highly flexible training option will grow. Undoubtedly, certain types of training will always be more effective face-to-face. By embracing e-Learning for routine, skills-based training, teachers can offer more focused and impactful experiential learning opportunities to the future generation.

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BLANCHE DUBOIS- A FALLEN WOMEN IN TENNESSEE WILLIAMS' A STREETCAR NAMED DESIRE

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Abstract

Most of the plays of Tennessee Williams' deals with violence, sex, alcoholism and failure. Esther Merle Jackson sums this up by saying that the writer is concerned with the reality of a "broken world" (26). Most of the protagonists in his drama cope with the individual search for a way of redeeming a shattered universe (Jackson 27). This motive is found in the plays A Streetcar Named Desire is that all the main characters in the plays is broken and destroyed. They are trying to live and deal with it the best they can; however, it does not go well for them. They suffer; they are frustrated and eventually end up tragically. "Williams' dramas are psychological tragedies" (Donahue 219). The protagonist Blanche is emotionally violated. The physical violence is applied when she do not know how to handle the reality. She throws things around in order to release her anger but it does not help her to compensate the pain. She struggled with the world but can never reach a satisfactory solution. At the end, Williams' protagonists are either punished or they have to live in a lie where Blanche is no exception.

A *Streetcar Named Desire* is inspired by Williams's life in the French Quarter of New Orleans (Donahue 30). The plot is set in the times of an expansive socioeconomic change in America when the great Old South was about to decline (Dusenbury 135). Big cities in the South (called New South), like New Orleans, became melting-pots of ideas where values of the Old South were dismissed and new attitudes and believes were introduced (Porter 153). A *Streetcar Named Desire* is mainly concerned with the difficult situation of Blanche DuBois who comes to unconventional quarter of New Orleans to stay with her sister Stella, and her husband, Stanley Kowalski. She is a middle-aged woman from a Southern plantation called Belle Reve. She used to live there with her relatives but suddenly they all started dying and so she lost all her close ones except for her sister Stella who long time ago moved to New Orleans. Blanche lost not only all her relatives but she also spent all the money she had on the funerals. So she comes with one suitcase to her sister's two-bedroom apartment seeking hope and escape. Many critics, from Bigsby (58) to Porter (153), argue that this arrival of Blanche to the city is a clash between Old and New South and therefore a death of a myth. Porter claims that "The plot consistently presents the

confrontation of a high-strung sensitive woman and an alien environment" (155)

This confrontation is manifested in the relationship between Blanche and Stanley. Blanche's traumatic experience from the big city is parallel to what Williams experienced when he was eight years old and moved from quit Mississippi town to St. Louis (Porter 155). The death of a myth in *A Streetcar* is represented by Blanche who, as a representative of a deep South, is as dying in the city. This metaphor of dying can be seen on Blanche's developing mental disease that eventually destroys her as at the end she has to go to a mental institution.

Yet both sisters decided to marry. Stella married a passionate Polish salesman, Stanley Kowalski, and Blanche, as very young, married to poetic Alan Gray. Sadly for Blanche, Alan only tried to cover his homosexuality by their marriage. Blanche's discovery and a following confrontation led to Alan's suicide. Left alone, she could never commit herself to another man, as she could not trust any. Therefore, she tries to satisfy her emptiness by sexual encounters with many men. According to Bigsby: "To her, desire was the antithesis of death and her relationship with young men a defense against destructive process of time" (60). Time is very important for Blanche; she never talks about her age being

more than twenty-five, she needs to hear how great she looks every day and she even has a relationship with a nineteen-year-old student of hers from school where she worked as an English teacher.

When Blanche is confronted with Stanley, she considers him an animal and she tries to persuade Stella to end her marriage with such a "common" man. Blanche says: "He acts like an animal, has an animal's habits! Eats like one, moves like one, talks like one!" (510). However, Stanley knows Blanche's intentions and therefore tries to break her relationship with Mitch as a revenge. Nelson characterizes Mitch as "the gentleman Blanche has been seeking for so long. He is a caricature of a Southern gentleman, and yet - curiously - he is a gentleman. He is good and he is kind and he sees in Blanche something Stanley can never see: the true quality of a lady" (144). Moreover, Mitch cannot be with Blanche when he discovers her secret past. He says to Blanche: "You're not clean enough to bring in the house with my mother" (547).

At the end of the play, Blanche is raped by Stanley when Stella is in the hospital having a baby. She partly provokes this event as she constantly tries to flirt with Stanley. During the whole play, Stanley does exactly the opposite of what Blanche wants but she is still attracted to him in some way. She is convinced that her sister's marriage is only about sex and she tries to oppose it but she cannot as she is somehow attracted to this concept of marriage. The whole play finishes with a tragedy of Blanche who is placed in an asylum by a psychiatrist. Meanwhile, Stella does not accept Blanche's story about the rape so she is left to live her life in a lie, but with Stanley and their baby.

When Blanche DuBois comes to the French Quarter in New Orleans at the beginning of the first scene, she is an outsider, an intruder from the Old South. She is a foreign element in the fast, new world, full of sex and jazz. Her clash with the environment is inspired by Williams's

own experience when during the 1938-1939 Williams lived in New Orleans which was at that time home of strange, twisted and bizarre characters who had previously appeared only in Williams's mind (Nelson 38). She enters Stanley's world and certainly she does not feel comfortable. She is immediately spotted by the residents of a quite poor Elysian Fields street as she looks differently to everyone else living in the Quarter. "Her appearance is incongruous to this setting. She is daintily dressed in a white suit with a fluffy bodice, necklace and earrings of pearl, white gloves and hat, looking as if she were arriving at a summer tea or cocktail party in the garden district" (471). Not only does her dress not fit the environment but also her Southern manners seem strange to other residents of The Elysian Fields. According to Vogel, "Blanche is not typical because she is classic—a nearly perfect combination of tyrannical aspiration, idealism, failure and dignity, all engendered by her region's history and romantic ambience" (83).

She is unfitted for the society and she becomes one of the greatest tragic protagonists of Williams' plays. To understand Blanche's behavior when she comes to New Orleans, one has to dig deeper into her past and the violent events that happened to her. When Stella left Belle Reve in order to find a new life in New Orleans, Blanche continued living with other family members on the plantation. However, the DuBois family had to face many serious diseases on which a large amount of money was spent. Most of the money was used for expensive treatments and funerals and at the end Blanche was left alone to deal with a plantation by herself.

When Stanley appears on the stage for the first time he is carrying a package of raw meat which he throws to his wife who objects at first but catches it. As Nelson declares: "Immediately we are presented with the image of a crude, animalistic man; but if Kowalski is a brute he is not a fool and he possesses an animal

shrewdness and vitality which cause Blanche to remark that she thinks it fitting that Belle Reve, the DuBois ancestral home, should finally become a bunch of old papers in his 'big, capable hands'" (133). Later Blanche acknowledges that Stanley "is just not the sort that goes for jasmine perfume! But maybe he's what we need to mix with our blood now that we've lost Belle Reve and have to go on without Belle Reve to protect us" (492). Stanley is big, muscular, working-class man around thirty years old. He has Polish ancestry which makes him a representative of the new diverse America after the Second World War (Nelson 137). Stanley fought in Europe during the war and therefore he possesses the qualities of a soldier. He has an explosive temper; he is strong but loyal to his friends. He likes to stick to a traditional view of the family – he does not like Stella to work because he likes to provide for his family. He enjoys being in charge of things especially of those in his apartment.

The destruction of Blanche is completed and now he can be left alone with his wife and child. He violates Blanche's body and soul. As a consequence, she is no longer able to live in a normal society; however, she is not willing to give up her life. In spite of all the tragic events

in her life, including the rape, she is still fighting to survive. She wants to be a part of society and live a normal life with her gentleman caller who is yet to come into her life. Regardless her strong desire to do so, it is no longer possible for her as she is traumatized by the rape.

According to Dusenbury, reality is unbearable for Blanche and therefore, she can escape only into insanity (142). Blanche is left to live in her internal world full of Southern romanticism and gentleman callers. In there, she can still find some happiness.

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WOMAN'S JOURNEY TO THE SELF-DISCOVERY IN ANITA NAIR'S *LADIES COUPE*

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Abstract

Ladies coupe – The title of the book itself makes a point about the way the Indian society treats its women. It's not very uncommon to find a 'ladies only queue' in a tickets reservation counter or 'a ladies special bus' or for that matter 'a ladies coupe'. Why do Indian women get this kind of a special treatment may be because it is presumed that a woman can survive only in an all women's world which exists only in Venus and to survive in the kind of the present world - a woman needs a man.

Anita Nair's *Ladies Coupe* represents the different women in the society. It draws experiences of women from different strata of society, their everyday life. It also deals with the complex issues of women's freedom, suppression, child abuse, poverty, dominance, lesbianism, illiteracy and ignorance. As Sunitha Sinha says "Nair's India suffers from a patriarchal system which has tried in many ways to repress, humiliate and debase women.

The novelist deals with the universal situation of women in the society their self identity and self search. It brings out women's physical and mental suffering rooted in general attitude, betrayal, infidelity in marital life, physical isolation, sexual neglect and a struggle for a meaningful life and living in the society. As Wagmare says "Women have been standing at the cross roads of history for centuries with tears in their eyes and milk in their breasts. Ours is a male centered world" (187). The novelist describes six different characters that belong to different family backgrounds, cultures, traditions and society. Each woman reflects the society that they live in and the problems that they face and how each one overcomes from being dependant on the family to identify their self.

Akhila the protagonist finds from her childhood days that how her mother was submissive to her husband. When Akhila took up the responsibilities of the family after her father's death, she was still not considered as

the head of the family and her needs and desires were least bothered by the family. Though Akhila was in the marriageable age no one bothered for her life and desires. She was just meant to earn for the family. Akhila's family where strongly rooted in the patriarchal structure and hence were unable to bear women living alone. Her decision as a woman was stronger so much so that she boards a train to Kanyakumari. Her boldness as a women shows that she has let out the forces that had chained her, not letting to discover her "self".

The character like Karpagam is shown as a courageous woman who breaks the laws of patriarchy. She encouraged Akhila that women can live alone, women are stronger and it is necessary to build our own lives first and to know our priority. The story of Margaret Shanti is obvious how women are dominated by man power. She represents women who are forced to lose their self identity. The character of Prabha Devi emphasizes the issue of parents who are considered about the boys than the girls. Her character also depicts the stereotyping of women from their childhood that girls are confined to take up the kitchen work, to choose toys that are meant for girls. She decides to come out of the clutches of daily routine so she learns swimming as to free herself and to attain self actualization.

Marikolanthu represents those women in the society who are humble, ignorant, uneducated on whom male oppression is forced

on heavily. Sheela the young girl in the novel depicts the need for the women to be aware of their individuality, the problem of child abuse that is prevalent in the society, the physical abuse that women face in their lives. Janaki portrays the ordinary married woman of the society who has a doting husband. She depicts her daily routine and boredom of marriage life for many years. The story gives us an insight into the expectations of married women, the choices they make and the choices made for them. There is a strong message of hope through the change and even the ending in each story is another beginning enticing and uplifting.

The novelist has traced a woman's physical and mental journey from self sacrifice to self realization, self denial to self assertion, and self negation to self affirmation. The feminist voice of the women is heard throughout the novel. The novel deals with the clash of values between tradition and modernity. The women in the novel are found standing at the cross roads of transition, from tradition to modernity, trying to evaluate both and accept the best out of the world. She emerges as a unifying factor of tradition and modernity at the end of their lives. There is a shift in values and women have started acknowledging themselves the co-equals of man but still gender -equality still remains a myth. A woman should be aware; self-controlled, strong willed, self -reliant and rational, having faith in the inner strength of womanhood. The society expects woman to be sacrificing a silent but efficient home maker. The realities of life force her find employment, go out of the house, are strong and face the world. She has to find a balance between her own aspirations, and the demands made upon her by her home, her in-laws, her husband and her children. She is no longer satisfied with

being a wife and a mother. Her horizons have widened and so have her tensions and workloads. The novel provides an insight into emotional challenges of the women. Women think that marriage is an ultimate aim of their lives and praising their husbands is the main concern of women. In the due course they failed to create an identity of their own.

It is due to higher education of women that women have started questioning the traditional norms and are able to prove themselves. A woman in contemporary era has developed the urge to create a moral self, so she indulges in search of self or real image. This exploration of her own self and coping up and knowing their identity of the women is seen in the characters of the novel. From traditional roles of daughter, sisters , wife, and mothers, Nair 's women characters like Janaki, Margaret Shanthi, Prabha Devi, Marikolanthu, and Akhila emerge as individuals in their own rights. These women characters are neither rebels nor conformists. In their reaction to the role conflict in a patriarchal society they show the strength to achieve their goals of self realization from the state of passive acceptance they move to one of active assertion.

The author proves that a woman can stay alone and the security provided by marriage and family is illusionary. The point that the author brings out is that woman must be courageous and claim the meaning of their own lives and possibilities.

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DEPICTION OF DOUBLY OPPRESSED WOMEN IN BAMA'S *SANGATHI*

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Abstract

Subjection always happens for the weaker by the stronger. In the words of Mishra, women too hold strong position and play active role in the movement through direct participation and as "independent thinkers and writers in the literary world" questioning the existing dogmas and theories on life advocated by the men. Bama in her Sangathi describes autobiographical elements in a very bold and realistic way, which she saw in her life by using colloquial language, abuses used by women in their daily life. She ends her novel with an optimistic point of view. At the end of the novel Bama says that she has a hope; "I am hopeful that such a time will come soon" (123). Bama tries to encourage dalit women to stand up and fight back for their rights. It is also celebration of strength of women. It is not simply a story of moaning, but a story of motivation and pride to the dalit women.

Sangathi doesn't have a definite plot like other novels, but it is a collection of incident, which was compiled by the narrator told to the narrator in different situations. The plot covers the span of three generation starting from Vellaiyamma Kizhavi to Bama. The characters are either relatives or people the narrator saw. The collection of such incidents is aptly titled as *Sangathi*- Events. Bama has brought out many things that happen to Dalit women. Among the often repeated characters of Bama, it is her grandmother who connects the past with the present situation.

The suffering of Dalit women starts from their infancy. They live 'hard lives' as Bama recalls. Even from the simplest acts of children's game to the serious issue of marriage, education, labour, the double standard of patriarchal society is visible. In their community boy babies are considered as a gift and girl babies as liabilities, boy babies are breastfed longer than the girl babies and taken good care of when they fell ill. Their suffering starts even when they are babies. The case is different for boys, "if a boy baby cries, he is instantly picked up and given milk. It is not so with the girls." (*Sangathi* 7) She continues saying that the case doesn't change even after they have grown old, "boys are given more respect. They'll eat as much as they wish and run off to play. As for the girls, they must stay at home and keep on working all the time..." (*Sangathi* 7)

Bama recalls how she ate the "leftover skin" of the mangoes her grandmother brought.

If she brought anything home when she returned from work, it was always the grandsons she called first. If she brought cucumbers, she scooped out all the seeds with her fingernails, since she had no teeth, and gave them the remaining fruit. If she brought mangoes, we only got the skin, the stones and such; she gave the best pieces of fruit to the boys. Because we had no other way out, we picked up and ate the leftover skins. (*Sangathi* 8).

The young Dalit girls hardly enjoy their childhood. She recounts how a young Dalit girl's life starts.

In our streets the girls hardly ever enjoy a period of childhood. Before they can sprout three tender leaves, so to speak, they are required to behave like young women, looking after the house work, taking care of babies, going out to work for daily wages. Yet, in spite of all their suffering and pain one cannot but be delighted by their sparkling words, their firm tread, and their bubbling laughter. (*Sangathi* 75)

In yet another instance, Bama accuses the women as those who put down the other women. She tells them that, "It's you folk who are always putting us down... From the time we are babies you treat boys in one way and girls in quite another. It's you folk who put butter in one eye and quicklime in the other." (*S* 29)

Bama sums up saying that “the position of the women is both pitiful and humiliating”.

The women characters who we see through the protagonist, Velliamma Patti, lead an inferior and a horrible societal and familial life that could be unimagined by women of upper caste. Already the society has segregated them from the society, as low caste people, meek and vulnerable to become easy prey to the insensible wrath and in satiable sexual desire of upper caste men. Mariamma, Velliamma Patti's grand daughter was about to be raped in pump set shed by upper caste man, KumarasamyAyya. Mariamma had a narrow escape from him. The irate man vindictively concocted a story and the blame fell on her and village court fined her for no fault of her. This injustice evoked a hot discussion among other women. Sexual harassment happens to be a common and inveterate event casually, discussed by women of Dalit community, compelling them to bear the brunt silently:

After this, the crowd broke up and everyone went home. And we were walking home, Arokkyam said, Look how unfair these fines are. Even last week, when my granddaughter Paralokam went to pull up grass for the cow, the owner of the field said he would help her lift the bundle on to her head. That was his excuse for squeezing her breasts, the barbarian. He's supposed to be the mudalali's son.... the poor child came and told me and wept. But say we dared to tell anyone else about it. It's my granddaughter who is to be called a whore and punished.. (S 26)

Silence to many women is one strategy adhered to escape harsh punishments from upper caste society. If they raise their voice and demand justice, they found no chance to survive on this earth. Contrary to these common and insensitive sentiments of the helpless women, the protagonist, Velliampapaati suggest seditious means to escape from such barbarians:

Our Paati was furious. She kept on railing at Mariamma. 'When the fellow pulled you into

the shed, why couldn't you have kicked him in the balls then and there? Now you have been hauled unfairly in front of the whole village, given a bad name, and made to pay a fine, to top it all...' (S 26).

A woman in Dalit community, as depicted in Bama's novel is not to be dissuaded by these happenings however cruel they are. She has learnt the art of surviving at any cost, they fight against cruelties to make a living. Though the biased social system demands her to be silent she is not always. She is courageous and hardworking, ceaselessly at home and also outside to take care of the household single-headedly, enduring the enormous violence and physical assaults of her husband and she equips herself with cleverness to tackle the situations using dissenting stratagem.

Most of the Dalit Feminists including Bama talk about Dalit woman facing violent in some form or the other at the workplace, in public arena and at home. Being raped or sexually assaulted by men of superior caste or by the starved fatty men of their clan is a routine one happening in Dalit community. Hence in all Tamil dalit literature sexuality of a dalit woman is a common theme coarsely handled by them to accentuate on women's subjugation to sexual assault even at tender age.

Bama's portrayal needs to be understood as representative of the experience. It is indicative of the unfortunate situation bequeathed in a greater degree of self-awareness and quest for achieving loftier and nobler things in the lives of dalit women. As Simon de Beauvoir has pointed out in *The Second sex*, “there are women who are mad and there are women of sound method: none has that madness in her method that we call genius” (Beauvoir 717).

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INDIAN WRITING IN ENGLISH 'ENTANGLED NATARAJ AND FIERY VASU IN R.K.NARAYAN'S THE MAN- EATER OF MALGUDI'

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Abstract

An immortal name 'Malgudi' which has its existence only in the books written over a period of six decades by the creator R.K.Narayan is a reason to smile for the entire readers community . The characters portrayed are living beings with diverse emotions of love, anger , fear , strength and affection. The heart warming stories embedded in his writing entails people around and invokes feeling of belongingness with characters penned in black and white. The present paper would deal with the perspective of an agonized individual Nataraj, who feels colonized in the presence of Vasu, a taxidermist . The internal conflict of Nataraj unveils the hidden fears , desires and realities of any human being who is entangled in the web of societal structure . On the other hand, there is Vasu , a free bird and a law breaker .

Keywords: R.K.Narayan, Nataraj, Vasu, Malgudi

Introduction

Rasipuram Krishnaswami Iyer Narayanaswami, is the name of prominence and perfection in the history of Indian Writing in English. His novels are read with fondness and smile for its realistic portrayal of life. It is about ordinary people and their intricacies. Malgudi, the name which is deeply ingrained in the hearts of readers celebrates life with all its colours .In this novel, It is a place where the events happened and the Man -eater is Vasu , a self -destructive personality . R.K.Narayan's art of characterization is highly admired. Even the name of few novels penned by him are based on the characters portrayed in that work. The novel, The Man -eater of Malgudi is a first person narrative which revolves around Nataraj , a seasoned Printer , a concerned husband and father yet a man of self importance where he separates his press with a blue curtain, so that his customers will not see him lowered to a handyman position beneath Sastri , his employee. Nataraj has few friends which includes a Poet and a Journalist Sen. His life is going on smooth until one day a creature in human form named Vasu enters his press and life . The first impression of Vasu, when they did a handshake "He gave me a hard grip. My entire hand disappeared into his fist—he was a large man, about six feet tall and quite slim

proportionately, but his bull neck and hammer fist revealed his true stature. "(p.13) He was a taxidermist and came to Malgudi because of its less distance from Mempi forest where wild animals live. He ordered 500 visiting cards. Nataraj was fascinated and annoyed both by Vasu's brazen actions. After a fortnight Vasu reappears and without getting permission from Nataraj, he brought some of his belongings and shifted to the attic upstairs. Nataraj was astounded but did not even try to stop him. It was just happening in front of him and like a mute spectator, he just watched. After disappearing for about a month, suddenly Vasu came to Nataraj's press and asks him to accompany him for few minutes.

While driving recklessly and disturbing the passersby, Vasu laughed and said, "More people should die on the roads, if our nation is to develop any road sense at all!"(p.38). This shows him as an insensitive individual with no sign of respect for anyone and anything. "Only fools marry, and they deserve all the trouble they get. I really do not know why people should marry at all. If you like a woman, have her by all means. You don't really have to own a coffee estate because you like to have a cup of coffee now and then."(p.38) For Vasu, women was never more than an object . He takes him to the Mempi village and with a promise to return

in few minutes, he leaves Nataraj there. He felt humiliated and cheated but meekly accepted. After few days when again Vasu appeared and called him to look inside his jeep,

"I edged cautiously to the jeep. I only hoped that he would not thrust his arm out, grab me, and drive off. He took a flashlight and threw the beam on the back seat, where lay the enormous head of a tiger. "(p. 58)

He was stuffing dead animals in the room and the smell was unbearable to all. Nataraj tried to request him to vacate the place but of no avail.

"There was a resinous odor in the air which made me retch. I couldn't imagine any human being living in this atmosphere. Sastri had come now and then in the past weeks to complain of a rotting smell somewhere. "(p.60)

R.K.Narayan has used mythical imagery in the novel to enable readers to connect with the deep rooted Indianness and belief in the tradition and culture. "This man had set himself as a rival to nature and was carrying on a relentless fight all his hours. "You have no doubt excelled in giving it the looks, but, poor thing, it's death, especially this one. Don't you see that it is a garuda." "What if?" "Don't you know that's sacred? That it's the carrier of God Vishnu?"(p.63-64) Nataraj was disturbed to see it all but relented before Vasu. It was very hard to accept such definition of religion given by Vasu for his deeds. "I can supply them stuffed eagles at about fifty rupees each. Everyone can keep a sacred garuda in the puja and I'll guarantee that it won't fly off, thus they may save their eyes from glare. I want to be of service to our religious folk in my own way."(p.64)

Sastri, the employee at Nataraj's press was also a Sanskrit scholar. In his opinion, Vasu is an evil who will be responsible for his own doom. "He fits all the definitions of a raksjiasa," persisted Sastri, and he went on to define the makeup of a rakshasa, or a demoniac creature who possessed enormous strength, strange

powers, and genius, but recognized no sort of restraints of man or God. He said, "Every rakshasa gets swollen with his ego. He thinks he is invincible, beyond every law. But sooner or later something or other will destroy him."(p.94) He foretells about his imminent destruction because of his actions. When Rangi, a dancer, started visiting Vasu in the room during nights, it was beyond tolerance.

In due course of events, When Vasu plans to kill an elephant on the day of festivity and celebration amidst the crowd, Rangi goes to Nataraj's house and requests him to save the elephant. While going to meet Vasu he takes some food for him. He offers it to Vasu and said, "This was prepared by my wife ". The reply he gave "Modern women are no good at this. Modern women are no good at anything when you come to think of it "(p.171). Nataraj controlled his anger as his entire focus was on elephant. The day passed in silence without any kind of storm. The novelist has depicted some hesitant inclination of Nataraj for Rangi, but due to societal pressures it looked like a secret and silent admiration. He thinks about the possibilities of the conversations which did not happen. So when my wife said, "What is your connection with her?" I should instantly have said, "Yes, you are "right. I want to seduce Rangi or be seduced by her." If my wife had said, "Of all women!" I'd have replied, "Yes, of course, you are blinded by jealousy. She no doubt chews tobacco and looks coarse, but she has it, it comes through even when she whispers to you. How can any man resist her?"(p. 206)

The next morning something unexpected happened. When Nataraj reached Press, he saw a letter for Vasu and said "**This is for him,** Than-appa; take it upstairs." "I went up, but—but—" He wetted his lips with his tongue. "He is dead."(p.218)

Not believing him, Nataraj went upstairs to the room and saw the dead man lying but could not trace any sign of injury on his body. He saw a folder, an important one, something that

might prove useful in solving the case, but for some reason he kept with himself and did not hand over to the police. He was clueless about the reason of his sudden death. He kept on brooding over the entire episode yet failed to reach any conclusion.

"The sanctity of the blue curtain was destroyed, gone forever. Anyone could push it aside and go up; I dared not ask who he was; he might be anybody, a plain-clothes police officer, the Coroner's Committee man (there was a body of five to find out and declare the cause of Vasu's death), newspaper correspondents, hangers-on, or the thin-legged policeman sent up for sentry duty on the attic landing to watch that no one tampered with any evidence. Vasu dead proved a greater nuisance than Vasu alive." (p. 222) Police suspected Nataraj and Rangī in the murder but in the absence of strong evidences, the case was closed. The death of Vasu changed many things in and around Nataraj's life. He was shocked, when his wife said:

"But he(son) is terribly excited about everything, and – and feels proud that you have killed a rakshasa single-handed! At least you have Babu to admire you." "For God's sake don't let him spread that sort of talk." She sighed deeply and said, "A lot of people are saying that. (p. 231-32) Nataraj was flabbergasted and annoyed. Still he pondering over the sequences of events which resulted in the death of Vasu. Now friends were nowhere to be seen around Nataraj. Rangī later on unveils the mystery behind Vasu's death. She narrates the incident to Sastri that the very same night in the room, she was awakened by Vasu's yelling,

"Damn these mosquitoes. She saw him flourish his arms like a madman, fighting them off as they buzzed about his ears clamoring to suck his blood. Next minute she heard a sharp noise like a thunderclap. The man had evidently trapped a couple of mosquitoes settled on his forehead by bringing down the flat of his palm with all his might on them. The woman

switched on the light and saw two mosquitoes plastered on his brow. It was also the end of Vasu, "concluded Sastri," (p. 239-40). Nataraj was indifferent and calm and listens to what Sastri had to say,

"Every demon carries within him, unknown to himself, a tiny seed of self destruction, and goes up in thin air at a most unexpected moment. Otherwise what is to happen to humanity?" He narrated again for my benefit the story of Bhasmasura the unconquerable, who scorched everything he touched and finally reduced himself to ashes by placing his fingers on his own head." (p.240)

Both characters are distinct and poles apart. Their state of mind is reflected in the body language, gestures and behavioural pattern they follow. Vasu is a fearless individual who is dominating, influential, strong, intelligent, womanizer and cruel. He does not eat flesh yet invades the mind of people forcefully. He sucks their time and terrorize them with his demonic talks. It was his job to kill animals. Why he opted to stay at Nataraj's abandoned room ruled by mosquitoes, which eventually turned out to be the cause of his death is a mystery. He was an evil who was always active and Nataraj had a good soul with passive attitude. He waited for things to happen and did not show courage to raise his voice against Vasu's intrusion and intolerable behavior with him and his friends.

R.K.Narayan's mastery to give apt names to characters symbolizing the particular traits is astonishing. The name 'Vasu' means Dweller or Dwelling. In the novel, he dwells at Nataraj's place and there he took his last breath. The journey of Vasu with Nataraj began and ended at the same location. Be it the belief in Karma (bad or good) or self destruction at the part of Vasu, the novelist has realistically painted the darker side of a taxidermist.

Nataraj, the name 'Nata' means an act or dance and 'Raj' means rule. The different variations in the character of Nataraj from being

a family man to an admirer of dancer gives the reader an ironical colourful personality. He appears to be a coward, timid and Vasuphobic (fear in the presence of Vasu). He is a believer in spirituality and has keen interest in mythology. He is quite philosophical but indecisive in nature. He was brought up in a family where even an animal is given all respect and love and when Vasu entered in his life and converted his room in a charnel house, he became frightened and disturbed. Though he failed to rebel or stop the barbaric attitude of Vasu, yet he managed to save elephant's life. R.K.Narayan's two contrasting characters and highly irreconcilable Nataraj and Vasu are one of the finest characterizations of his fictional world. They

showed a different aspect of Malgudi, where evil and good are living together under one roof yet completely aloof. The discourse between the characters are natural and real. Beautifully weaved in the mythical thread, even the theory of self destruction has been effortlessly explained to the readers. The novel 'The Man-Eater of Malgudi' is undoubtedly another gem in his artistic world of writing.

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FEMALE WRITERS IN INDIAN LITERATURE

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Abstract

Indian women writing in English are being familiarised as major contemporary current in English language and literature. This article brings out the importance of women's contribution in the field of Indian literature and the need for a forum to voice against patriarchal domination. It also focuses on how women writers in Indian literature have evolved. The Indian writers in English are written, not in their native language, but in a second language, and thus the resultant transcultural character of their texts. Many Indian women novelists have explored female subjectivity in order to establish an identity for themselves. Indian Women writing in English is now gaining ground rapidly. In the realm of fiction and other forms of literature, it has heralded a new era and has earned many laurels both at the national and international level. Indian women writers have started questioning the prominent old patriarchal domination through vibrant writings. They are no longer puppets in the hands of men. They have shown their worth in the field of literature, both qualitatively and quantitatively and are showing it even today without any hurdle.

Keywords: Feminism, Gender Equality, Genres, Indian Feminist Writers, and Patriarchal Domination

Introduction

The word feminism first came into common use in the late nineteenth century. While the term "feminism" is understood as a movement for promoting gender equality, this is more applicable for ancient "women writers". This is how writers perceived their work. Many women writers began to write about their own experiences in the family and society. First, they were imitated the works of male writers. Later they started their own writings. They wrote in all genres. In Ancient India, many scriptures had been written about the greatness of women. They enjoyed equal status as that of men. Not only in the scope of rights, but also in the field of education where women were given equal opportunity. Vedas like Rigveda and Upnishads, wrote about women advisors and prophets, Gargi and Maitreyi. Jaidev quotes,

"A feminist novel for India is not a novel which a woman will write just because she is a woman and knows how to write. It will be written by one who has understood a woman both as a woman and as a person pressurized by all kinds of visible and invisible contexts, by one who is not carried away by fetishes but is mature enough." (p.63)

After the medieval period, the position of the women got weakened and evil practices like

Sati, child marriage, ban on widow remarriage became part of social life in India. The conquest of India by the Muslims brought in practice like purdah and Jauhar. The conditions were difficult and tough for Indian women, and few women excelled in the field of literature, politics, religion and education. Many reformers during the British rule also worked for the upliftment of women, and some of the freedom fighters included women in the forefront like Bhikaji Cama, Dr Annie Besant, Vijaylaxshmi Padit, Kasturbha Gandhi and Rani Laxmibai.

The promotion of women's rights had been taken up by many reformers in India in order to emancipate their position. In the contemporary times, women hold high post in the nation like India. It includes the post of President, Prime Minister, Speaker of Lok Sabha and Leader of opposition party respectively. Not only that women have done exceptionally well in different scopes of life like academics, teaching, defense, media or businessperson etc. The mission of many reformatory institutions in India is to make them aware of all these facts and fight against the torture and all evil things caused to them by the society and the husbands and other people. This mission is called "Women Empowerment". Women empowerment is introduced by many feminists with the aim of

giving power to women to make their own decisions in their lives. It includes social, economic, legal, political and health empowerment. It is the central issue which is growing at a slower pace. An Indian writer will certainly be Indian without any conscious effort on the part of the writer to the extent to which it depicts Indian life and culture, reflects faithfully the life and spirit of the Indian ethos in which an individual's life and character are determined by home, family and society in the Indian social background. It can be peculiarly Indian in respect of its form, narrative techniques employed and the manner in which it adapts the English language to the native sensibility.

"Modern India is today the scene of feminisms. Various movements regarding feminism grow every year, but so do the factions within it: feminist fiction and journals carry on bitter debates, a group of women writers is occupying the front seat. Men and women at conferences contradict each other's positions at top volume." (p.172-173)

Indian fiction in English has emerged as a separate thing from the study of the rapid change and development in social, economic, political and psychological facets of Indian society. Feminism has grown from Kamala Markandaya, R.P.Jhabvala and Nayantara Sahgal, Anita Desai, Shashi Deshpande, Bharati Mukherjee and Shobha De to pave way for Nina Sibal, Anees Jung, Raji Narsimhan, Bharati Mukherjee and others. These newer female voices have highlighted the interior landscape of the liberated woman's sensitivity and her psychological realism.

Shashi Deshpande said, "But to me feminism isn't a matter of theory; it is difficult to apply Kate Millet or Simon de Beauvoir or whosoever to the reality of our daily lives in India. And then there are such terrible misconceptions about feminism by people here. I always try to make the point now about what feminism is not, and to say that we have to discover what it is in our own lives, our

experiences. And I actually feel that a lot of women in India are feminists without realizing it." (p.174)

When we talk about Indian women novelists, a substantial contribution to Indian fiction in English has come from women. Women are born storytellers. Their fiction can be the expression of a different way of looking at the world with a female pair of eyes. But the recent emergence of women writers like Shobha De, Manju Kapur, Kusum Sawhney and Arundhati Roy forces one to consider whether the best-selling or prizewinning authors are really the best. Shoba De says, "I did write with a great deal of empathy towards women. Without waving the feminist flag, I feel very strongly about the women's situation." (p.179)

Toru Dutt was the first Indian female poet who wrote in English. Her poems showed standards of Indian womanhood, such as Sita and Savitri, displaying suffering of women, self-sacrificing roles and highlighting conventional myths in a patriotic manner. Kamla Das, another famous poet, wrote a strong and an emotional feminine confessional poetry. Her theme was to explore the man-woman relationship. Her poems were based on women's suppression by men in the society, through the string of relationship. "Life of Single Women," was portrayed in such a manner. It brought out a sympathetic attitude in the reader, and thus generated pathos in her poems.

When we talk about novels and short stories, many Indian women writers have explored the female subjectivity in order to establish the female identity in the patriarchal society. The theme of growing up from woman's childhood to womanhood is adopted by the recent writers. For instance, writers like Nayantara Sahgal explores the quest of female identity in her novels and tries to untie the complicated notions about the society, thus bringing out the root cause of the female suppression in the Indian society.

After Independence, the writings in the area of women's writings gained momentum and was marked by an impressive feel for the language, and faithful presentation of contemporary India, with all its regional variations. Writers like Arundhati Roy, Anita Nair, had written about the urban middle class. It portrays the struggle of modern women to deal with the rules of the male chauvinistic society at different levels. Many Indian women who were settled abroad, like Jhumpa Lahiri and Bharati Mukherje too shared the common concern for bringing out the problem of female suppression and give a new identity to the women of modern times.

In their novel, the theme of multiculturalism and self-discovery was prominent. In the novels of Anita Desai which were particularly, psychological novels, presented the image of suffering a woman preoccupied with her inner world, her frustration and the storm within the existential difficulty of a woman in a male dominated society. Through such characters, she differentiates between female-centered and male-centered narrative. In her novel, she explores the diasporic issue that deals with the fate of immigrants and a growing distance from the reality of India, which is viewed from the outside. In Desai's vision

"The Indian woman is always working towards an adjustment and compromise. Few Indian feminists really contemplate total change. Working towards and adjustment through the traditional role is much less drastic much more Indian. I think Indian feminism is more practical than theoretical. It is expedient rather than ideological." (p.175)

Bharati Mukherjee has struck a balance between tradition and modernity by representing past and present, which is achieved through the female protagonist -Tara, who severed her links with tradition but remains tied to her native country. Tara is influenced by ancient societies and traditions, but it is rooted to modern customs.

The narratology of Bharati Mukherjee is very much fixed in the concept of home and migration as it is present in "Desirable Daughters." It is the sense of migration which brings about a change in the identity of Padma, who has finally made New York her home, her land of choice. But her inalienable attachment to her home makes her the sustainer and preserver of Bengali tradition in America. She depicts a liquid society in her novels, a society in change. It is a society of constant flow, the flow of migrants, the flow of machines, flow of criminals, the flow of power structures, flow of people and commodities. In "Sultry Days," Shobha De, in the most striking attempt is spreading the idea of female subjectivity, which is not just slavery to male dominance.

But every woman is a reliable feminist in her heart resisting male injustices. In her novel, a victimized woman is presented as a bold woman who face her life in a struggle yet confident manner. The novel concludes that a woman with a fully integrated personality can solve many problems in her life. She need not be a victim, a fact showed through the powerfully drawn character of Nisha Verma.

Conclusion

"Indian women are fully protected by laws; more than in any other country and they are better placed than women in the West. Now women have to wake up and look around and start doing things for themselves. Preaching the feminist philosophy will not solve their problems. The change must come from within." (p.182)

It is important to change the perception of the society, then only the Liberation of women can be a success at different levels. The people in the society need to accept the truth that there is a difference in the ideology and the practical implication of the same. The laws need to be strict and also implemented in a judicious manner to emphasize on the upliftment in the status of the women, Women Empowerment can

only be possible if the women come together and decide to self-empower themselves. A movement for women emancipation needs to gain momentum which makes a woman strong instead of being the other. Simone de Beauvoir has given a full length commentary on the plight of women today. It is worthwhile to quote the author on this subject. Women are beginning to affirm their independence in existing ways. But they do not easily succeed in living completely to lift of a human being. Raised by women, it still means practically reduction to man for masculine status is far from extinction, resting still, economic and social foundation.

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BESSIE HEAD'S *MARU*: A REALISTIC PORTRAYAL OF PREJUDICE PREVAILED AMONG AFRICAN TRIBES

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Abstract

Bessie head was born in South Africa in 1937. Her novels are When Rain Clouds Gather (1995), Maru (1971), and A Question of Power (2009). Some other works are: A Bewitched Crossroad (1986), The Cardinals (1993) and Collector of Treasures and Other Botswana Village Stories (a collection of 13 short stories concerning human treasures) (2008).

The novel Maru is about the discrimination of the minority Masarwa ethnic community in South Africa. It is the story of Margaret Cadmore, an artist and teacher, who had to struggle to acquire a place in society where she was considered a minion because she is a woman and a Masarwa. Her mother was left untouched when she was dead. She was educated by a Christian missionary who gave the name and later got married to the village head, yet, she was not able to obtain the deserved respect as a human being. Though she was accepted by the missionary the village itself is rife with prejudice that Margaret's had to suffer. Margaret Cadmore was married by Maru, who was in line to be village chieftain. He and his friend Moleka fall in love with Margaret which also was the reason for their split. They declared their love for Margaret publicly though they very well knew that a relationship with Bushman is not entertained in their community. In the end, love triumphs though a plethora of discrimination prevails in African society.

A postcolonial literature is any literature that speaks back to the processes of imperialism. Bessie Head, one of Africa's most prominent writers, was born in South Africa in 1937. She was an illegitimate child of a Scottish mother and a Black father. Her novels include *When Rain Clouds Gather* (1995), *Maru* (1971), and *A Question of Power* (2009). Some other works are, *A Bewitched Crossroad* (1986), *The Cardinals* (1993) and *Collector of Treasures and Other Botswana Village Stories* (a collection of 13 short stories concerning human treasures) (2008). Bessie Head died in Botswana in 1986 at the young age of forty-nine.

The writings of Head cover many aspects of her personal experiences as a racially mixed person, growing up without a family in South Africa. Her works deal with issues of discrimination, refugees, racialism, African history, poverty, and interpersonal relationships. A hint of autobiography is present in much of Head's writing, which often deals with poor and emotionally abused black women dealing with both racist and sexist discrimination. Head's varieties of characters are young and old, male and female; this variety allows her to approach the same themes from

different perspectives, but the focus is always on the struggles and hardships of life in postcolonial Africa. Head's writings dwell on injustice and oppression in the political arena in South Africa, and her hopes for social change and peace in the future. (Bissell)

Head has also written on the effects of British colonialism in South Africa. On the intellectual and educational spheres of Africa, she comments:

Everything is at a beginning. No colonial power ever intended planning for black majority populations. Libraries, schools, and planning for people was provided after independence. It could be said that a reading tradition was absent in the society. (Personal Journal, 1985)

Bessie Head's story, *Maru*, looks at the affects of colonialism on African people. One of those affects was the forced divisions and racial categories set in place between the Bushmen or Masarwa tribe and other Botswanians. The novel is about the discrimination of the minority Masarwa ethnic community by the Botswana majority in the village Dilepe. It is the story of Margaret Cadmore, an artist and teacher, who succeeds against a society that treats her as a

second-class being because she is a woman and a Masarwa. She was adopted by a Christian missionary who named her when her mother was left untouched without burying even after her death, during Margaret's birth. Even as a child Margaret was looked down upon as a Masarwa. She was an outcast as she is a Masarwa. Some people liked the stray dogs that run around in streets and harm children when compared to a downtrodden Masarwa like her. She was taunted by her classmates. The isolation made to immerse her in studies and became a promising student. She understood that life will be difficult in the village as a Masarwa and she intends to change it. She became an educated Masarwa and started teaching in a school.

Margaret comes to the village Dilepe as she was offered a teaching job there. No one in the village knows that she is a Masarwa and so they respected her. She did not hide being a Masarwa. She became an ideal for one of her students, Dikeledi. Her arrival in the village made rift between the friends Maru, one of the village chiefs and Moleka, his friend as both of them fall in love with Margaret despite her being a Masarwa. Moleka thinks that being with Margaret would change his destiny for good. When other villagers were shocked to find a Masarwa teaching their children, Moleka dined with his Masarwa servants. Thus he showed his break in traditions and prejudice of the village.

Moleka had to step aside and pave way for Maru for marrying Margaret since the latter is the village chieftain. Moleka marries Dikledi but could not forget Margaret. Maru who wanted to marry Margaret proposes her. She agrees to the proposal as Moleka was married though she was smitten by the love of Moleka. Maru too wanted to break away from unwanted traditions and discriminations that the society was holding for a long time. The thought of the villagers that both the men are fighting over Dikledi's marriage shows that there is no value

of a Masarwa life. A Masarwa seems to be non-existent in the society.

Margaret had made something of herself through education and rose above her status in life, yet society still deems her unworthy. Maru and Moleka shatter the prejudice of the society that was followed since years due to their love for Margaret. Maru gives up his Chieftainship for the sake of Margaret. This shows that the society have indeed started to change. He compares Margaret with yellow daisies that are a symbol of happiness and good fortune. He comments, "He wanted a flower garden of yellow daisies, because they were the only flowers which resembled the face of his wife and the sun of his love" (1).

The plot ends with indications of dissolution of the Batswana and Masarwa binary opposition. Events take place in the society at the beginning of the plot, but later in the narrated world of the story suggest that this liberation is far from complete.

Goddard admires optimistically of Margaret: "Out of the deficiencies of nature, she brings to bear a wholeness that is evidenced in the way she patterns her life, with the hope of gaining inner moral strength and outward social integrity" (105). Behavior, which is culturally defined, is also important to the perception of a group. For the children at the mission school, that behavior apparently included three concerns: "the wild jiggling dance," (13) living in the bush, and eating mealie pap, a kind of boiled corn meal paste. The dance may have referred to something like the healing dance described by Wannenburgh, where the Bushmen, during a singing-clapping cadence, begin to "tremble violently" (53). William Ury explains the cultural relevance of this dance. "[A]ll adult members of the community attend. People sing and clap rhythmically while the dancers dance themselves into a hypnotic trance," he explains. However, this dance, while appearing to celebrate self-abandonment, in reality, serves a

community function. "The trance dance process unites the community behind the common purpose of resolving tension. It also gives participants a broader perspective on the dispute. Bushmen tradition [. . .] emphasizes apologies and forgiveness" (Ury). The appearance of this dancing may be uncivilized but its function goes well beyond the outsiders' own cultural coping mechanisms.

The bush location where they live is despised as uncivilized; in fact, many San in the novel, as we have noted, have been brought in from the bush to live as slaves in Dilepe, which is apparently a better life for them. Historically, the San were more widespread across Southern Africa. As a site hosted by Washington University in St. Louis points out, "In time the whites encroached upon the San's traditional hunting grounds. Some Bushmen went to live with them and others moved on west and north in search of land where they could live freely" (Stone). The situation is no different than a dozen other cultures, including the Celts in the Roman Empire and many Native Americans in the American West. To charge these people with inhumanity for choosing freedom over assimilation seems inappropriate.

"The food of the Bushmen is notably largely vegetarian" (Wannenburgh 28). While mealie pap may be considered substandard food -- it was, as every school child knows, the typical prisoner's meal during Nelson Mandela's stay on Robben Island (Franklin and Hewson) -- it is far from a badge of inhumanity. It is often considered an appropriate side dish at a braai (barbecue). More realistically, Binyavanga Wainaina points out that mealie pap should be considered "Africa's fast food, the culinary equivalent of chips, without the grease. There are at least 100 million people in Africa who eat a version of pap for supper every day". It would seem this food is neither distinctive of the San people nor dehumanizing. Each of these distinctions is cultural rather than racial and each is a mark of ridicule from the mission children. None of these characteristics is

displayed by Margaret in the course of the novel.

The novel claims that the future of the Masarwa is in peril because the only place they were accepted (besides in the bush, presumably) was "as the slaves and downtrodden dogs of the Batswana" (14). This is the society into which Margaret moves when she begins her professional life, unaware that her identification with the Bushmen will have serious consequences impacting her treatment there. Margaret's missionary training stripped her of her cultural heritage and left her with only the appearance, the physical trappings of a Bushman. Margaret's adoptive mother of the same name muses on the day of her unofficial adoption about where Bushmen are buried and says, "They don't seem to be at all a part of the life of this country" (9). For her the Bushmen were curiously present but effectively absent from the land. Before his abduction of and marriage to Margaret, Maru provides her with painting materials with the instruction through Dikeledi to use them in expressing herself. Through her art she releases images with savage unbidden "ruthlessness" (97). It is only through this transcendental experience that Margaret finds personal yet debilitating meaning. Regularly Dikeledi takes the paintings away for Maru. Neither Maru nor Margaret herself has understood the bi-cultural confusion within Margaret. The Bushman culture attached to her is at best superficial, but she has been made to assume the results of a culture that was never hers. Even to Dikeledi, Margaret's San culture is attractive but unnecessary. Margaret's painting is seen as an extension of herself, but even that is taken from her as regularly as a mother goat's milk. It is interesting that Dikeledi, Margaret's strongest supporter, surrenders her own sense of identity in bedding Moleka, Maru's rival for Margaret's attention, and, impregnated, becomes the controller of their relationship. It is her inadvertent betrayal of Margaret in winning Moleka that precipitates Maru's move to marry Margaret. Dikeledi, unlike Margaret, not only

retains her voice but strengthens Moleka's standing in the community.

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AMOS OZ' A TALE OF LOVE AND DARKNESS: A CHRONOTOPIC SCRUTINY

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The Land of Israel, Eretz-Yisrael, is as old as time and man's memory and man's written history, and the place where the first true alphabet was formed, so that men might put down their memories, and possibly the place where the first walled town was raised up by man. And paradoxically, it was the land of Israel long before the barbarian chariot-warriors... invaded and conquered it.

- Howard Fast

The argument of Howard Fast, it becomes a necessary factor to analyze the aspect of time and space pertaining to Jerusalem. The present paper attempts to bring a structure to the concept of time and space as an existential construct. Temporality and spacelessness have become the key-factor in the life of Jews. Jewish literature in Israel always reflects the political turmoil and the sad plight of the Jews living in Israel. Jewish characters in literature are presented with certain air of Jewish heritage and tradition, and they serve as links in the thousand-year long chain of Jewish tradition and culture. Through the presentation of reality in literature, Hebrew literature becomes a historical record of Jewish community. Jewish literature can also be considered a documentary presentation of Jews and Jerusalem. Therefore, an analysis of the aspects of time and space remain an imperative parameter of the study of Jewish literature.

Amos Oz, an Israeli writer, novelist, journalist and is a prominent advocate of a two-state solution to the Israeli-Palestinian conflict. Oz' writings are set either on a Kibbutz or in Jerusalem including Hallucination and fears. His works focus on the emotional and psychological traumas experienced by Jews due to their exile to other nations around the world and their return to Israel. In this regard, time and space become the major existential construct in Oz' writings. In his interview with the researcher, to a query about his opinion on

time and space as an existential construct, Oz asserts that, "All that I can say is, you cannot write a novel without constructing time and space. There is no novel without time or space and this includes my novels. This for me is the elementary art of the novel" (Interview). In this regard, Oz' works are identified to be time and space restricted bio-fiction blended with many universal aspects of human life.

The work chosen to substantiate the arguments is *A Tale of Love and Darkness* (2002) by Oz. It is a tragic, comic and incomparable autobiographical epic and it is the story of the birth of a nation, spanning several generations. Love and darkness are just two of the powerful forces that run through Oz' extraordinary, moving story. Oz' story dives into the hundred and twenty years of his family history and paradoxes, the saga of a Jewish love-hate affair with Europe that sweeps from Vilna and Odessa, via Poland and Prague, to Israel. The spatial and territorial problems have been the reason for many battles fought through out the past decades as recorded in the Jewish history. The city has been constantly built, destroyed and rebuilt several times by different rulers. According to Eric H. Celine, in his *Jerusalem Besieged*, records that during the long history of Jerusalem, "the so-called City of Peace" has been "destroyed at least twice, besieged 23 times, attacked an additional 52 times, and captured and recaptured 44 times" (2). As a result, it has become a land of war and blood.

The spatio-temporal relationship is termed as chronotope. M. M. Bakhtin, a Russian philosopher and literary critic, in his *The Dialogic Imagination: Four Essays*, defines the term chronotope. He defines:

We will give the name chronotope (literally, "time space") to the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature. ...What counts for us is the fact that it expresses the inseparability of space and time (time as the fourth dimension of space). We understand the chronotope as a formally constitutive category of literature; ... The image of man is always intrinsically chronotopic. (84)

With this analysis of Bakhtin, the study of space and time as a unified concept is made authentic. The works of Oz reflect the intense emotions caused by the spatio-temporal struggle experienced by Jews. He uses his characters to reveal the agonizing experiences of individuals in Jewish communities. One of the most important reasons for all such hurting experiences is the prevailing political turmoil, social disorder, physical disarray, and psychological perplexity.

Oz in his autobiography, *A Tale of Love and Darkness*, explains the evils of war and the uncertainty that prevailed amidst Jewish chaotic world. He records, "Nobody imagined what was really in store, but already in the twenties almost everyone knew deep down that there was no future for the Jews" (185). Later, Jews established a nation in the Land of Jerusalem and consequently, they were hated continuously by their neighbours and by the people around the world. The school headmaster in *A Tale of Love and Darkness* has a belief, which all his students approved. Oz records, "He [the headmaster] believed that the Land of Israel was the only place where Jews could be cured of their mental illness and prove to themselves and to the world that they had some good qualities too" (187). Therefore, Jews have always been particular in claiming their

right to the land which they believed to be the Promised Land for the entire Jewish community.

At the same time, it is a horrible reality that people living in Jerusalem always have experienced the fear of being killed, the sudden explosions of war, and the cries of the dying and the atrocities of the oppressors. Because of all such experiences, along with their Holocaust and genocide experiences in their past, the suicidal rate seems to increase more among Jews. The constant pain and angst have created a wounded psyche. Oz, as a boy of twelve and a half, has experienced the pain of missing his mother, when she has committed suicide. Almost all his works explore the poignant depths of his characters. Oz' autobiography reveals the love-hate relationship in personal and political sphere that causes much turmoil in Jerusalem: both in individuals, in particular, and community on the whole. The author records that, "something in the twilight zone between the sublime, the tormented, the dreamy and the solitary, all kinds of 'Will-o'-the-wisps of 'longing and yearning', deluded my mother most of her life and seduced her until she succumbed and committed suicide in 1952" (203). For every Jerusalemite, the cause for committing suicide is not only the physical tortures that they undergo, but it is their emotional trauma that leaves them in frustration and distress which ultimately results in mental depression.

While tracing the history, Jews have spent much of their years in the land of exile. They have always been taken from one land to another. Jews have lives almost in every country around the world. Yet, they could not have a sense of belonging anywhere. They have wandered around the world for survival. The terms wanderer, scapegoat and schlemiel are always metaphorically related with Jews. Many Jews, at present return to Israel, the Promised Land from their erstwhile diaspora. Ironically in Jerusalem things have never been ideal as they

wanted them to be. Their life in Jerusalem has been threatened by the horrors of war between the Palestinians and Jews. Oz in *A Tale of Love and Darkness* while revealing the emotional state of Jews expresses, "There was fear in Jerusalem, but people tried as hard as they could to bury it deep inside their chests" (287).

Moreover the analysis of Jewish time and space, in reality and in literature, presents a vivid picture of the existing extremes in the living condition of every Jew in the land of Israel and in the lands of diaspora. Jerusalem is the Holy Land and is also a land of war. It is a land of beauty and the land of blood shed. It is the land that has produced Nobel laureates and the land where Nazism creates its worst effects. The Promised Land is filled with perplexity and pandemonium. Jews, with the wounded psyche, create a unique history of 4000 years of survival.

Apparently, Jerusalem is proved to be the land of extremes. In *A Tale of Love and Darkness* Oz draws out the extremity that prevailed in Jerusalem and in his family. The love that prevailed and the darkness that enclosed the Jewish society are only due to various political disturbances caused by the territorial problem. The solidarity among Jews is considered to be one of the main reasons for their survival through their years of exile. Nonetheless, the long years of being away from the homeland, has lead to a dilution in their uniqueness of their culture and language. The entire Jewish community has struggled hard to rebuild the city of Jerusalem. The desert land has soon become a land which produced vegetables and fruits to the entire world. The economy of the land has improved. The education system in Jerusalem is found to be the largest and most diverse. Thus, in all sectors the city has expanded widely for betterment.

Eventually, the literary analysis on the concepts of time and space in *A Tale of Love and Darkness* discloses the fact that his work is chronotopic. The spatio-temporal relationship with the life of Jews is evidently significant. Neusner, in *Judaism the Basics*, while establishing the inter-relationship that lies between the space and the people, states, "... the Jewish state 'Israel' or 'the state of Israel' created a second meaning for the category 'Israel,' a place people go to, a citizenship people adopt, a nation-state" (8). With this definition, it is clear that the word "Israel" stands for both the people and the place. Wherever the Israelis have their residents, that place eventually becomes their nation Israel. The place gives the ethnic and religious identity for a Jewish individual. Jews are the people of the place and since *A Tale of Love and Darkness* is based upon the place and time, it is established to be chronotopic.

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AESOP'S FABLES – A CARICATURE OF HUMAN FOLLY AND FOIBLES

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“The tragedy of growing up
is not that we lose childishness
in its simplicity,
but that we lose childlikeness
in its sublimity”

Dr. Ravi Zacharias (Christian Apologist)

The wonder of childlikeness in all its simplicity throbs within the soul of a child that wanes away as it grows and experiences life's hard realities. It was Plato who said all philosophy begins with wonder and it is Francis Bacon who quips alongside that though it may be true that all philosophy begins with wonder, it is also true that wonder dies with knowledge. Longing dies at the moment of realization, so also growing up and knowing more of the realities of life's complexities kill the childlike wonder towards the ordinary events and things of life. The essence of this wonder, the sublimity of life's philosophy is discussed widely in philosophies but it is captured vividly through fables and legends. Legends and stories of antiquity are full of fascination. They are a source of inspiration, a kind of an ever living muse to artists of various fields down through the long stairs of centuries. Yet the origins of these great fables and legends have been lost in the remote darkness of Time. Just like how mythology is attributed to the Greeks, so also it is safe to assume that fables and legends of old can be traced back to the Greeks. It is well to be noted here that every continent and country on the face of this earth has its own treasure trove of fables including our own great land of ancient India, but this paper exclusively focuses on Greek fabulist Aesop and his timeless fables.

Aesop the Greek fabulist captures the sublime philosophy of life, portrays it to the world through the medium of his fables. The concepts of life and the art of living are put

forth in a unique manner through the world of animals personating human traits and characters. All these fables were passed on orally from generation to generation.

A fable is a short story with a message about what is right and what wrong, virtue and vice which is passed on through oral tradition and the themes of Aesop's fables are universal. They do not pertain or restricted to any one country's beliefs and culture, that is one of the reasons that Aesop's fables have lasted throughout all ages and times. Most fables clearly are didactic yet most of Aesop's fables do not spell out at the end of the brief snippet as a moral or a value but they enlighten a reader's mind to ponder on the issues of life and draw their own life lessons. The manner Aesop captures expertly human nature is incomparable with today's authors who labour to develop character complexities. This admirable talent sets him apart from the rest.

He captures each character's essence in a nutshell.

In his Introduction to Aesop's Fables G.K. Chesterton claims that, fairy tales “revolve on the pivot of human personality”, in fables, “all the persons must be impersonal”. Therefore to Aesop, it is essential all the fables are formed around animals. The animal characters do not distract us from the underlying concepts. In fact as Chesterton claims if the clever fox was replaced by a clever human, the human foibles would distract us from the universal truths that underlie the philosophy of life; but since it is animals we are not distracted. Few of Aesop's fables relied on human presence to carry the story line but there is a special charm to retreat into worlds where animals thought and spoke.

Similar to the life of Homer the famous Greek poet, much of Aesop's life also lies in

obscurity and there is a lot of ambiguity and debate about the birth place of Aesop. Although presently scholars agree upon few facts as established truth about his birth, life and death. These few facts that can be relied on with certainty were first brought to light after the painstaking research by a Frenchman, M. Claude Gaspard de Mezeriac, who devoted his life to the study of literature and published his work *Life of Aesop* in 1632. The substantial truths of his statements have been confirmed by

later criticism and inquiry by various English and German scholars.

Aesop was born as a slave, begun life and lived a life of servitude. He was owned by two masters in succession and but later earned his liberty as a reward for his learning and wit, after which he enjoyed one of the privileges of free men in the ancient Republic of Greece, which is to take an active interest in public affairs. He moved on to a life of intellectual freedom and served in the courts of kings who patronized him. On one of these ambassadorial missions he undertook to Delphi, he was ruthlessly and wrongfully murdered by the Delphians. The famed fabulist did not lack posthumous honours, for a statue was erected to his memory at Athens, which is the work of Lysippus who is one of the famous Greek sculptors.

Thus the famous Greek Story Teller employs his unique style of communicating orally profound truths through the medium of his fables where animals are the main characters because his fables are the basis of human nature. Human noble traits and weaknesses and failures are given to animals and Aesop recreates them with the rare ability to think, reason out, analyse a situation and also to find solution and they make the world of Aesop's noble characters. In similar style Aesop skillfully portrays the evil humanity also through animals with their cunningness, treacherous scheming and wickedness to do away with the good but ultimately they get

destroyed or they learn a sound moral lesson through what they suffer.

The battle between good and evil; virtue and vice is what makes up Aesop's fables. The good triumphing over evil or rewarded and through which the wicked suffer for their wrong actions or attitudes is the main theme of these fables. The fables communicate a moral lesson applicable to life. Thus the objective of oral tradition is to communicate and pass on to their fellow men and future generation some of the values, beliefs and ethics which are universal and forms the firm foundation for any culture to survive. This paper examines three common stories of Aesop namely -

1. The Hare and the Tortoise
2. The Ant and the Grass Hopper
3. The town Mouse and the Country Mouse

The above stories are down to earth in its portrayal of human nature and also depict the comparison between the strength of virtue and the weakness and folly that accompanies vice. A human world is caricatured through the medium of animal kingdom.

The Hare and the Tortoise illustrates the interesting phenomenon of superiority complex seen in gifted and talented human beings with impressive appearances. It brings out in all vividness and simplicity the complex thought of an attractive exterior. Talent alone is not something that can take a person far in the ladder of success. The fable also brings out the importance of never giving up and constant continuous hard work which will surely lead even the weakest to victory. In contrast the fable also brings out poignantly the folly of pride, superiority and arrogance over one's fellowmen and the foolishness of over estimating one's skill also. The foolish hare learns a hard and unforgettable lesson. When the hare faces total defeat against an unimpressive weak and slow counterpart, his folly sticks more grotesquely in comparison to the quiet, unassuming, winsome effort on the part of the slow tortoise. The fable communicates a valuable lesson to warn both

the greatest and at the same time it is an encouragement to the weakest and the humble ones of the human race.

The Ant and the Grasshopper pictures the value of hard work and the significance of Time. As the writer of Proverbs says, "Go to the ant, you sluggard! Consider her ways and be wise, which having no captain, overseer or ruler, provides her supplies in the summer, and gathers her food in the harvest" (Proverbs 6:6-8). We see Aesop's Ant a busy worker who watches over the given time and uses it to the best and also does his best to provide for himself against unexpected oddities in life. The Grasshopper on the other hand takes the best from what time gives for the moment and spends his time and life's energy to live for momentary pleasure. He sees the hard working ant with amusement and mockery. The catastrophic end is needless to be mentioned. The one prepared to face the future with long term provision and vision lives and survives and the other who lives for the moment perishes in a moment. The Ant exhibits a wiser and longer perspective of life and the Grasshopper the frivolous attitude towards life. The Grasshopper shows a very short sighted perspective of life. He lacks vision and preparation for the future. The cyclic seasons of life and the universe changes and one has to be ready to face such unexpected changes with poise and compose with prior preparation to face the unknown

The Town Mouse and the Country Mouse communicates a simple truth often quoted by a 13th Century Preacher Odo of Cheriton, "I'd rather gnaw a bean than be gnawed by continual fear". Contentment with what we have is a rare commodity in the world of consumption today. The rat-race to accumulate, to face any hazard, to grab and risk is the trend-setter for the 21st Century Man. This fable seeks to drive home the great virtue of contentment and satisfaction with what we possess. As the writer of Proverbs rightly admonishes his

readers to be satisfied with one's own spring and cistern and not to crave for something which belongs to another, is what this simple fable mirrors.

The Town Mouse ridicules the simple fare of his country cousin and boasts about the luxury he enjoys in town and all the rich delicacies he can offer and tempts his ordinary country cousin and takes him with him to have a taste of town life with its pomp and plenty. 'The greatest wealth is contentment with little' says an English Proverb.

As they both begin to enjoy the delicious feast of good food before them, they were threatened and frightened out of their wits by the huge mastiffs of the house and driven away from there. Then the Country Mouse makes a wise remark to his cousin, "Better Beans and Bacon in Peace than Cakes and Ale in Fear", saying so he leaves for his humble yet peaceful farm life in the countryside.

The mode of using animals to communicate is both impressive and it breaks down complex ideals to a simple level of understanding both by children and adults. Somehow when the same morals explained through the mode of human characters, it assumes a complex and dense aura and the intensity of the narrative heightens exciting the listeners but sadly it stops with it in many cases. Through Aesop's intelligent mode of using animals to communicate intricate and complex ideals, they are taken in and understood readily.

These fables handed down from generation to generation later on scripted and printed and passed down the Ages still continues to hold its readers and listeners alike in rapt attention never fading away from its original charm. The lessons are relevant and have a universal application even in the 21st Century because they communicate universal fragments of truth from the Ultimate Truth. Pearls are valuable, but for a hungry fowl a single kernel of wheat is always better and satisfying than a peck of pearls which means nothing to the fowl in the

farm. Such is the value and benefits of these simple fables than works of grandeur. So also the wise and the prudent benefit from these ancient fables which like the prized pearls of great value provide guidance and builds strength of character even in this post-modern era where Man's insatiable hunger for something lasting and valuable can only be satisfied with this kind of priceless treasure from ancient civilizations.

The true virtue of strength under control which is the real measure of character; the value of relentless effort contrasted with vanity and frivolity which is attractive only outwardly; living for temporal pleasures is a great folly and to value the importance of Time, these are the lessons and values brought out through these caricatures of the human world. One enjoys the retreat into a world where animals said what they were thinking. Quoting G.K. Chesterton in conclusion, "The firm foundation of common sense, the shrewd shots at uncommon sense that

characterize all the Fables, belong not to [Aesop] but to Humanity".

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PORTRAYAL OF THE FRAME OF MIND OF CHILDREN IN ARUNDHATI ROY'S *THE GOD OF SMALL THINGS*

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Abstract

Indian English Literature brings out all social, cultural, ethnic, religious, historical and political background of India. Apart from Children's literature, most of the Indian English Fiction has produced child characters that dominates the entire work. It portrays the perspectives, emotions and behavior of children that are inculcated with other major complex and serious themes. The novel The God of Small Things by Arundhati Roy brings out the frame of mind of children that compel the readers to give importance to their so called silly world as well as their emotions, fears, insecurities and inner sufferings. The aim of this paper is to deal with the mental and emotional characteristics of the Children characters in the novel.

Children characters always hold a predominant position in Indian English Literature. Especially, the postcolonial and postmodern Indian English novels portray the pivotal role played by the children and the development of their sense of self. The inner self of children are precisely delineated by Indian writers such as Rabindranath Tagore, R. K. Narayan etc...The complex emotions like shyness, surprise, elation, embarrassment, shame, guilt, pride and empathy that emerging in children are depicted in Arundhati Roy's novel *The God of Small Things* in a subtle way. Throughout the novel, one can experience varied activities and behaviours of children ranging from their crazy insane beliefs to their curious 'small wisdoms'. All these are portrayed through Esthappen, Rahel and Sophie Mol, who are pre-teens. It also illustrates realistically these children's increased and unique vulnerabilities owing to their background and brought up.

Rahel and Estha serves unsoundness in their beliefs about free bus rides and free funerals. This depicts their absurd perceptions about birth and death. They believed about the privilege of free bus rides for being born in a bus. Since it happened reverse, "It wasn't clear where he'd got this information from, or how he knew these things, but for years they harboured

a faint resentment against their parents for having diddled them out of a lifetime of free bus rides"(4).

According to them, the Government paid for the funerals of those killed on a zebra crossings. Their definite impression of Zebra crossing was 'free funeral'. They had a crystal reason why Sophie Mol's funeral was not paid by the government "because she wasn't killed on a zebra crossing" (4). Their view on death and funeral seems to be offbeat. Their age may be the factor that binds them from the bitter facts about death that they lack emotions and sentiments when Sophie Mol die.

Children tends to show playful and indifferent attitudes on serious matters. Rahel's mind flew in oddity during sophie Mol's funeral, while everyone subsided into extreme sorrow, Rahel concentrated more on other strange notions. She felt Sophie Mol was awake and had a comfortable position of lying in the coffin looking up to see the 'newly painted high dome of the yellow church'. Rahel was also concerned about the troublesome task of painting the dome by a skillful labour. She even thought about his accidental death and "imagined him dropping like a dark star out of the sky that he had made. Lying broken on the hot church floor, dark blood spilling from his

skull like a secret" (5). She was the first to notice the baby bat that created fuss among the congregation.

On the other hand, at times Estha was mature enough to understand the mental and emotional instability within Ammu, after encountering the death news of Velutha. After Sophie Mol's funeral, Ammu took the twins back to the Kottayam Police Station where she was insulted by the Police inspector Thomas Mathew. "He said the police knew all they needed to know and that the Kottayam Police didn't take statements from *veshyas* or their illegitimate children" (8). Both the children were doubtful about what a 'Veshya' and 'illegitimate' mean, but hesitated to ask her as they saw their mother crying for the first time. While returning, when the bus conductor asked "where to", Ammu responds to him abstractedly "He's dead" and "I've killed him". The way Estha handled the angry bus conductor as well as his weeping mother needs to be appreciated. "He took the money out of Ammu's purse. The conductor gave him the tickets. Estha folded them carefully and put them in his pocket. Then he put his little arms around his rigid, weeping mother" (9).

The novel also reflects the somber experiences of children in many situations. Throughout their childhood, Rahel and Estha suffered for being a 'Half- Hindu Hybrids whom no self-respecting Syrian Christian would ever marry', the fact which was always pointed by Baby Kochamma who "disliked the twins, for she considered them doomes, fatherless waifs" (45).

Similarly, Sophie Mol too was perplexed many a time because of the mixed cultural and social circumstances she was exposed to. More than that, the parents of these children were divorced. Mammachi always worries "that what her grandchildren suffered from was worse than Inbreeding. She meant having parents who were divorced. As though these were the only choices available to people: Inbreeding or

Divorce" (61). Meanwhile Ammu, Rahel and Estha gets separated from each other. This can also justify why the twins were not knuckled under proper behavior at times. The importance of parents in the life of children is very much highlighted in the novel from Estha's silence. When he got separated from his mother and twin sister, Estha became an introvert and reserved character from a playful naughty child which is depicted as "Estha had always been a quiet child, so no one could pinpoint with any degree of accuracy when (the year, if not the month or the day) he had stopped talking. Stopped talking altogether, that is. The fact...Estha occupied very little space in the world" (10).

Children are curious about the environment around them. They always pester others by their numerous questions and doubts about what they don't understand. They explore and learn through all their senses. In this novel, Rahel and Sophie Mol always project this questioning attitude while Estha remains to be more rational. Sophie Mol queries on "Where do old birds go to die? Why don't dead ones fall like stones from the sky?" (16). She also says "You're both whole wogs and I'm a half one, I've seen a man in an accident with his eyeball swinging on the end of a nerve, like a yo-yo" (16). Similarly "Rahel asks Mammachi whether, after Mammachi died, she could inherit the pipette" for what she got a retribution from Ammu and "Estha said Rahel deserved it for being so insensitive" (50). Even she "wondered whether people always kissed each other sideways. She tried to think of whom to ask" (64).

The novel portrays the high spirited funny and naughty deeds performed by the children. Rahel was blacklisted and expelled from her schools because of her weird activities. According to others, she behaved "as though she didn't know how to be a girl" (17). She was always caught by her teachers and principal due to repeated complaints from senior girls for her

ill-disciplined behaviour like 'decorating a knob of fresh cow dung with small flowers'. She was known as a pervert in her school and "was accused (quite rightly) of hiding behind doors and deliberately colliding with her seniors" (16) to find out whether breasts hurt. The readers also witness the fights and annoyance created among the twins that is described as "When they had serious physical fights, they were so evenly matched that the fights went on forever, and things that came in their way – table lamps, ashtrays and water jugs – were smashed irreparably damaged" (62).

There are many factors that creates intense captivations and interests in children. They live in a world of fantasy and have extraordinary fascinations. For Estha and Rahel, "it was the History House – so much closer at hand – that really fascinated them" (54) which remained as a mystery for so long. The novel states that "While other children of their age learned other things, Estha and Rahel learned how history negotiates its terms and collects its dues from those who break its laws" (55). Likewise, Rahel was the one who became more upset when their journey to Cochin was delayed at the level-crossing gate that can make them late for the movie *'The Sound of Music'*. Seeing her restlessness, Estha felt it as a 'Bad Sign' as "she hadn't learned to control her hopes yet" (58). It is very funny how he acts as Julius Caesar by crashing into the bed without bending his knees, like a stabbed corpse saying "*Et tu? Brute?*". When Kochu Maria threatens him about complaining to Mammachi "Estha would rise from the dead, stand on his bed and say, '*Et tu Kochu Maria?* – Then fall Estha! and die again" (83).

The novel projects the dark side of a society ruled by class system. Marginalisation of the backward community in Kerala as well as the privileges enjoyed by the upper class are highlighted throughout. But when it comes with Children, they have no idea about what this social segregation means and there does not

exist any class bias like the elders. This is very evident from the relationship between Velutha, the untouchable labour and the twins as "they were forbidden from visiting his house, but they did". They became the best of friends and "it was Velutha who made Rahel her luckiest-ever fishing rod and taught her and Estha to fish" (79). Their comfortable intimacy is reflected through their 'elaborate Official Greeting' and how Velutha lift Rahel by tossing her up and she landing in his arms. Velutha always entertained the crazy doings of the children. When these three children visited Velutha in saree and introduced themselves as Mrs. Pillai, Mrs. Eapen and Mrs. Rajagopalan, 'he greeted them with utmost courtsey'. He, as a man never hesitated to amuse them as "he greeted them all as Kochamma and gave them fresh coconut water to drink...He showed them his carpentry tools, and whitted them each a little wooden spoon" (190). Not only the readers but Rahel, years later realises 'the sweetness of that gesture', "A grown man entertaining three raccoons, treating them like real ladies. Instinctively colluding in the conspiracy of their fiction, taking care not to decimate it with adult carelessness. Or affection" (190).

Children can have many insecurities and fears about being neglected, punished, loved less, avoided etc...Rahel always had these diffidence that she "wasn't sure what she suffered from, but occasionally she practiced sad faces, and sighing in the mirror" (61). Whenever she think about Sophie Mol's arrival to Ayemenem, she was nervous. She feared about losing her importance and love. She felt Sophie Mol was the priority as well as the centre of attraction of others. Rahel was desperately sorry for asking Ammu to marry the Orangedrink Lemondrink Man in her petulant mood. Ammu wanted Rahel to realise what she have done and told "When you hurt people, they begin to love you less. That's what careless words do. They make people love you less" (112). From that moment onwards, the fear in

her became more intense that she sensed "A cold moth with unusually dense dorsal tufts landed lightly on Rahel's heart. where its icy legs touched her, she got goosebumps. Six goosebumps on her careless heart" (112). Everytime this fear penetrated so deep that "the moth on Rahel's heart spread its velvet wings, and the chill crept into her bones" (112). Rahel was not only sad for Sophie Mol's coming and Ammu loving her a little less, but also for what the Orangedrink Lemondrink Man had done with Estha. She even asks Chacko "Just for *example*, is it possible that Ammu can love Sophie Mol more than me and Estha? Or for you to love me more than Sophie Mol, for *example*?" (118). All these expresses Rahel's anxieties about being loved less. Similarly Estha was traumatized because of the terrible experience he had with the Orangedrink Lemondrink Man and dreaded that Ammu would love him less, 'Very much less', if she finds out what happened. But most of the time, no one noticed and understood these vulnerabilities of Children in the novel.

So much of emotional turmoil and trauma can change people. The effects will be much stronger in case of children that it can create a mental and emotional transformation in them. Both Rahel and Estha underwent many difficulties and woes, mainly after their separation from their mother and each other. All these altered Estha to a reserved and introvert soul and Rahel to a woman with unconventional perspectives. Rahel became so detached from her mother after their separation. On her last visit to Ayemenem house, Ammu didn't even get any heartwarming approach from Rahel. Ammu brought small gifts for Rahel and Estha (who are eleven years old), which was apt for seven year old children. Rahel noticed all the physical and mental changes occurred in Ammu while they were conversing. After dinner "Ammu got up from the table and left without saying a word. Not

even a goodbye". Here we can see the hatred of an eleven year old daughter towards her mother. When Chacko asked Rahel to bid goodbye to Ammu, she "pretended as she hadn't heard him. She went on with her fish. She thought of the phlegm and nearly retched. She hated her mother then. *Hated* her" (161). That was the last time Rahel saw her mother. After Ammu's death, the church refused to bury her. As a result she was burned in a public electric crematorium. It is very embarrassing for the readers to know that 'there were no tears' for Ammu's decease. This was something unexpected and strange from a girl of that age.

In the novel *The God of Small Things*, Arundhati Roy could successfully establish the world of children - their idiocy, innocence, senseless beliefs, fascinations as well as their emotional sufferings, mental instability, isolations, insecurities and fear. Children always fail to take things seriously like adults and tends to be careless and playful. But sometimes, they may show their matured side that seems to be amazing. Even though the novel deals mostly with serious, sensitive, and a bit social controversial themes, it has explained through a third person narrative how exactly children think and behave in real situations that may sometimes feel so strange and weird. Thus, it is evident from this novel how Indian English literature give much significance to child characters and their life albeit it concentrates on other highly intensified themes.

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THE BLEND OF FANTASY AND FEMINISM IN NALO HOPKINSON'S NOVEL *BROWN GIRL IN THE RING*

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Abstract

The paper aims to analyse the female characters from feministic perspective and to manifest the confluence of magic, mystery and the voices of the Caribbean women in the novel Brown Girl in the Ring by Jamaican born Canadian writer Nalo Hopkinson. The musical rhythms of the Afro-Caribbean culture and the magic of the earthy spirits "Obeah" are knit together in a world of fantasy. The Afro-Caribbean culture deals with the themes of supernatural elements blended with horror and evolution of a new urban city. Speculative fiction is prominent throughout the novel. The novel focuses on the braveness, courage and strength of female characters. The women in the novel take control of their fate to make changes in the world and emerge as feminists to prove that they have the same and equal rights as men in the society. Fantasy is realistic and it is used to show the struggles that women as single mothers face in the society with different cultural beliefs.
Keywords: Afro-Caribbean culture, Feminism, Obeah, Speculative fiction

Introduction

Feminism arose during the nineteenth century. Women all over the world stood for their rights in the society. They wanted to be treated equally as men in receiving education, retaining self-respect and casting vote. Feminists like Mary Wollstonecraft, Virginia Woolf, Alice Walker, Margaret Atwood wrote about how women are treated and are portrayed socially. Even though the characters voices were voiceless, they penned down the struggles that the female characters went through in life being born as a girl. Discrimination of sexes were common. Radical feminism evolved from the first wave of feminism and it focuses on the oppression of women in the social roles and institutional structures that is constructed from male supremacy.

The fundamental structure of oppression is gender in the sphere of patriarchy. Socially, women and men were not treated equally: men are paid more than women at work and the primary duty of a women was only the domestic work and childcare. Women were not

educated as men and so they were always restricted to be submissive. The writers brought out the uniqueness and the value of women in all their works as feminists. Thus, the feminist movement began and branched out as the first, second and the third waves. The fourth wave began around in the year 2008. Till date this wave focuses on the social media and justice for women. The movement started as an awareness campaign to the female. Virginia Woolf in one of her extended essays "A Room of One's Own" quotes "A women must have money and a room of her own" It implies that a woman has to have a space of her own to express her thoughts and ideas.

Nalo Hopkinson was born in Kingston, Jamaica in the year 1960. Her favourite genre is always various forms of fantastical fictions. In 1997 she won the Warner Aspect First Novel Contest for the novel "*Brown Girl in the Ring*". Hopkinson currently resides in Southern California and a professor at Creative Writing at the University of California. Her writings are universal in their themes and ideas based on race, gender, sexuality and class. Her unique

tone of voice can be sensed in her novels. The novel *Brown Girl in the Ring* is her first novel in the year 1998 and it deals with urban fantasy. The novel revolves around three main female characters Ti-Jeanne, her grandmother Mami Gros-Jeanne and her mother Mi-Jeanne, their actions brings a change in the entire city. The protagonist of the novel is a young woman Ti-Jeanne who visualizes sinister for the people she encounters. She is the Caribbean priestess in the city of Toronto. The dilapidated place "Burn" demands a strong sense of community and a strong will to survive.

The novel is dystopic in nature. The author brings out the sight of an interior place, named "Burn" because of the riot which took place in the past. Its consequence lead people into poverty, homelessness, violence. City officials move to suburbs leaving other people to survive by themselves or receiving and lending help and support mutually from one another. Murders and disappearance of people are not uncommon among the city. It is twelve years since the major destruction of economic collapse takes place at "Burn". Everything in the city has changed and the people learn to adapt to the changes.

The novel begins with "*Ti-Jeanne could see with more than sight*" (p.9) Ti-Jeanne trembled with the horrific visions that she could see. On the way to her grandmother's house she encounters few people. Mr. Reed a self-appointed librarian slips of a newsprint on the doors of Parkdale Library. One of the prints read "*TORONTO: THE MAKING OF A DOUGHNUT HOLE.*" (p.10) When Ti-Jeanne asks what it means he replies "*That's what they call it when an inner city collapses and people run to the suburbs.*" (p.10-11) Ti-Jeanne stays with her grandmother in order to take care of her new born baby boy. Gros-Jeanne, the healer for the community people after the riot is known for her herbal medicines and is a Seer woman in the society who performs rituals and voodoo ceremonies. The ointment which Gros-Jeanne recommends

for Mr. Reed's cracked and flaking skin is "*Dermatitis: Seborrheic eczema*".

Paula and Pavel are professors in the University of Toronto. Tony husband of Ti-Jeanne is addicted to drugs and is one among the posse group which is led by Rudy. The voices of the spirits and the visions make Ti-Jeanne extremely concerned about her infant and husband. She manages to make her way out from there and abruptly she is distracted by the visions.

She visualises a horrific vision of Tony's friend Crack Monkey "*a wasted thing, falling to the ground and gasping his last. No one around him would care enough to try to help. (Crick-crack, monkey break he back in a ham sack.)*" (p.16) and she also sees visions about other two friends Crapaud and Jay. She was puzzled because she could not see death of people who were close to her. We see that her visions are getting more horrified and vivid too. Mi-Jeanne is said to be an interesting character in the novel she is a homeless woman who suffer from mental illness and she also abandons her child and disappears from the city at present she was the duppy in Rudy's bowl and she was forced to commit horrific murders as he commands.

Hopkinson explores strength in femininity and exposes masculine weakness. Even though Ti-Jeanne lives away from Tony she always is worried about him and the work he does with Rudy because his life is at risk but yet she holds on and makes little money by helping her grandmother at the herbal medicine shop. Tony is forced to perform a horrific murder to obtain a heart to save the life of Catherine Uttley who is the Premier of Ontario. She is ill, and demands for a human donor to undergo heart transplant surgery immediately she announced publicly that the Porcine Organ Harvest Program as 'immortal'.

The relationship between Ti-Jeanne and Tony is worse. Tony has no intention to perform this murder, he visits Gros-Jeanne seeking spiritual help, but she refuses "*Get your worthless*

self out of my house now, before I put *mal'jo* upon you!" (p.54) "*mal'jo*" means Evil eyes. Ti-Jeanne imagined the consequence of Tony convinces her grandmother to help him by doing the rituals. Gros-Jeanne tells them "*....I don't work the dead, I serve the spirits and I heal the living.*" (p.59) it shows that Gros-Jeanne seeks help from the spirits.

Hopkinson transforms magic into reality for the rest of the novel. The eldest character takes the power and the authority over other characters by performing rituals and receiving the spirits which made her stronger. Gros-Jeanne said about duppy "*Rudy is a shadow-catcher. He got the spirit of someone dead in that calabash, that does do he work for he. Rudy does work the dead to control the living.*" (p.121) Ti-Jeanne has an urge to learn the spiritual rituals. "*Shango, Ogun, Osain, Shakpana, Emanjah, Oshun, Oya and Eshu*" eight names of the spirits. Ti-Jeanne learns the importance of calling on the spirits "*The African powers, child. The spirits. The loas. The orishas. The oldest ancestors.*" "*.....Them is the ones who does carry we prayers to God Father.*" "*.....no matter what we call it, whether Shango or Santeria or Voudun, we all doing the same thing. Serving the spirits.*" (p.126) Gros-Jeanne entirely depends upon the spirits and also taught Ti-Jeanne. "*Legbara*". The spirit is one of the guardians of the crossroads and this spirit was Ti-Jeanne's spirit father like Gros-Jeanne's is '*Osain*'.

Ti-Jeanne confronts Rudy and she is injected with a Buff which paralyses her completely and she slips into the 'astral' state and calls upon her ancestral spirits to help her take revenge on Rudy. The spirits surround Rudy and kills him for all the murders he has committed in the city.

It is revealed that the Afro- Caribbean people worship and call upon the spirits for help when they are in distress. The author portrays Ti-Jeanne as a powerful woman with a willingness to take risk for the sake of her family and the society.

Finally, at the end of the novel people who knew Gros-Jeanne the healer visits her house to pay their homage. The unnamed baby of Tony and Ti-Jeanne did not cry anymore when Tony is around. Ti -Jeanne is thinking a name for her baby and the author concludes the novel revealing that the baby did not cry because the baby boy was possessed with the spirit of Dunston.

End Note

Feminism, Fantasy and horror are all blended in this novel of Nalo Hopkinson. Women are always cornered as the 'weaker sex' in the society because they are termed to be physically weak but in this modern world women are no more called as the weaker ones but can achieve equal to men in all fields. Obeah is a kind of sorcery practice of the Caribbean people. The Speculative elements present makes it realistic and is interesting. The religious beliefs of the Afro-Caribbean people expose that Supreme Being and spirits are interdependent and do not live in a world apart from humanity. They also believe in reincarnation. Thus, the novel is a blend of fantasy and fiction with women playing pivotal roles to the cause for this confluence.

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PORTRAYAL OF RELATIONSHIP BETWEEN PARENTS AND CHILDREN IN JHUMPA LAHIRI'S *THE NAMESAKE*

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Abstract

Jhumpa Lahiri is an award winning writer, who has received many awards, especially, for the short story *The Interpreter of Maladies*. *The Namesake* is Lahiri's first novel written in the year 2003. Gogol, Ashima and Ashoke were the major characters of the novel. There are twelve chapters and it was written in third person. Ashima and Ashoke, a Bengali couple were migrated from India to United States after their marriage. This story deals with the problems that have been faced by the protagonists. Loss of identity, alienation, immigration, family values were the major themes of the novel. Lahiri inserted some of her personal experiences through the major character 'Gogol'. As an immigrant, Ashoke and Ashima struggled a lot to adapt the culture of the foreign country but as well as they could not leave their own tradition also. At the same time, their children were ready to be an American more than an Indian. This creates a distance between the parents and the children in the novel and also the children, especially, Gogol had an inner battle within himself for an identity. Lahiri intensively portrayed the burdens and struggles of the Indian immigrants in this novel.

Keywords: immigration, alienation, identity, family, contradiction

The Namesake is a novel written by Jhumpa Lahiri in the year 2003. The study of this novel focuses on the relationship between parents and children, and, the disharmony between them. The children in the novel were suffered a lot because of hybrid culture and especially, Gogol, the main protagonist suffered from alienation and loss of identity. In this novel there are contradictions in food, behaviour, dressing, etc., between the parents and the children. Lahiri also tries to expose her own experiences through the character of 'Gogol' and uses different arguments to prove the importance of family. The themes of traditionalism versus modernism and the endurance of the immigrants about the cultural unease became prominent. Lahiri also mentioned about the relationship between Ashoke and Ashima with their own parents. Ashoke and Ashima were very obedient to their parents, in the same way they expected their children to be. It does not mean that Gogol and Sonia were not obedient nevertheless as growing in a foreign country; they pay close attention to the culture of their

adopted homeland. Hence, this creates a contradiction between the parents and the children. Ashima one of the main protagonists of this novel always feels protective when she was with her parents and was obedient. In chapter 1, can trace about the obedience of Ashima, her marriage was an arranged one by her parents. She did not oppose her parents for their choice and accepts Ashoke as her husband. Ashima doesn't even know Ashoke's name before her engagement. This shows that how the elder generation respects their parents. "It was only after the betrothal that she'd learned his name" (p.7).

But the children were introspective and self-assertive, unlike their parents they wanted to be independent. Both Ashoke and Ashima gave importance to family but Gogol considers friendship more than family. As an immigrant the parents tries to make their children to follow their own tradition in a foreign country, but as born and brought up in that country, both Gogol and Sonia yearn to follow the culture of the foreign country. These two distinguished

behavioural patterns created a dissension between them. The novel deals with the three generations, one is both Ashoke and Ashima's parents, second is Ashoke and Ashima themselves, and the last is their children. Lahiri vividly portrayed the sufferings of the two generations, being away from her family Ashima felt alienated as well as in America being an Indian Gogol felt alienated from the society. Moreover, Gogol wants to be an American not an Indian. In the novel as an immigrant Ashima tries to keep her nationality by following her Bengali tradition. Even in America she desperately wants to be an Indian and also wanted her children to be Indian but especially, Gogol does not want to be in the path of Indians.

Lahiri elucidates the contradictions between parents and the children through food habits, Behavioural patterns, dressing and individuality. In America, Ashima used to eat and prepare Indian food but soon for her children she begins to cook American food also. While Ashima was pregnant she used to make Indian snack with the American ingredients,

"...Ashima Ganguli stands in the kitchen of a Central Square apartment, combining Rice Krispies and planters peanuts and chopped red onion in a bowl. She adds salt, lemon juice, thin slices of green chili pepper, wishing there were mustard oil to pour into the mix." (p.1)

This shows the stickiness of Ashima towards her culture. She always prepare Indian food for Gogol's birthday, for his fourteenth birthday also Ashima prepared Indian menu with some American ingredients.

"She makes sure to prepare his favourite things: lamb curry with lots of potatoes, luchis, thick channa dal with swollen brown raisins, pineapple 8chutney, sandeshes molded out of saffron-tinted ricotta cheese." (p.72)

After being away from his family, Gogol manages to handle things by himself as well as he never felt bad for missing his Indian food. In New York, one day he went for a dinner to his

ex-girlfriend Maxine's house, there Gogol felt discord between his culture and the American's. Because unlike his mother, Maxine's mother served few dishes, he thinks that his mother never served very few dishes to guest. But Gogol feels comfortable with their American culture and their food. But Ashima was very stubborn in her culture and she mostly prepares Indian food till the end of the novel. In this novel Ashoke also follows Indianism, when Ashima was pregnant with her second child, Ashoke and Gogol eat dinner alone without Ashima. As a small boy Gogol finds difficult to eat without his mother's presence, one evening Gogol and Ashoke were at dining table, Ashoke scolds Gogol for playing with foods. *"Finish it, Gogol. At your age I ate tin."* (p.55) Ashoke tries to explain Gogol to be grateful for having food everyday unlike the poor people. This shows their consistency as an Indian towards their own tradition.

Lahiri portrayed the children's character in a way different from their parents and she made the story to fully revolve around the main protagonist Gogol. Gogol as a center character of the novel depicts the sufferings of an Indian child in a foreign country. As an Indo-American he wants be in the path of Americans rather than as an Indian, he wants to be independent. After his high school, Gogol moved away from his parents and joint in Yale, New York. Gogol's battle for his independence creates distance between him and his parents but he wanted to stay away from his family to lead his life by himself. At one point of time Gogol's sister Sonia also moved away from her parents to study. Here, Lahiri exemplifies the children's need for individuality. Gogol always shuns his own Bengali culture, tradition and its rituals. Every immigrant's children would always feel the conflict between their own culture and their adopted land's culture. When Lahiri was a young girl, she suffered the same way as Gogol suffered in the novel. She could not be an Indian as well as an American, but Lahiri always

consider herself as an American like Gogol wants to be. So this is moreover an autobiographical novel.

Jhumpa Lahiri portrayed the family life of Indian immigrants and about how they are striving to be on both sides of the two different cultures. Also shows Ashima as a stubborn follower of her own culture. Even in America Ashima used to wear sari till the end of the novel, she does not give up her tradition even in dressing and Ashoke will also wears his pyjamas while he'll be at home. As well as Gogol and Sonia begins to dress up like Americans. Especially in the chapter 5, Lahiri shows the dressing style of Sonia. "...she doctors her jeans, cutting inches off the bottoms and inserting zippers at the newly narrowed ankles." (p.107)

In this novel Lahiri also represents the Behavioural changes of the children, at the age of fourteenth Gogol's behaviour was gradually started to change.

"Lately he's been lazy, addressing his parents in English though they continue to speak to him in Bengali. Occasionally he wanders through the house with his running sneakers on. At dinner he sometimes uses a fork." (p.75)

Sonia also begins to live like an American, as given in the fifth chapter of the novel while she was in high school; used to attend parties, removed her brace from her teeth. "Her braces have come off her teeth, revealing a confident, frequent, American smile." (p.107) This makes Ashima to get fear about Sonia. "Ashima lives in fear that Sonia will color a streak of it blond, as Sonia has threatened on more than one occasion to do, and that she will have additional holes pierced in her

earlobes at the mall. They argue violently about such things, Ashima crying, Sonia slamming doors." (p.107). Lahiri uses these lines to display the Behavioural changes in children.

Jhumpa Lahiri vividly represents the relationship between parents and children in this novel and also depicts the importance of family. *The Namesake* is about immigration, cultural diversity, generation gap, loss of identity, alienation and it describes the struggles and hardships of Ashoke and Ashima's immigration towards United States of America. As a predominant character in this novel, Gogol represents the struggles and how he tries to balance between American culture and Indian culture. After Ashoke's death, eventually Gogol came to know about the importance of family. Generally there is always disharmony between every parents and children because of generation gap, but in this novel there is a lot of anomaly, especially because of immigration. Indian parents could not give up their own culture and tradition, and Indian born American children could not follow their Indian culture, this is the major issue in the novel.

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REDITION OF MAHESH DATTANI'S PLAY "TARA" FROM FEMINISTIC PERSPECTIVE

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Abstract

This paper aims to analyse the feminist themes in Mahesh Dattani's play "TARA". This play is about the separation of conjoined twins. The leg which belonged to Tara was separated from her due to the conspiracy of her mother and grandfather with the aid of a doctor. This leads to her death. This paper continues to throw lights on how the family and the society view the life of Tara from gender perspective. Gender discrimination and parental authority were the main reason for the death of Tara. Though Tara was born in an affluent and an educated family she became the victim of gender discrimination many Indian women even in this 21st century suffer due to this Dattani. Clobarates on this issues with reference to Tara and her twin brother Chanda.

Keywords: Gender Discrimination, parental authority, feminist theme, Indian woman

Introduction

Twinkle Tara was the name given to this play first and it was performed at the Chowdiah Memorial Hall, Bangalore, on 23 October, 1990 by Playpen Performing Arts Group. Then it was named as Tara and performed by Theatre Group at Sophia Bhabha Hall, Bombay, on 9 November, 1991. Mahesh Dattani is the writer of this play. He was an actor, director, playwright, dancer and screenplay writer. He was born on August 7, 1958 in Bangalore. He wrote his first full length play, "Where There's A Will" in 1986. This paper aims to analyse the gender discrimination and patriarchal domination over the Indian Woman.

Tara and her Family

Tara and Chandan were conjoined twins they have a great love for each other naturally. In this play the writer brings out the gender discrimination between Chandan and Tara. The whole play projects the different attitude which the family and the society shows towards the men and the women.

Mother shows her love to Tara with partiality her mother shown material love to

Tara and she has a fear about her future. She thinks that the society will accept Chandan but reject the Tara. She shares her love by the words but her heart has no love. She promises Tara that she will donate kidney to Tara but that is also ended in futility. In the time of operation the real heart of Tara's mother is revealed by the circumstance she shows love and favor to Chandan in the separation of body, naturally the leg which belonged to Tara was removed from her. She argued with doctor that she wants to give the leg to Chandan. There we come to know the love of her mother in this play. Her mother shows gender discrimination to Tara. As a woman she fails to save a woman.

Tara's father also shows the gender discrimination in the play. He plans for his son alone not for her daughter. Even though Tara is smart and intelligent the father calls Chandan to his company but he does not call Tara. Tara wants to continue her higher education but the father has no plan for her in that way. As a father, he should stand against his wife in the time of operation but he fails to do that. This incident shows the gender discrimination of Tara's father in this play. Tara's Grandfather

involves personally in the time of operation to support Chandan and he fights behalf of Chandan. He personally meet a doctor and ask him to provide the leg to

Chandan though he knows that leg is naturally in favor of Tara .The grandfather shows the gender discrimination in this play .He share all his property to Chandan and forget about Tara.

Through the family of Tara the writer brings out the Indian family and their gender discrimination though the people are educated still they have gender inequality concept in their heart. Indian families give more importance to the male gender in the time of choice. The women of India consider as lower than men and the family members have no plans for a women rather in a marriage . They are ready to give material love nothing more than that .The writer shows the theme through the live of Tara and her family.

Society is the next stage was the writer brings the inequality of women and gender Discrimination. While Tara's mother speaks with Chandan she reveals the mindset of the people in the society .She says that the society accepts Chandan not Tara. This shows the

mindset of Indian society. The society accepts the man as they are but that same people did not accepts Woman as such. The society expect so many things from a woman, the play *Tara* shows that. In the time of operation the doctor also accept to do a favour to Chandan .Their the society's mindset is revealed to the readers the parents also a member of society fail to take parent authority. Tara's friend Roopa reveals the mindset of her through her soliloquy.

Conclusion

Even in this 21st century girls and woman are suffering due to the patriarchal domination and the preference of boy child over the girl child. Through this play Dattani showed the image of a girl who lost her life because of her mother's decision in favor of her son. Finally Chandan escapes to London in the name of Dan where he feel guilt for his sister's death.

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A STUDY ON THE PROCESS OF DECISION MAKING IN *IF I STAY* BY GAYLE FORMAN

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Abstract

Gayle Forman is an acclaimed novelist through her fiction writings. Her work *If I Stay* is one of the bestselling novels of hers. The novel describes the life of a young girl lying in coma by an accident and has lost her family in the same accident. She magically stands apart from her body and thinks about the life without her parents in this world. She is to decide whether to come back alive or to die and go with her parents. This paper tries to bring out the process involved in her decision making.

Keywords: Life reflection, accident, passion, love, confidence, decision making

Introduction

Gayle Forman is well known for her young adult fictions. Her works are *If I Stay*, *Where She Went*, *Just One Day*, *Just One Night*, *Just One Year*, *I Was Here And Leave Me*. This article is a study about the process of decision making in the novel *If I Stay*. This novel revolves around Mia, a young girl who is leading a happy life with her family and her friends. She had a great interest in Classical Music whereas the people around her were fans of Rock Band and music. She was a Cellist and Adam, her boyfriend was a guitarist in the band.

Decision making is a process. Everyone has to make decisions in their day to day life situations. It becomes extra ordinary to someone in special occasions. During 1980's, psychologist Leon Mann coined the theory of decision making process in the name of Gofer which had five steps. Later in 2007, Pam Brown further sub-divided the steps into seven. According to Pam Brown, there are seven steps in decision making. The protagonist of the novel Mia was in a critical situation where she had to make a decision. She decides to stay back and live in this world without her parents. She made this decision through a process which is analysed in line with those of Pam Brown. They are,

Identify the decision

Clarity of decision is something that one should know before making the decision. Mia's dream was to become a great cellist and she wished to join a famous music academy in Julliard but on the other hand it was too far away from her hometown and she has to be far away from Adam too. She had a fear that whether she would get through the selection process, by her family's encouragement she decided to participate in the selection process by deciding to go for her passion. Mia's mom said her that "Life may take you down different roads. But each of you gets to decide which one to take"(Pg:188). In this situation the protagonist had undergone the 1st step and clearly decided what decision has to be taken.

Gather Relevant information

One should gather information related to the decision he/she is going to make. It can be gathered either internally or externally. Internally refers to the self assessment and externally refers to the sources like books, internet, advice etc.

When Adam expressed his love for Mia, she was left at a point of decision making on the relationship. The classical music and rock music seemed to be the extreme poles of music. The music of cello and guitar never had possibility

to go on with each other. Since childhood Mia lead her life holding her cello over her chest and her entire body filled with the vibration of cello so it was a hard thing for her to leave her passion for the sake of her love nor leave the love for the sake of her passion. She also consulted her mom about taking decision but even her mom told that she had to lose a thing in order to get the other thing she loves for. Mia's mom says that "But I'd understand if you chose love, Adam love, over music love. Either way you win. And either way you lose. What can I tell you? Love's a bitch." (Pg: 189). In this circumstance the protagonist had undergone the second step that means she gathers information about making a decision both internally and externally.

Identify the alternatives

When a person gathers information he automatically gets some new possible ideas and paths. The protagonist was left with only two choices in the novel. Either she had to live or die. Mia analyzed both the options and assessed the options before making her final decision.

Weigh the evidences

List out the possible decisions and imagine whether it would meet up ones needs that is mentioned in the step one. In the second phase of decision making, the author weaves the story into the fantasy and supernatural. Mia is in coma but the author tries to voice out her thoughts as she listens and understands others who visit her. Mia is in a dilemma whether to lead her life in this world where she does not have her family with her or to leave this world and go to her family because her love for her family can't be equated by other relationships she had in this world. If she decides to stay back she has to lead her entire life only with their memories. The protagonist weighs on the evidence which would meet up her needs.

Choose among alternatives

In this step one should decide the correct decision from the alternatives that had been studied in the step four.

Take action

In this step, one should decide the action that he or she is going to make. Finally she decided to hold both her passion and her relationship with Adam by making some changes within herself. She started to visit the band shows in order for the happiness of Adam but it was really hard for her to get adapted to those surroundings. She decides to make an action so it comes under the sixth step.

Review your decision and its consequences

In the final step, one should evaluate whether the decision he makes fulfills needs or else the process has to be undergone again. In this situation Mia feels hard to decide, "why can't someone else decide this for me? Why can't I get a death proxy?" The protagonist undergoes the 4th and the 7th step that is she evaluates the possible decisions and finally decides to make action and finally reviews whether it would meet up her needs.

She identifies the alternative that is Death and weighs the evidences that she is loved and needed for the future of Adam then she finally takes action or decided to stay back to a glorious future though it is full of struggle and conflicts.

These are the management principles of decision making. These are adopted by the protagonist in 2 phases. One is before the accident and the next is after the accident. In the first phase she has to go through some of the steps and make decisions. Ayesha, one of the readers had said that it really made me wonder what coma patients must be going through while there are in a coma, whether or not they actually know what is going on and whether or not they can decide to wake up.

The struggle Mia undergoes in making decision is a choice between Life and death. Her final decision brings out the character of her and

the boldness she has to face the reality and move on in her life only with the memories of her family. She has to begin a new life all alone, as she was also at the age of entering the adult age, she will be having lot of problems to be faced so the decision of her to move on reflects her positive hope and boldness.

Conclusion

Having processed all her reasons for the decisions to be taken, Mia could not decide it at once. It was a painful and heartening process for her to decide upon. By having a positive mind towards life and love, Mia decides to stay back and to live her life on this earth. Thus the novelist has expressed a common notion that

everyone under goes in day today life. It is not so easy for anyone as the character Mia found it to decide upon.

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ROOMS OF LOVE IN SELECT STORIES OF O. HENRY

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Abstract

William Sidney Porter was born in Greensboro, North Carolina in 1862. He is well-known by his pen-name O. Henry. He has innumerable short stories to his credit. This study focuses on certain Rooms in select stories of O. Henry that exude love amidst painful situations. The stories taken for study are *The Gift of the Magi*, *Green Door* and *The Last Leaf*. The "Rooms" in these stories are silent witnesses to the painful lives of the characters. However, the very same rooms radiate the transcendent power of true love. The mastery of the writer exhibited by his impressive technique is evident through his stories which begin and end in the Rooms.

Keywords: Transcendent, furnished room, sacrifice, sentimental.

William Sidney Porter was born in 1862 at Greensboro, North Carolina. William was brought up by his grandmother after his mother's death. Even as a small boy he showed interest in reading. After his schooling, he got in different jobs. While working as a columnist in Houston, he was arrested and imprisoned for embezzlement of money. During his time in prison O. Henry started to write short stories to earn money to fend for his family. After three years in prison, he was released for his good behavior. Later, Porter took the name O. Henry which has immortalized him.

O. Henry is famous for his surprise endings and wise narration. . "A prolific writer, O. Henry turned out over 250 short stories between 1899 and 1910. These stories have been widely read and enjoyed throughout the world, and . . . they have become a significant part of the short story genre" (Eckley). His stories attracted not only the children but also the adults because of the techniques he has used in his stories. He is well known for his theme, plot setting, language and most importantly his surprise endings. The study's spotlight is on three stories the *Gift of the Magi*, *The Last Leaf* and *The Green Door*. These stories are centred in certain rooms which carry deep sentiments. The stories start in the room and end in the same room. The green door

alone starts in a different locale but the main action takes place in the room. The rooms make a great impact in the stories. Even though the stories happen within the room the plot and the theme never gets ruined because of the writer's narrative skill and technique. The writer has followed the convention and the rule of short story. While observing "the rooming-houses depicted by O. Henry" (qtd. in Shaw154), Elizabeth Bowen opines that "Nothing can happen nowhere. The locale of the happening, always colours the happening, and often, to a degree shapes it" (qtd. in Shaw 150-151). The short story gravitates towards an unexpected closure. The patterns mentioned above can be seen in a lot of stories of O. Henry. The story starts within an action and the end will be the result of the action mainly in the stories *The Gift of the Magi*, *The Green Door* and *the Last Leaf*.

The Gift of the Magi starts in the apartment room where a young girl Della cries because she has just 1.87 cent a day before the Christmas. She cries because she could not buy any valuable gift to her invaluable lover. Both Jim and Della are a poor young couple and O. Henry's description of their house makes it evident. It is a furnished flat but gives out a feeling that it lacks lustre. In other words, this is not a very nice apartment, not a very nice part

of town. The neighbours are also not so rich. Most of his characters live in houses which are not so attractive, cozy and comfortable and so are the Dillinghams. To quote: "While the mistress of the home is gradually subsiding from the first stage to the second, take a look at the home. A furnished flat at \$8 per week. It did not exactly beggar description, but it certainly had that word on the lookout for the mendicancy squad" (*Gift of the Magi* 7). It is indeed O. Henry's skill of description that takes the reader to the exact spot.

In such a house Della and Jim live. Their house is a so called furnished room bereft of any valuable possession that they could boast of. Christmas is a season marked by giving and receiving of gifts. This young couple who try hard to make both ends meet could not enjoy the privilege of presenting gifts because of their poor state of affairs. The room speaks of their poor status. But the couple have a loving heart which no treasures could buy.

Now, there were two possessions of the James Dillingham Youngs in which they both took a mighty pride. One was Jim's gold watch that had been his father's and his grandfather's. The other was Della's hair. Had the queen of Sheba lived in the flat across the airshaft, Della would have let her hair hang out the window some day to dry just to depreciate Her Majesty's jewels and gifts. Had King Solomon been the janitor, with all his treasures piled up in the basement, Jim would have pulled out his watch every time he passed, just to see him pluck at his beard from envy." (8)

Della looks at the mirror and realizes that she indeed possesses a treasure. And that is her beautiful hair. Quickly she gets an idea of selling her golden hair and buying a present for Jim. So she sells her hair for twenty dollars. Jim loves her hair and she also loves her hair yet she sacrifices it for the sake of love. In the same way Jim sells his watch which he loves the most to buy a comb for Della. At dinner time both are so excited and anxious to present their gifts to each

other. But the gifts prove to be useless. Yet, the love that triggers them to sacrifice reigns supreme. This stands as a clear example of O. Henry's mastery of the sentimental story with the surprise ending. ..." (Eckley).

Their furnished room could wear a pitiable look but it rooms a couple who are rich at heart. It witnesses Della's cry of sadness and their cry of joy at each other's sacrifice. O. Henry uses the room as a background screen for the entire story. In this story the writer could have started his story from Jim's point of view but he writes from Della's point of view. He utilizes the room to bring out the emotion of the character and transforms the emotion to the reader.

The Green Door is a story which speaks how an adventure ends up in love. Rudolf Steiner is the hero of the story. One day accidentally he receives a piece of paper with the word The Green Door. He again gets the same paper and his spirit of adventure shoots up. He sees an apartment in that he finds a green door. He knocks at it and finds a girl who has been starving for food. She has not had food for three days and no strength to shout for help. She has neither job nor money. In such a lonely room, Steiner finds and helps her. He brings her food and her strength returns. Though she is quite a stranger, at the right moment he renders help which saves her life. His compassion not only makes the flickering flame of her life to glow but also lights the flame of romantic love. Then their love starts to mature. The room with the Green Door which should have told the story of her death due to poverty witnesses the transformation of her life due to the power of love. The young girl gets a new lease of life and Steiner finds his lady love. This also is a story of selfless love. The main action takes place in the room. Not material wealth but love makes them rich. It is true that "... O. Henry can move you to tears as well as to laughter" (Adcock 199).

The writer starts the story in one place but ends the story in the room. In this particular story he uses the door to arouse curiosity in the

minds of the reader. What is there in the room which has the green door? That is the question in the story's plot. The answer is that behind the green door there is still room for true love and kindness in man's heart. Here again the author uses the room as the basement to build his story.

The Last Leaf is a touching short story about a sick girl named Johnsy, who is deeply affected by pneumonia. She is without hope and waits for her death. From the window of her room she sees the leaves of the vine. The hundreds of leaves keep falling in large numbers. She compares her to the leaves of the vine tree. Unable to bear the brunt of the cruel winds, the leaves keep falling. Only a few yellow leaves are left. By the time, Johnsy has decided she will not get well and has made up her mind that when the last leaf falls, that will be her end. At last one leaf was hanging. When it falls, she will die too. But her friend Sue instills hope and courage in her. Johnsy's hopelessness and willingness to accept the worst is contrary to her friend Sue's determination to keep her alive.

In this story also the room is the backdrop of major scenes. At the right moment, Mr. Behrman an old artist saves her life without letting anyone know his intention. Out in the biting cold he paints a leaf so realistic that Johnsy believes that it has survived the deadly weather. This brings new hope which gives her the strength to survive. Alas, the old painter dies as the weather has taken a toll of his life by infecting him with pneumonia. The old man's art enlivens the dying Johnsy. He has a heart full of sacrificial love. The room which has heard the deep despair of Johnsy witnesses the delightful new life that the young artist enjoys. Undoubtedly, "... O. Henry brought verve, excitement, and humor to the genre. Enormously interested in people, he is capable of swift and compassionate insights into the average person, and his sympathy for the underdog, the little man or woman dwarfed in the maze of contemporary life, to a degree

accounted for his enormous popularity..." (Peden).

These stories show the talent of the writer O. Henry because he does not move the reader out of the room. He places the problem in the room and the characters find the solution in the same room. He uses exposition technique by setting essential background information which is presented at the beginning of a story. He also brings in the description of an event that occurred prior to the action in the story. The weeping Della, Steiner who hunts for the green door and rescues the girl, Sue who tries to paint and earn a living so as to feed the dying Johnsy are all brought in to build a whole story in a single room. *The Gift of the Magi*, *the Green Door*, *the Last Leaf* are very good examples for the narration technique and the plot setting in the single room. The stories are not irrelevant to the human being and so practical that's why his stories have reached all over the world. This study has captured his skill in utilizing the single room to build his stories. Though the rooms are not splendid to look at, still these are Rooms of Love that keeps Mankind survive the hardships of life. The stories have once again proved O. Henry to be the father of American short stories.

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THE ISSUES OF DISPLACEMENT AND REFUGEE STRUGGLES IN AMITAV GHOSH'S *THE HUNGRY TIDE*

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Abstract

The human society has been witnessing the problems of refugees from time immemorial. Refugees are internally displaced people who face a really tough time resettling and surviving amidst constant threats. They often end up in a country which itself is not safe for them. Cross border attacks are another danger for refugees. In places like Darfur and Iraq, women were taken advantage of and sexually harassed and exploited even in exchange for some favours done. Families were disintegrated and even kids had to take care of themselves. When the husbands or fathers are not there to support the family, it's the mothers who had to look after the family. And with no other means of livelihood, women were often forced to prostitution to get some money to feed their children. Displaced children are so rigorously at threat, especially if they are separated from their families. They risk abduction and exploitation. There is enslavement and sexual harassment. Their education is often spoilt, as the children cannot be provided education for. It often becomes unaffordable. Thus a better future of refugee children is always a question, as their only aim is to survive the struggles. Poor nutrition, lack of proper food and clean water supplies, and lack of proper medical care and health amenities makes them vulnerable to diseases. Diseases, hunger and starvation, dysfunctional or disintegrated families, exploitation in the form of rape, slavery, forced labour, etc. harbours trauma, especially in children.

Introduction

The Hungry Tide by Amitav Ghosh gives a vivid description of the Morichjhapi massacre that took place in 1979. In the novel the story is retold from the diary of an old Communist, Nirmal. The incident is closely associated with the life of Kusum, and she gives an individual account of the struggles and sufferings endured by the refugees or settlers. In the novel, Kusum is a settler in the Morichjhapi Island and the incidents that happened there were recounted in the novel through Kusum's life story individually. Kusum is a strong woman who had faced enough hardships at a very young age. She has lost her father very early; and her mother was forced to leave her. Kusum went in search of her mother in Dhanbad, a mining town filled with smoke; alone and helpless, ends up meeting and marrying Rajen. They bring Kusum's mother from the brothel where she was entrapped by a conman, Dilip. Kusum's mother dies two months later, following which Rajen dies after four years. Kusum is left alone

with her child, Fokir. She was helpless and had nobody to protect and provide for her; neither a home to shelter her. That was when she came across a group of refugees from Khulna in Bangladesh, heading to Morichjhapi. During the war, their villages were burnt, and when they crossed the border, they were put in buses that took them to a settlement camp. An old lady said, "We had never seen such a place, such a dry emptiness; the earth was so red it seemed to be stained with blood ... but no matter how we tried, we couldn't settle there: rivers ran in our heads, the tides were in our blood" (165). The people were so determined that despite the efforts of the police to block them, they went ahead. "They swarmed on the trains, they put blocks on the road – but we still would not go back; we began to walk" (165). Kusum shared the same thoughts as them, and hence she decided to join them to Morichjhapi.

The incident has been one of the most disgraceful acts of violence in India, which has been deliberately overlooked by the

government, leaders and politicians. The cold blooded plotting that occurred in Morichjhapi had claimed the lives of thousands of people including women and children. After the partition of India, thousands of Hindu Bengalis fled from East Pakistan to West Bengal in India in the 1950s, being subjected to religious, economic, and political persecutions. These people were poor, helpless destitute farmers, majority of whom belonged to the Dalit community. It was in the 1950s and the 1970s that migration was at its peak, when there was genocide by the West Pakistani armies against the Hindu Bengalis in the East Pakistan. Unlike the poor migrants, who had no means of livelihood; the educated and rich Hindus from Bangladesh were well settled in India before the partition itself.

The torture inflicted by the Muslim fundamentalists and authorities increased, and the Hindu Bengalis were forced to migrate to India. Initially, the refugees were settled in West Bengal, Assam and Tripura. Since the number of refugees was increasing at a large scale, the states had trouble sharing the limited resources among their own people and the migrants. Therefore the Union Government decided to transport the refugees to a settlement camp in Dandakaranya (which means 'the jungle of punishment') falling under parts of Madhya Pradesh, Orissa, Maharashtra and Chattisgarh. There were almost 2.5 lakh refugees transported to Dandakaranya. The conditions in the camp were deplorable. The land was dry and arid. The climate was equally unpleasant -- summers were too hot and winters too freezy. The Dandakaranya Developmental Association gave them rights to plough lands for farming. But the dry and infertile lands were not suitable for agriculture. And life was not easy there.

Victimization at Morichjhapi

In the mid-1970s, groups of refugees returned to West Bengal. Though most were detained, many managed to escape. When the

Left Front came to power in the year 1977, the reverse migration from Dandakaranya to West Bengal took place. They found an uninhabited island of Morichjhapi. By mid-1978, almost 1.5 lakh refugees had abandoned their camps to resettle in the island as per the promises of the politicians. The settlers were often assumed to be "a mere jumble, perhaps, untidy heaps of people, piled high upon each other ...That is after all, what the word 'rifugi' has come to mean" (171). But they did not rely on anybody, neither the private sectors or on the government. They had set up a living on their own, with so much of diligence:

Saltpans had been created, tube wells had been planted, water had been dammed for the rearing of fish, a bakery had started up, boat-builders had set up workshops, a pottery had been founded as well as an ironsmith's shop; there were people making boats while others were fashioning nets and crablines; little marketplaces, where all kinds of goods were being sold, had sprung up. All this in the space of a few months! It was an astonishing spectacle – as though an entire civilisation had sprouted suddenly in the mud (190-191).

The communist leaders who had used the refugees to gain support and fame started playing games once they came to power. They had openly proclaimed that the refugees from Dandakaranya and any other parts of the country were to clear away from West Bengal. There was harassment and enforcement to evict the settlers. They were beaten to railway stations and bundled up in trains; their meagre belongings looted away from them. Thus, the people who had been promised a safe shelter by these hypocrites were driven away homeless and dispossessed. From the end of December 1978, the pressure on the settlers to leave the island was increasing. Police and cadres exert their force over them, which resulted in tension between the two parties. The CPM cadres even spread allegations against the settlers that they were funded by external sources, and had set

up illegal arms manufacturing units to plot against the government and country. They ascribed sinister motives to the settlers which said that their ultimate motive was to drive out the Muslims from the Sunderbans and to establish Hindu dominance. Traders and merchants were warned against dealing with the refugees selling their produce.

The settlers refused to clear the place, and therefore, the government took up strict measures. From mid-January, the police and cadres patrolled the waters in motor boats and began harassing the islanders. They would forcibly take away the fish caught by the settlers or would damage their boats, carts, cowsheds, etc. And when those harassments failed to work against the settlers, they imposed an economic blockade on the island. The islanders were prevented from going out to other islands to produce the food and other supplies, as well as to sell their good:

The government announced that all movement in and out of Morichjhapi was banned under the provisions of the Forest Preservation Act ... it was said that dozens of police boats had encircled the island, tear gas and rubber bullets had been used, the settlers had been forcibly prevented from bringing rice or water to Morichjhapi, boats had been sunk, people had been killed ... it was as if war had broken out in the quiet recesses of the tide country (252).

The siege continued for days together. The plight of the people was so deplorable that they were reduced to the level of eating grass. "The police had destroyed the tubewells and there was no potable water left; the settlers were drinking from puddles and ponds and an epidemic of cholera had broken out (260)." Women and children were literally starving, and as a result of having leaves and grass and taking in muddy waters, people were dying of cholera and dysentery. The siege went on for many days. The refugees were not able to cope up and they decided to stop the blockade preventing food supplies. The conditions were

desperate and a few of them began to step out to Kumirmari Island to get food and water, at night managing to get off from the policemen's eyes. But the next day, the settlers were caught by the cadres at Kumirmari market. As always, the cadres behaved savagely and they snatched the little food and money that the people had got. There broke out a clash and the cadres and cops violently lashed the men. Many were even fired. The cops threw their bodies in the waters. And those who were injured were arrested and taken away. The settlers were outrageous when they heard the news of attack and murder, and planned to revolt against the blockade. It was decided that a group of women would be sailing to Kumirmari. They assumed that the communist cadres and the police officials at least would not harm the women, which was completely wrong. When the cops saw the women approaching, they asked them to return. When they refused, the cops rammed their motor boats into the boats that carried women. A few women were thrown out of the boat into water. The blood thirsty policemen fired at them and they were killed. The other women suffered worse. They were taken to the deep and isolated jungles and raped. There could be nothing more disgraceful than these from the educated officials like policemen. The islanders who came to know of the brutal attacks against their mothers, wives, sisters and daughters roared in protest. They ran in to the police and fought with them, brandished their lathis, destroyed whatever they could lay their hands upon. The policemen and cadres subdued the raging masses by firing at them, molesting, raping, and killing anybody they came across. It was not just the men and women who were attacked and fired at, but the children too. The children were abducted and molested. Boys were taken up as slaves. They even looted the treasured little possessions of the settlers who were reforming their shattered lives.

Conclusion

Refugees have been leading a life no less than animals. Neither the government nor the civilians have ever turned to them for granting them their rights. It is high time they be treated equally as humans and be granted the rights they claim along with the duties they are bound to.

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GLANCING BELIEVES BEYOND BOUNDARIES: A READING OF BHARATI MUKHERJEE'S WIFE

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Surely something resides in this heart that is not perishable - and life is more than a dream said Maria Wollstonecraft. Every woman wants a specific and personalized identity in the society. Man gets it by birth but feminine fights for her identity at every stage of her life because it is not inherited by her. Traditionally as a daughter she is subjugated by her parents; as a wife is subordinated by her husband; as a mother she compromises with her children. So it is women who always dream for the sake of others but pay no attention to her own dreams. Modern women possess the urge to be their own self, to live independent and have a dream of their own. They are in search of cultural, political, economical and even religious space to be recognized as equal halves in the society. Moving towards modernization they are fascinated towards westernization. In the process lose their own cultural and religious zeal. Traditional Indian parents pose certain restrictions towards the feminine gender to safeguard them from social evils. So brides aim at freedom after marriage. There is always a craze for immigrant bridegrooms. Western dream affects the immigrant women more in temperament than the Indian women. The aim of the paper is to analyze the consequence of immigrant women there by browsing their Beliefs beyond Borders. The aim shall be observed with special reference to Bharati Mukherjee's early novel *wife* (1975)

"Art is always and every where the secret confession, and at the same time the immortal movement of its time" said Karl Marx. The statement holds true for Bharati Mukherjee who reveals herself in her early novels. Dimple Dasgupta, Meena Sen and Ina Mullick all are

wedded to Indian grooms and are immigrants to United States of America. Dimple Dasgupta is the protagonist of the novel *Wife* by Bharati Mukherjee and so the immigrant sensibility is analyzed from her point of view. Bharati Mukherjee is an author who reveals the attitude of immigrant sensibility in a very sensitive manner. The protagonists in her novels are women who experience a sense of isolation and neglect due to social, cultural and linguistic variations. This isolation leads them towards a displacement in their behavioural pattern and hence leads them to either liberation or emergence as new women. "Marriage would bring her freedom cocktail parties on carpeted lawns; fund-raising dinners for noble charities. Marriage would bring her love." (3) thought Dimple. Turning twenty she gets upset when her exams are postponed. She felt that without a degree she may not get a qualified bride. She suffers from physical ailments and is admitted in hospital. "In the first week of July she had to be rushed to the hospital with a sharp pain in her chest. She could not breathe or talk" (5). Mother Mrs Gupta consoles Dimple that her father would look for a best match and anxiety and agitation is common for all at this age. She says "Just wait and see; your father will find you an outstanding husband. But only if you stop frowning. Frowning gives you wrinkles." (4) But Dimple could not help worrying. Mrs Gupta tells Dimple that she also felt ill like her and was restless full at this stage. Dimple is not fully convinced by her answer. Dimple wanted to marry a neurosurgeon or an architect but her father was looking for an Engineer. In our patriarchal society a bride is always forced to say yes to the choice of her parents. This

sentiment nerves her. It is the human mentality to depend on someone or some think quite unknown, to solve problems without probable solution. This is why people run around Astrologers, Numerologist and Vastu Shastra tellers. India leads in this issue. There is another choice of problem solving famous in recent times, that is sharing ones problems in magazines which is believed to provides solution through expert doctors, psychologists or even philosophers. Mukherjee's Dimple resorts to someone in secrecy. She writes to an unknown MISS PROBLEM WALLA, c/o EVES BEAUTY BASKET, BOMBAY 1

I am young women of twenty with whitish complexion. In addition I am well versed in Rabindranath singing, free -style dancing to Tagore's music, sitar playing, knitting and fancy cooking. I weigh 48 Kilos and am considered slim.....the flea is my flat chest. As I am sure you realize this defect will adversely affect my chance of securing an ideal husband.... I am desperate almost suicidal. I see life slamming its doors in my face. I want to live!..Dear prophet and savior of suffering women..help me! (10). Dimple 1975 is a copy of modern women who wants to live the western way.

In the mean time Dimples mother was trying to make her look good and admirable at least in her photograph. "A good photograph is half the battle she said"(12).Her idea worked very soon father was able to find the best match with her latest photograph. He was Amit Kumar Basu,29 consultant Engineer ,s/o late Ajay Kumar Basu. Amit was waiting for his immigration to Canada, USA and even Kenya .Their marriage and relationship was quite fine in India. A sort of quick turn in the imagination of Dimple is seen when Amit gets his immigration papers cleared. At this point of time Dimple has conceived a child but she does not want to take her past memories to U.S. She tells Paramita Ray her friend that she is not taking even her old saris, no more past memories to feed her fancy. "I'm not taking any

of my old saris when we go to America or Canada. Everything has to be brand-new. That's essential" (42).Dimples reply reveals she is up to something. She kills pregnant a mice, which foretells the readers that she was not interested in pregnancy. "She screamed .But there was no reason for this act 'There is no way out of this my friend' and I an outburst of hatred her body shuddering her wrist taut with fury, she smashed the top of a small grey head" (35).She does not want old frustration to join her trip to USA. She considers her child in the same manner. Traditional women do not think this way. They pray for a child after marriage and are proud to become mothers. Dimple's attitude proves that she is moving away from traditional Indian towards Western even before she moves to US..She remains poised and dispassionate something against Indian culture, her Americanization begins in India. She skips the rope and aborts her fetus and gives an exaggerative statement."It's not like murder."Dimple said one afternoon in June."I could never commit murder!"(42)

Amit was very upset about the abortion. He wished to teach his son cricket and make him a doctor. He considered this incident a bad omen. Dimple consoles him that the child could be deformed and she dreamt of it. "Dimple whispered. I had this bad dream last week..he had no arms and legs. Didn't want to tell you; I didn't want to tell anyone so that it wouldn't happen."(42).Amit did not suspect Dimple, he was full of love for her and wanted her concern He became busy getting things ready for immigration. Dimple is not moved by such statements she says, "My real happiness was just in the movies or in the west" (47)

Modernization does not mean westernization in its core sense. Modernization must not deteriorate ones culture. Modern women are playing a major role in the development of our country. But still large percentage is under pressure. One such character is Dimple; her life is very simple in the

perspective of home. She dreams always of western culture seen in movies and magazines. Jyoti Sen has been Amit's roommate and former classmate at IIT institute of technology in Kharagpur. He is married and lives in Queens he offers to accommodate Amit until he gets a job. Dimples dream comes true in the new world. Dimple is spell bound looking at the surrounding and Jyoti tells her that Manhattan is a place much fancier and glamorous than Queens. She has never been outside Calcutta and the incidents in New York terrified her "She had never seen such bigness before; the bigness was thrilling and a little scary as well. She could not imagine the kind of people who had conceived it and who controlled it." (52). Sens are cautious of their identity they want to be only Indian in America. In their house there was a framed batik wall hanging which showed King Ram and his court in splendid array. There were no chairs in their house to invite westerners. They did not like Americans and their English language, the reason being a feeling of insecurity in expatriation.

Jyoti acquaints Amit and Dimple to Bijoy Mullick and Ina Mullick who are also Indians settled in states. Bijoy owns his own consulting firm and is more Indian than wife Ina. Jyoti's wife Meena Sen talking about Ina's character says that Ina is more American than the Americans. Jyoti and Meena blame Bijoy for Ina's westernization. "When a woman starts going wrong, it's usually because her husband didn't look after her enough. He started that business and got busy; then she had all that money...She started going to school at night, she met bad types" (68). Amit was not disturbed by the American way of life. He was in fact only thinking about his job and since Dimple had company with Meena, he ignored her needs and necessities and his responsibilities towards her. Dimple is surprised to know the movement and behaviour of Ina at night. Jyoti and Meena caution Dimple about the dangers prevalent for a lady at night. She could be mugged in the

basement or in any where at night. Amit observes that an Indian lady could watch TV and talk to Indians around rather than get these crazy ideas. Indian women whom she met and saw were all influenced by the western culture. Miss Singh had married an American male dancer, Miss Chakravorty a Physics student at Columbia went out with any one even Africans, Mrs Bhattacharya had been in the states for sixteen years and her Bengali rhythm was all wrong but she was well verse in English. Dimple was changing because whatever she saw was different, She had many opportunities to observe Jyoti in isolation. In Amit's absence; Jyoti was busy in the bathroom with a caulk strip to caulk the gap between the tub and the wall. Dimple helps him by holding the roll and uses this opportunity to admire his physical charms in secrecy. In another instance Dimple goes to see Jyoti in the mid night because he was preparing coffee and Meena was asleep. She thought of waking Amit and telling him where she was going in the middle of the night but she does not do it instead felt favourable not to tell him anything. Later she felt it was a deliberate betrayal. Jyoti was very normal in his speech with Dimple; he spoke to her casually about a murder in Nevada or Nebraska and wanted her to relax. Jyoti admires her beauty and says, "You are a lot smarter than Meena. I think you are even smarter than Ina Mullick"(100) Indian women whom she met and saw were all influenced by the western culture. Miss Singh had married an American male dancer, Miss Chakravorty a Physics student at Columbia went out with any one even Africans, Mrs Bhattacharya had been in the states for sixteen years and her Bengali rhythm was all wrong. Bharati Mukherjee tells the reader that "The women on Television led complicated life, became pregnant frequently and under suspicious circumstances murdered or were murdered, were brought to trial and released"(73) and every communication influenced her.

Dimple's movement in her surroundings suggests that she likes the western way of life but is not aiming to be a total American. Occasionally she thought of Amit who was the boss at Dr Sarat Banerjee Road was contrasting his present jobless present situation. She reads an article in a magazine written by Mrs J. Thomas sitting around cushions, it reads "Express yourself in your surroundings, discover your own grand passion and indulge it to excess. Then simplify the rest, throw out, be ruthless that's the secret to happiness." (88). Mrs J. Thomas article affects her so much that she feels a sense of hatred living in the Sen's apartment. Every little incident affected her she found enjoyable she saw in TV but never had it happened in her life. Amit looked shabby compared to Jyoti Sen. She also compared him with men on TV. She starts hating to look at him jobless in New York. Amit never complimented her even for simple matters. He was quite practical and rational, she was over imaginative and irrational. Very soon Jyoti gets a job as a Boiler Maintenance Engineer and they move to Prodosh Mukherjee's apartment a friend of Jyoti. Amit went early and returned very late. When she tried to sleep, sleep could not conquer her. Slowly she is seen to move towards loneliness and she feels relaxed when Ina and Milt Glasser visit her occasionally. In the company of both of them Ina and Milt Dimple will surely turn western is the expected result of her friendship.

Her loneliness and lack of communication with others had driven her to a state of insomnia. She always thought of suicide in so many different ways – she wanted to drink a can of drano ; set fire to her sari made of synthetic ; get caught in a hot woven ; nick wrist with broken glass in a sink full of scalding dishwater ; starve to death; fall on bread knife. The sirens woke her up and there was an air of ruthlessness and danger around her. "The police sirens in the street below woke her. She hated the shrill wail though she heard it often enough from the apartment...they reminded of

dangerous world" (120). Dimple successfully spots a tiny mole on the left side of his neck; maybe she was convinced she found a spot to full fill her violet desires. She felt that she had attained what she had been searching for. Dimple looked at Vinod Kanna's bulletin which he sent to Amit. It had a special note for her, Vinod wrote "The offer of the job is still open please call if you want to help edit the bulletin my maiden voyage" (132). She even liked the approach of Vinod.

Maria Wollstonecraft was an 18th century British feminist. Wollstonecraft wrote in a letter, published as part of the preface to the novel *The Wrongs of Woman*, 1798 that she aimed "to show the wrongs of different classes of women, equally oppressive, though, from the difference of education, necessarily various". She argued that "patriarchal marriages are one of the great wrongs perpetrated upon women; a greater wrong is women's lack of independence think meanly of themselves because of it." Her novel forms a base for the history of feminist theory which puts forward the view that women of different economic positions have the same interests because they are women.

She could not change herself even in dress matters then how could she get along flirting with Milt against customs and traditions. But the novel turns towards Milt. "Dimple told herself, she liked Milt Glasser. He was the only one she could talk to With the others people like Amit and Ina and even Meena Sen she talked in silence with milt she talked about all sorts of things "(191). She thought if one plans ones moves right, you could do anything you wanted to. "Things do not happen. Things are made to happen" said – John F Kennedy is true for the character Dimple.

She yearns for an ultimate fulfillment; she willfully seduces Milt Glasser. In his hands the inhuman maze of New York became as safe and simple as Ballygunje. As a consequence of her adultery she writes a letter to Miss Problem Walla: "How can I tell I am really in love? I've

met this boy who is not of my caste and class and my heart tells me it is love but how can I be sure I have met him several times, and once under rather intimate circumstance, the memory of which still makes me blush somewhat...the problem is that he hasn't expressed his love for me to me.....is love to be measured by physiological symptoms? Please help me, for I cannot ascertain if this is really love .I just cannot"(202).Though she committed a crime out of over excitement in an appropriate opportunity. She did not want to continue her relationship with Milt. This incident accelerated her trouble into multi folds .Amit had the habit of writing down words and phrases. Dimple eagerly peeped in to see what he had written. She was shocked to see he had written revenge !revenge! Dimple wanted immediate release. She could not tell him and be free instead her mental state gives her power to stab him for his neglect ion of love and care for her. She thinks this is the best reward. After stabbing seven times she also commits suicide unwilling to live in this artificial world.

She could not get along intimately or share anything with Ina or Meena. She was not afraid of death but even now she felt her drives longed for real freedom and love. She analyzed her course of action and interaction with Jyoti, Bijoy, Vinod and Milt. She admits and talks to herself that she liked Milt Glasser more than anyone else even AMIT. So she thought Milt could provide her safety and could be a good talking companion. He always complimented her for her beauty or for her tea. He said, she was the most beautiful women in New York City and she was special in preparing darling tea. These compliments added up to Dimples polarity towards Milt .She thought if one plans ones moves right; you could do anything you wanted to.

Geographical displacement and neglected by her husband increases her psychic disorder leading to neurosis, murder and death. Compared to Paramita Ray, Dimple is seen to

be living artificially and superficially. Dimple, Meena , Ina all have crossed borders to live a sophisticated dream life . Meena is a home maker with two children and she does not face much trouble but she does not like Americans.Ina is completely westernized in culture and costume. Dimple learns that the fashionable Ina ,M.Sc Physics 28 yr old M.Sc California University postgraduate, was also unhappy with her husband and even she thought of suicide. The author traces Dimples mind with colour image. Dimples mind can be traced with colour Psychology.

Pink colour stand for feelings of calm, protection, warmth and nurture - Dimple's native house is pink;Pink arouses an expectation of affection and love from others -Throughout her life she searching and longing to love and be loved; It also stands for innocence and kindness - Dimple's character is revealed ;When one is in danger, and wants to ask for help the person thinks of pink first says psychology- Dimple writes in a pink notepaper to Miss Problem Walla for help; The colour used to lessen irritation and aggression - at the end of the novel Mukherjee says "She panicked; the image was intolerable....more she concentrated clearer the image, the pink blob she had taken to be her brain turned out to be an animal instead. Trapped in a decorative paper weight". The pink colour ends up in red when she stabs her husband. Red colour stands for energy, power strength, and it stimulated the nervous system with extra human powers. This could be the reason she stabs Amit seven times. In Hindu Vivaah the groom leads the bride for the first four rounds, the bride leads the groom the last three rounds signifying that she will always be in front of him in all actions. Similarly Amit is important and leads her life the first half, the final half she feels her desires are important and takes the final steps to complement the seven steps around the fire."**All diasporas are unhappy, but every diaspora is unhappy in its own way**" says Mishra in his , *The Diasporic*

Imaginary and the Indian Diaspora a lecture in Asian **Studies Institute** Murdoch University. Vijay Mishra is Professor of English Literature at Murdoch University, Perth. Mishra's opinion sums up the paper.

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