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### **Thiru.A.T. Paranjothi**

*Secretary*

I am immensely happy that the Department of English and Research Centre is organizing an International Conference on “English Literature- A Tool for Social Upliftment” in collaboration with L Ordine Nuovo Publication on 7th March 2018.

Literature and Language are the two imperative requirements for human upliftment. As there is an ever increasing demand for literature teaching, innovative techniques and approaches for language, it would be a fitting gesture to organize such a Conference as this international level paves way for pooling national and international resources with the academic exchange of expertise from eminent language experts and researchers worldwide. The strategies employed in teaching one language and literature will definitely contribute that of other language literatures. Hence it would be a feast to the minds of budding scholars and teachers to be aware of various literatures, also the innovative teaching methods of language and literature.

I am sure that the Conference will provide a fruitful interaction among teachers, scholars and students of various languages from several corners of the globe.

I wish the Conference organized by the Department of English and Research Centre a grand success.





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### **Dr. (Tmt) K. Thiripurasundari**

*Principal*

I am happy to note that the Department of English, Sri Parasakthi is organizing an International Conference on “English Literature- A Tool for Social Upliftment” in collaboration with L Ordine Nuovo Publication on 7th March 2018.

I am sure it will enlighten the importance of Teaching language and literature. There is an intimate connection between literature and life. It is, in fact life which is the subject matter of literature, and by teaching any language & its literature, it improves the vocabulary, exposes imagination and learning of general human interests. It also develops the creative thinking, which enhances the depth in knowledge and feels pleasure in actual application. By organizing this type of conferences the students will be more benefitted and the reflection will be on the society. This is exactly what we have to do in the present day context.

The Department has been quite active in organizing such programmes in order to provide opportunities for teachers and scholars of this area to discuss academic problems so as to enhance their professional competence and research capability.

I appreciate and congratulate the Head of the Department of the English and Research Centre Mrs. A.S. Radha & Dr. (Mrs.) S. Karthika and all the staff members of the Department of English and student volunteers who are actively involved in organizing this Conference. I wish the Conference all success. And I wish the department to bring immense laurels to Our College.



## **From Editors' Desk ....**

Lexically 'Conference' means a formal meeting for discussion or debate, even an event for exchange of information and views. It has many avenues, one among is the International level which came practically result-oriented event at Parasakthi College, Courtallam on 7<sup>th</sup> March 2018, jointly organized with L Ordine Nuovo Publication, Tamil Nadu., under the style and title on 'English Literature: A Tool for Social Upliftment' studied with many sub-themes to ease the participants to involve and commit fully in the event with their views and write-ups before the dignified audience to assess its truth and value, besides need and importance on personal discussion before it go for a printed form.

This special issue comes in multiple volumes on English literature. The first volume consists of 25 articles in English literature. The articles touch an area of the researchers' interest in 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 English 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.

*Special Issue Editors*

**Mrs. A. S. Radha**

*Head & Assistant Professor, Department of English  
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**Dr. (Mrs) S. Karthika**

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## About the Editors



**Mrs. A.S. Radha**, M.A., M.Phil., has been working in the Department of English, Sri Parasakthi College for Women, Courtallam since 2006. At present, she holds the post of Head and Assistant Professor of Department of English. She did her undergraduate and postgraduate in Holy Cross College, Nagercoil. She did her M.Phil Dissertation in American Literature. Her Area of Specialization is Indian Writing in English. She has participated in various National and International Seminars and conferences. She has been the resource person to various institutions. With great

enthusiasm and cooperation from the department members, she successfully carries the department activities.



**Dr. S. Karthika**, awarded her Ph.D degree in 2013 in British Literature from Alagappa University, Karaikudi, Tamilnadu, India. She did her M.A & M.Phil in English from the same University Securing University First and Fifth rank respectively. She has been working as Assistant Professor in English in the Department of English, Sri Parasakthi College for Women, Courtallam, Tamilnadu since 2009. At present, she holds the post of Head of the Research Centre in English. Her area of specialization is British literature and Commonwealth literature. Her area of Interest in research is ethnic studies, gender studies, diasporic literature,

fourth world literature and all the postcolonial studies. Apart from literature she is also interested in teaching language studies like linguistics, phonetics, communication skills and soft skills. She has updated her qualification with, M.B.A in Human Resource Management, B.Ed & M.A in Hindi, M.A in Mass Communication & Journalism, M.A. in Linguistics and currently doing M.A in Translation studies and Psychology. She has published more than 36 research articles in various reputed journals and books with ISBN. She has received silver medal titled as the Young Researcher Award for the best paper presentation in the International Conference on Classical Literature: East and West organized by Department of English and Foreign Languages, Alagappa University and Centre for Excellence for Classical Tamil on March 2008. She has also participated and presented more than 35 research papers in various National and International Seminars/Conferences.



**Mr. B.P. Pereira**, Founder Director of SPEECH POINT is a Soft skills / HR / English trainer after his M.A.(Eng), M.A.(Psy), M.A.(Edn) besides holding M.B.A., B.G.L, PGD-JMC and other few PG Diplomas in multi disciplinary academic status. He has authored three books, edited 14 books, published 23 papers, presented 40 papers and carried out nine major event managements. He is one of the Associate Editors of Roots & Bodhi International Journals. He is associated with three NGOs for their project guidance and executions and also Psychological Counselor for few homes for

the aged, deserted children and Geriatrics Centres. He is a coordinating member of Placement Officers' Cell India Chapter.



**Dr. S. Balakrishnan** has been awarded Doctorate in the field of Philosophy entitled "Antonio Gramsci on State and Culture: A Study @ The Madura College, Madurai. He is working as an Editor-in-Chief @ Roots & Bodhi International Journals. He served as an Assistant Professor in the Department of Philosophy, The Madura College, Madurai (2011-2014). Served as an Assistant Professor in the Department of Philosophy, Arul Anandar College, Karumathur in F.I.P. Vacancy (2010-2011). He has published 20 Books with ISBN, Presented & Published 70 Research Papers in Journals and Books with ISSN & ISBN.

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

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## TRIPLE MARGINALIZATION IN BAMA'S SANGATHI

**B. Catherine Pradeepa**

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### Abstract

*Bama is one of the great Tamil women writers, she emphasis her thought, aspiration, hopes, and fears, past and present of her society. This paper explains the essistential predicament of the dalit women and marginalisation of protagonist's struggle against patriarchy as depicted in Bama's Sangathi. The focus of this research explored the way class, caste and gender discrimination, exploitation and experience of an Indian Dalit woman born into the lowest level of the caste and class structure. The women life represents three levels of oppression: females (Gender), Dalit (caste), and poor (class). These are all the major issue in the current scenario of the world. The treatment of inequality prevents the peaceful atmosphere of a society. Inequality expresses the discrimination, marginalisation, isolation among people related to class, caste, gender bring out depressed condition of the dalit people and society. Finally this paper focuses on how women are degraded in themale chauwinistic world society.*

**Keyword:** *Bama, Oppression, Isolation, Triple Marginalisation, Subaltern*

### Introduction

Literature is foundation of our life. It is emphasis Good path in our life. It always plays a vital role in our life. Literature is a meaningful expression of society and it has a wide history of its own. Among the literature Dalit writings have a prominent place. The agonizing experience of discrimination, oppression and exploitation endured by the marginalized section of Indian society on the basis of caste, class and gender wave for Dalit literature to assert itself as a literature of resistance.

The term "Dalit" has caste connotation in the context of Indian caste hierarchy; the lower castes are looked upon as "impure" in the Hindu social order. They are called as an untouchable. The people of higher caste they never ever touched the lower caste Dalit people. Dalit literature is study or the analysis of Dalit marginalization and humiliation from common tradition of life especially tragic condition of Dalit women in Indian society. Many more writers have a name like Bama, Sivakami, Raja Rao, Vikram Seth. They express the literary horizon as Dalit writers and as creating a new saga by way of their writing.

In the Dalit society, every woman they were suppressed in triple marginalization power of caste, class exploitation and gender discrimination, women are considered as the

symbol of sex and object of pleasure. A study of Dalit writings reveals a tale of endless miserable, miseris, inhuman victimization and shocking gender discrimination. Bama is one of the great Tamil Christian autobiographical writers. She often celebrated Dalit women writer. Her novel expresses their own feeling and suffering of their own society.

Bama's novel Sangathi is based on the community identity. Sangathi is an autobiography of her community, which highlights the struggle of paraiya community. She writes of violent treatment of women by father, husbands and brothers domestic quarrels which became public.

### Gender Marginalization (women)

It is the story of three generation of women, Bama's grandmother first generation, her mother belongs to second generation and she belongs to third generation. After talking about her family Bama clearly explain the hard life of women in the society. There were great discrimination among boys and girls. They never let the boy babies cry. He is instantly picked up and given milk. It is not so with the girls.

Everywhere women have a second rate position and men a higher position. It express we find a multiple oppression as well as

marginalization. In the case of a boy, they give wholehearted support while a girl child will have only half-hearted support. Everywhere boys are given more respect than girls. If the boys catch any illness or fever they will run around and never them with greatest care. If it is girl they will do it half-heartedly. And also girl must stay at home and keep on working all the times, cleaning vessels, drawing water, sweeping the house, gathering the firewood, washing clothes.

Bama gives a terrible picture of the female subaltern and the marginalised. They work hard both outside and inside like they become animals and work restlessly. No one cares for them and they become mechanical in every corner of life. Individuality, freedom and even the self and self-consciousness are lost under the male patriarchal domination both inside and outside home. Because they are considered as women, as a poor and as a caste.

### **Caste Subjection (Dalit Caste)**

The upper class women and men exploited them cruelty. Patriarchal oppression and caste oppression dominate the society. The novelist exposes how the upper caste landlords in the village sexually abuse the Dalit women. Since there women have to work in the fields, many times they keep mum, and become victims of their lust and even if they tell it, nobody listen to them. Thus, this section is the most vulnerable community in the village.

In this novel "sangathi" explain the character 'mariyamma' women like mariyamma not only have to face the wrath of their fathers at home but also the danger of being molested by men outside the family, mostly upper caste men. They not even touch the lower caste people rather than they touch the women and longingly trying to molest the lower caste young girl.

Bama brings out sexual exploitation of Dalit women outside and within the house. At work

place they have to escape the molestation by the landlords, while at the home husbands are least bothered to understand them. They think of their own satisfaction without caring for their health and mood after daylong hard work.

### **Class Exploitation (Poor)**

Bama appeals to women folk that they believe ardently in their own independence. She adds that, "it is we who must stand up for ourselves and declare that we too are human beings like anyone else. If we believe that that someone else is going to come and uplifts us, then we are doomed to remain where we are forever".(66)

It is said that "poverty breeds children and children breed poverty". In poor Dalit families, numbers of children are far bigger than that of economically sound families. As a result the elder, child has to take care of the younger ones. As they reach ten or twelve, they too have to work in factories or at construction sites. Thus instead of being in schools; they are forced to work as child and labourers. These social and economic constraints do not allow them to come out of poverty that ultimately leads to all sorts of exploitation.

### **Conclusion**

Women are taken birth into discriminated caste and poverty family. As a result, the Dalit woman has to face multiple oppression and suppression that violate her economic, political, social and cultural rights. The situation of Dalit women in India is just inexplicable and miserable. They are one among the worst sufferers of socio-cultural, political and economic exploitation, injustice, oppression and violence. They are oppressed on the basis of poverty, gender, and caste. Women suffer from triple marginalization in the society. Bama is the Dalit artist who builds an internal strength within her community, she emphasis in her novel how the society they were treated and dominated the women in the world as well as in their own community.

## **PORTRAYAL OF EAST-WEST CULTURALISM IN VIKRAM SETH'S THE GOLDEN GATE AND A SUITABLE BOY**

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### **Abstract**

*Vikram Seth is one of the famous Indian novelists in present days though he is an diasporic by the style of writing. His works are famous for his themes and techniques. His broad life journey gave him wide knowledge. Most of his works acting like mirror of social conditions and its parts like culturalism, secularism, racism and so on. The golden gate and A suitable boy are spun around the theme of culturalism. These two novels are they journey for a sidekick life. Seth presented the society with their special features that different them each other. He is always transparent narrating and self-effacing for his works. This paper attempts to explore the culture, rites system of society.*

**Keywords:** *Culture, Tradition, Belief, Customs, Civilization, Tillage, Cultivation*

### **Introduction**

Vikram Seth is a master of his craft. The golden gate is written in verse, A suitable boy is the binding descriptive. It was a bold experiment to compose an entire novels in Sonnet form but Seth did it successfully. His character are mostly taken from the normal society and social issues. The golden gate and A suitable boy are the power pact novels of Vikram Seth. His novels explain the real life of characters, who are living in different countries, from America and India and they gives a clear views on customs and cultures. The golden gate is published in 1986 and A suitable boy is published in 1993. The Golden Gate set in the Sicilian valley of California bay area, and A Suitable Boy is set in the background of India.

Vikram Seths the golden gate has 594 Sonnets written in iambic tetrameter and follows the fourteen line stanza style of Eugene onegin. This is known as „onegin stanza the span of the tale covering a period from the month of September to that of November; it gives us the clear vision about 1980"s yuppie life style in northern California.

“It is at once a bittersweet love story, a wickedly funny novel of manner and an unsentimental meditation on mortality and the

nuclear abyss” (The synopsis of the back cover of the novels “The golden gate”).

This novel tells us the story of young professionals in San Francisco and their quests and queries in life. There are five main characters, are interconnected : John brown, his girlfriend Liz (Elizabeth Dorati ); his friend and later Liz"s brother Ed Dorati , Janet Hayakawa, John friend and good angle Beside there are two children Phil"s son Paul and chuck, the son of Phils neighbors, the Lamonts.

Seth has clearly exposed a range of love is the golden gate which is possible and acceptable in modern age. The Americans believe romance and love as a means of get rid of boredom of life. So, they want a companion for sharing their ideas and to be happy. John brown, a protagonist of the novel is always searching for a mate. He gave an advertisement to select hit mate. Phil and Clarie fall in love and get married inspite of the objections from Claries family, soon their love marriage start gasping very early after their marriage. She left her son Paul with Phil and eloped with another man. Through their marriage, Seth described about the marriage culture in American society it is totally different from Indian culture. It is a church wedding, bride in White, bride groom

kiss the hand of bride. Even pets also allow there.

In the novel the golden gate Vikram Seth gave a clear description homosexuality through the character of Phil and Ed. Liz, who is the sister of Ed, she also don't care about the homosexual relationship of Phil and Ed. This clears us, those countries are allowed homosexuality, and they got rights for that also. But, these all cultures are opposite to Indian cultures. He presented northern India as a whole before the readers to know the matters of ages - old cultures, traditions and to learn. In The golden gate he gave broad explanation on partyscene, wine making and vineyard estate and so on. Merely five more party scenes are conveyed through the novel The Golden Gate. Because, party making is common in America

They didnt celebrate anything in home without party and drinks, and the habit of grew pet animals also said here.

The characters of the novel The Golden Gate shows the theme culturalism because of their individual identity of their nations for example, John is an American, Janet Hawakya is a Japanese girl, Liz Dorati is an Italian immigrant and Phil is a Jew is such a writer. He treated the entire world as his homeland can be studied and understood in the context of more wider and applicable torn. In this novel, he says, it is not my detachment but rather my love for California that was a most valuable.

Seths A suitable boy tells the story of four families over a period of 18 months, a mother searches for a suitable boy to marry her daughter. It tells us the 1950's post - independence Indian society and flourished cultures. This novel is the great example of the superiority of tradition and culture in 1950's India, according to Indian culture marriage is not the mere meeting of two individuals but the mixing two families. This novel has many characters, Mrs. Rupa Mehra who is the responsible mother and has a mission to arrange

proper marriage for her youngest daughter. Lata , is nineteen year old college girl. Her story around the choice to make suitors between Kabir, Haresh and Amit, the Kapoors, the chatterjees, and the Khans.

Seth is an unparalleled man as he is not only makes the readers to familiars with the marriage rites of his native but also the wedding rites of American and European countries. In his novel A suitable boy, he describes the Indian marriage system specially, not only said about the Hindus also he aspects of Muslim marriage. His travel made him a genius and versatile knowledge, because Seth has visited and accustomed himself with different countries, he enabled himself to compare and contrast the marriage culture of these countries

According to America, marriage is a matter of wish there is no control system. But is in Indian marriage is a very big social responsibility taken up by the elders of family where a choice is made between a girl and boy and it should be fulfilled by the pair. In A suitable boy Mrs. Rupha Mehra, is a widow, who lost her husband when her children were very young. But she live for her children, But in The Golden Gate, Clarie, wife of Phil, eloped with another man, and left her son Paul with Phil in the novel A Suitable Boy Seth explained the plight of a courtesan Saida Bai Firozabadi famed singer and courtesan to Kapoors house during holi to entertain through a courtesan is should be talented is the arts of singing and dancing she is never given a place of honour in our society. Brothel has taken to the place of cultured houses and the courtesans are now treated as the object of minting money in the present society. They handled by a cruel manner. Previously they were cultured and well-mannered when compared to the illiterate girls who have taken their places. If they are rescued many of then return because of their crunch in their finance, hours should be need to educate and give then a suitable job, so they do not have to comeback in these hellish places the

novel is set during the period after the partition of India which resulted in the emergence of partition of Pakistan and India, has two independent nations, this shows real picture of India culture and society.

In Indian marriage system, a bride is clad in red not in White like a Western bride. Indian marriage is generally conducted at home or very rarely in hotels or restaurants but American and European countries marriages is conducted in church. In Indian marriage system mantra and agni are placed. But in western, vows are pronounced by the couple. Seth gave us clear vision through *A Suitable Boy*, he made readers to know about Indian's procedures of legislative assembly, law system, election and voting system. As for his cultural insight, he made us look deeply into lives of poor countries people, untouchable, Hindu and Muslim, the poor condition of schedule caste also find.

On the other side, *A Suitable Boy*, explain the multiculturalism in India. This is novels which find the multiculturalism through the characters and their rites. The novel *A Suitable Boy* continues the Searching of suitable boy. There is little real ugliness in the novel outside of inter and inter and intra family intrigues which Seth somehow manages to make interesting reading. From the comparison of these two novels, we come to know the tradition and culturalism of two countries. (India and America)

In India parents are responsible and very strict in chose the life partner of their children but in American society, friendship assumes center stage, as the family system provides no support, that is natural for people to turn into another social groups due to minimal parent child interaction, they fulfill their desire for

affection by connecting with friends, with whom they spend the lot of hours at school and at play. Likewise, they share their love with respective pets. It explain through Charlemagne, Liza's pet cat. In *The Golden Gate* Phil and Clarie are example for unsuccessful marriage life. But in *A Suitable Boy* Justice Chatterjee has five children named: Amit, meenakshi, Kakoli, Dipankar and Tapan, Upper class western culture society is explained through his family. They too have a pet dog named Cuddle.

Homosexual relationship of maan and Firoz, also lighted in this novel suitable boy, variety of celebration like holi for Hindus as well as Muharram and Bakar-It for Muslim, through the character of Dipankar, Seth criticized the man who runs behind the superstitious people and get blessings from Sadhus or Babas. In the two novels of Seth, he clearly pictures about eastern and western culture.

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## SHIFTING NATURE OF WOMEN'S IDENTITY: *THE MISTRESS OF SPICES*

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### Abstract

*The paper is an attempt to highlight the shifting nature of Women's identity in Chitra Banerjee Divakaruni's novel The Mistress of Spices. Chitra Banerjee's novels deal mainly with the theme of oppression of women and how they attempt to liberate themselves from a patriarchal, restrictive, emotional and familial relationship and society. The female characters are more rounded and compassionate than the male characters who to be seem stereotypical and flat. Chitra has illuminated the dilemma of women in the modern era of science and technology and also shows how they tolerate and live in a society that is very restrictive. In The Mistress of Spices, the protagonist happens to meet such characters who suffer from a sense of displacement, alienation, personal problems, and cultural crisis, at times of their sadness. The spices have been used to create a way to adjust and assimilate. Through spices Tilo, the protagonist is going to make a difference. This paper tries to examine how history, myth, magical realism, gender and racial issues are an integral part of Chitra Banerjee's writings.*

**Keywords:** *Alienation, cultural crisis, myth, spices*

### Introduction

Chitra Banerjee Divakaruni is an award winning and best-selling author, poet, activists and teacher of writing. She has written seven novels, many stories, anthologies and poems. Many of her works deal with the experiences, especially of the immigrant women. Chitra Banerjee's themes include women immigration, the south Asian experiences, history, myth, magical realism and diversity. Her works mainly deal with the experience of the immigrant women from a feminine standpoint and also deals with myth.

Chitra Banerjee is interested in the issues involving women. She works with Afghani women refugees and troubled Indian women in America. She became the founder member and president of the organisation MAITRI in 1991. MAITRI is an organisation in San Francisco that works for South Asian women in worse conditions. Divakaruni also serves on the advisory board of DAYA, a Huston based non-profit organisation that works to prevent violence against women. It helps to promote healthy family relationship within the South Asian community. She also works for PRATHAM, a world-wide non-profit

organisation dedicated to remove illiteracy in India. PRATHAM mainly works in urban slums, rural outposts prisons and labour sites where children are being employed. Such women characters in her novels, change their identities many times to arrive at a final definition of their 'Self-hood'.

Divakaruni is the one, whose concerns are more on the mythical aspects in all her novels to prove the world how does myth serves through her women characters. Most myths are instructive, teach human beings how to live and act as a guide to social norms. They are the explanation of facts and events, whether natural or cultural. They describe the ritual and cultic customs of the society. Through the stories, the mankind can heal and renew their strength to fight against their problems and lead a peaceful life. Myths give self-confidence, and inspire human to attain their goals like supernatural heroes, who face many obstacles in their journey. They are linked with psychological and the social aspects of human, so that they can modify the moral behaviour of the people.

Chitra Banerjee's choice of myth gives her the glory as a path maker in the field of mythological novels. The title of the novel The

Mistress of Spices is suggestive that the woman who sells spices. But in this novel, she is not an ordinary woman who sells spices. Tilo loves spices, knows its origin, significance of their colours, their smell and even their true names. As a 'life giver and restorer of health', the mistress confronts very complex situations at times.

Tilo is the mistress of spices with supernatural power of foreseeing the future of others particularly the immigrants who are settled in Oakland, California and heal them with the help of the spices.

The Mistress of Spices is related to the spices; each chapter has been named after each spice. Each spice has the power of healing; it has its own mythological story within. The Spices help the immigrants to overcome their problems and it make women independent to solve their problem by their own. It is a story of a girl who was born with supernatural powers of foreseeing the future of others. The Mistress of Spices narrates the quest of Tilo, the protagonist. Tilo is born in a lower-class family as a third girl child and is felt as a burden by her parents as another dowry debt. Having been neglected by her parents, she leads a very careless life. At birth, she is named Nayan Tara - The star of the eye, star seer, and also the flower that grows by the dust road.

When Tilo realizes her unknown powers, and helps the villagers in solving their problems and finding their lost things. She is given luxurious presents as a token of gratitude. A girl who is once neglected is now chosen as the best girl. Once she was the most neglected person but now she is invited first for everything. Even the family members enjoy the luxury life brought by the fame of her exotic powers. Tilo too has grown proud and wilful. But this does not last long. Her fame spreads far and wide. The pirates come to know about her and abduct her. She thinks her power is the cause for her villager's misery. So, she overthrows the chief pirate by her powers and somehow escapes

from that place. When she is in search of peace, she happens to come to an island where she is to become the Mistress of Spices under the rigorous training of an old Mistress. Tilo calls the old mistress The First Mother who teaches the young girls the power of spices and how to heal the problems of people using all the spices. The old woman names her 'Tilotama' (It means Life giver, restorer of health and hope). The women are trained in the art of listening and controlling the spices and then they are sent to aid humanity. By her powers she can draw anyone to her side whoever she wishes (a lover to her side or an enemy to her feet). But when used imperfectly and without control her power can bring unimaginable destruction. Tilo crosses the first threshold by entering Shampati's fire and chooses Oak Land as her destination. She spends decades to learn the delicacies of the spices and after the training when she and other girls are about to leave, they are given new identities, indicating that the past is being relegated and new persona are being forged.

After learning, the First Mother makes Tilo to run a spice store in Oakland, California. Tilo happens to meet such characters who suffer from a sense of displacement, alienation, personal problems, and cultural crisis, at times of their sadness. The spices have been used to create a way to adjust and assimilate the situations.

As Chakravarti and Ghanshyam point out in their article, "Shifting identities: Re-invention of the self in Chitra Banerjee Divakaruni's "The Mistress of Spices".

"Chitra Banerjee Divakaruni has very dexterously juxtaposed the world of spices with that of women, as a metaphor of her life and identity, the ever changing, altering world of the spices that creates something new whenever they are used. A woman also assimilates, transforms and evolves with the changing circumstances of her life, especially when she is placed in the position of an immigrant. Tilo's search and final realisation of the self is a result

of the ongoing process of self-identification that characterises the shifting nature of a woman's identity" (84-85)

Do the spices really have the mythological story in it? In The first chapter named 'Turmeric', Tilo says that when she holds the spices in her hands, they talk to her their personal mythological story to her.

Turmeric says, "I am turmeric who rose out of the ocean of milk when Devas and Asuras churned for the treasures of the universe. I am turmeric who came after the poison and before the nectar and thus lie in between." (13) Tilo says, "turmeric, shield for heart's sorrow, anointment for death, hope for rebirth." (14). Likewise, each spice has its own story and the power of healing. The Spices instruct the people what to do and what not to do.

Tilo understands the problems of the people and helps them to overcome them with the help of the spices and the special chanting. They are Ahuja's wife Lalitha, Haroun, the taxi driver, Jagjit, Daksha, Geeta, the old man, Raven, the lonely American who often visits her shop. Without their knowledge, she puts the spices into their bags with her chanting and prayers.

Before marriage Lalitha, (Ahuja's wife) hopes to have a shop of her own - Lalitha has the super power, though she does not think of it. Every cloth she touches with her needle blooms. Most of all she wants a baby to make everything right for her feelings. When she goes for a check-up and finds everything right with her, she requests her husband too for a check-up, who in turn beats her mercilessly, with which Lalitha gets fed up and with the help of a helpline found in a magazine. She leaves the place taking her things and the jewellery and decides not to go back to him. Tilo gives enchanted Turmeric to heal Lalitha's problems.

Haroun who runs Shikaras for tourists in Srinagar, escaped to America when rebels broke out in their place. For some days he worked under Kapadia but luckily found another Kashmiri who helped him to become an owner

of his own cab. It is for him the mistress breaks some rules which drive her to destruction. She gives a lotus root that will make Haroun and Hameeda the widow and love each other.

Geeta is yet another character who is brought into light by her grandfather. The Grandfather complains about Geeta's behaviour because he is an Indian- a Bengali in America. He always shouts at her American style of life. Hence, he is not able to acknowledge the American way of living and Geeta follows modernity, and her employment with foreigners and her returning home at during late hours. Her grandfather is of the view that, "from birth a girl's real home is with her future husband's family" (88). In the meantime, Geeta tells her parents that she is in love with Juan who is a Chicano. However, Geeta's family counters this decision with a serious reproach, for not respecting their culture at home; while Geeta feels they have no interest in respecting her choice of marriage. Everybody at home gets upset. Geeta quarrels with her father and mother and leaves the house without telling anybody. In her search for happiness through love, Geeta is threatened by her own reluctance to abandon traditional Indian culture. This could invite excommunication from her family, the only support system that she has in America. Geeta is an acceptor of diverse consequences. In opting against the ambiguous outcome of arranged marriage, she distances herself from her familial love. It is clear that an Indian family in America still tries to follow and keep them.

Daksha is another character in 'The Mistress of Spices' who is a nurse in AIDS Ward. She works at the hospital and also takes care of her old mother-in-law. It causes too much trouble if she says she cannot do anymore work. She has to sacrifice her life. She has to sacrifice everything for her mother-in-law and her husband. Hameeda, another character in the same novel, stays with her brother in America. She escapes the problems of rigid customs and

seeks for a new life in America with her daughter. She is divorced by her husband because she has no male child. Also, he has seen another girl, younger and prettier than her. However, she feels "luckier than many other women to whom this happens because I have such a good brother" (227)

In America, Tilo meets many characters who have different problems in their life. Through the characters one understands that it is women who face more problems when compared to men. For men, the main problem is to earn, and Whereas for a woman it starts when she is formed in her mother's womb. Parents abort their child when they come to know that if it is a girl child. The characters Tilo, Ahuja's wife, Hamida, pratima and Asha are some examples. The characters in the novel are very clearly torn apart, often into multiple pieces both physically and emotionally. Chitra Banerjee's female characters struggle in their balance between family responsibilities and individual happiness. It shows how complex is the problem of identity crisis that Indians try to cope with in a foreign land. Majority of the characters are new settlers in the alien land and at the beginning of their life in America, they find it extremely difficult to adapt to the American way of life, American culture and personal morals. In fact, it is a cultural shock to them but slowly they understand the realities of life and it becomes a question of the survival.

Tilo warns people and tries to safeguard them. She advises and regulates the people in the right path. She changes the mind of the pirates, who abduct her for her special powers, she uses her power to instruct and make them understand their mistake and correct it. She modifies herself by analysing her own. She needs to be loved, so she makes her relationship with Raven. Even then, she thinks of the welfare of the people who lives in an alien land, and wants to serve for them too.

Raven promises Tilo and tries to find earthly paradise in her presence. Then she asks

Raven to find a name which suits to be both American as well as Indian as life for her is over as Tilo. Raven suggests the name of MAYA which means Illusion, Spell, enchantment - the power that keeps this imperfect world going day after day. In the end, for her self-identity as an ordinary woman, her love, for her desires as a woman, she decides to lead a life as 'Maya' with Raven.

Throughout the novel, Tilo is presented as the finest example of mythological woman character who leads her entire life for others. She sacrifices her love, life and everything for the sake of others. The mythological spices instruct Tilo what she must do and she acts accordingly. With the help of that Divakaruni portrays the teachings to the readers, how myth regulates mankind. Throughout the novel Tilo leads all her life like the proverbs 'Love thy neighbour' and 'Humanity is love'.

Tilo's search and final realization of the self is a result of the ongoing process of self-identification that characterizes the shifting nature of a woman's identity. To be born anew again she is stripped of the identity's she had been possessing. Chitra Banerjee Divakaruni employs myth in her novel to give a vivid picture of the story and how myth is mixed with their lives in many ways. She uses myth as a medium to teach the people how to live, to preserve the real culture and tradition across the boundaries, what is the part of women in the life of man, and how the women should be respected and honoured.

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## BALINESE DIASPORA IN RANI MANICKA'S *TOUCHING EARTH*

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### Abstract

*The paper explores the Balinese culture of a twins' life after they were displaced to a culturally different location. The migration has brought a huge change in their life. Though the novel Touching Earth has seven major storytellers, the focus of this paper is on the Balinese twins and their story. Strong connection to the homeland will never allow any diaspora to leave the homeland from the mind and the problem lies in the comparison of the new land to the homeland which infuses the grief inside the person that which is inevitable. It analyses the separatist tendency of a conscious mind that constantly compares an exotic rural native in Bali to exhaustive London city life. Dual identity crisis does not occur in these characters since wherever the twins are, the mind lies in their island.*

**Keywords:** Culture, migration, displacement, homeland, separatist

### Introduction

A father who had no love for his twin children, Nutan and Zeenat, had taken them from Bali and transported them to London in the name of education to revenge his mother-in-law Nenek. The desire for the unknown land was the first temptation to Nutan and it had ruined her life and killed her sister. The holding of their Balinese identity is so strong that they even reject their father's Javanese identity. Even though he had descended from a royal Javanese family, the twins take pride for belonging to their mother's tribal community of Bali Agas. There is a lot of animal symbolism employed in the novel and they call their father "winged fox" and first time when Nutan meets Ricky she describes him as "Land Crocodile".

Blind acceptance of a wrong decision for the sake of love results only in tragedy is brought when Zeenat dies of drug addiction. Postcolonial influence is seen in Nenek's anger for foreigners and the English. She also hates them to an extent calling them as dirty people who do not bath. "She [Nenek] would not let us [Zeenat and Nutan] teach her the alien clipped sounds of the white man's language. 'Thorns in my mouth,' she [Nenek] said" (24-25).

The novel presents some of the exotic aspects of the island of Bali and its extreme

opposite atmosphere in London. Nutan constantly compares London with her Bali Agas' belief, rituals and its practices. For instance, Nutan searches for Rice Goddess in London but finds only churches and cathedrals. It makes her homesick and the analogy gives her a psychological trauma which is reflected in the form of anger and makes her to go back to the homeland in her imagination.

And where did the Rice Goddess live? They must have chased her away. There was not a single bamboo shrine laden with offerings to be seen at crossroads. How mean the people had to be to deny their God food. (55)

This is encountered with another voice in the novel when Ricky and his wife Francesca Sabella, the Italians who go for honeymoon to Bali. Francesca hates the natives of Bali and sees them as greedy for tourist dollars and views their dance, music, rituals and religion as ridiculous. "And to top everything, there is not a single God-fearing person in that island. They all believe in some weird pagan religion, apparently a mutation of Hinduism" (109). Francesca represents the people who try to imitate the English people and think them as superior to them. When Ricky's parents come from Italy for Christmas she behaves in a way that shocks them. Even though Ricky leaves

Sicily for exploring the world and moved away from a claustrophobic village, he never thinks his culture to be inferior.

Why was she not moved by the sight of a pink pig waiting to be roasted? She hurled herself too deeply into the task of being English. That was what was wrong with her. She was not a romantic. She had forgotten to be Italian. (98)

The Balinese twins in *Touching Earth* do not get attracted by the new land and their culture. There is also another perspective other than their love for the homeland, since they are economically weaker to Francesca. They have to work very hard for survival in the new land and they could not enjoy the location. They viewed the English people as strangers and whom they should never trust. In comparing their culture with others, they take pride in being Balinese. The novel uses a symbolic Spider Goddess' web to portray destruction and instils fear of the Spider's Temple of Ricky which had destroyed the lives of the people associated with it indiscriminately, leaving them to suffer inside. Nutan once says, "I had intended my own wickedness, so I was hardly alarmed when Ricky took me to a flat over a pub. The Spider's Temple. We Balinese learn from a very early age not to fear the spider" (211). The pride of being a Balinese is often portrayed by the twins wherever they go. The diaspora's pride cannot be shaken and they also give meaning to some weird practices. When the twins' mother Ibu dies their grandmother Nenek cuts a tiny piece of flesh from Ibu's neck and eats it. It is not because it is a charming flesh but she eats it to keep the magic of Ibu's body. She wants to keep her daughter's essence with her.

There are some interesting facts brought out by the author in the novel that the Balinese people do not kiss. They only rub the noses smelling each other's scent. Once Nutan identifies Zeenat's cup in the kitchen sink just by seeing the undissolved sugar at the bottom and says "We Balinese like our coffee very, very

sweet" (308). The Encyclopedia of Food and Culture, focusses on the place of cooking and eating among the enduring habits, rituals, and everyday practices that are collectively used to sustain a shared sense of diasporic cultural identity, in recognition that culinary culture has an important part to play in diasporic identifications.

Coming from a place which has attracted many tourists worldwide for their art, culture, customs, tradition and landscape and which has made its own settlers and European diaspora, is the most painful thing that has happened to the twins when they were made to feel like a bonded labour. But it was Nutan who had abandoned Bali in her mind for London. Her ignorance has made her to lose Zeenat forever. Nutan has herself called Zeenat as her heart and soul several times. They were displaced by their father in the name of holiday in overseas with a part time work as waitress. But these girls were made to work for twelve hours a day with low wages. Then they met Ricky who made them as prostitutes and drug addicts.

The Balinese twins also exhibit some resistance in the new land while abstaining from not going to hospital even though they suffer from extreme pain and withdrawal symptoms. "Anis had gone to the clinic, but both Zeenat and I [Nutan] had learned from Nenek to distrust hospitals. Even the smell of a hospital was fearful to us" (326). Their resistance to English hospitals is due to the preconceived notions that their grandmother has instilled in their brain and that also has its negative effects by holding them from doing certain things. It is also a key aspect of a diaspora novel. There is also a major confusing aspect in the novel that whether this novel could be classified as a diaspora novel or not since the record of experience in a new land is only for a period of one year and they are not settlers. According to the World Tourism Organization of United Nations, tourism comprises of the activities of persons travelling to and staying in places

outside their usual environment for not more than one consecutive year for leisure, business and other purposes. But it records the elements of diaspora novel.

Nutan's desire to move from the beautiful and refreshing place like Bali is nothing but a desire to break the usual routine. The everyday life which is like normal yet another day gives a myth of Sisyphus effect to a person. This is a tourist attitude but once she reaches the new destination she comes to know, how beautiful was the place that she had been living so far. Again the desire for return to the native begins.

We walked for miles in the foreign city, but always with shoes. There was nowhere to walk barefoot. The land was barren of emerald green or gold rice fields. Its people rushed towards you wrapped in thick funereal garments and unhappy faces. No one smiled. No one spoke to us. (55)

In the case of Zeenat it is the opposite, it is she who does not want to leave the native homeland at first and accompanies with Nutan just for the sake of love for her sister. But later when things gets out of hand, Nutan identifies the drug addiction of Zeenat which is not a positive sign, she decides to leave for Bali. But at that point of time it is Zeenat who stops her. But this time the blind love or the wrong decision of Nutan kills Zeenat. Then Nutan returns to her homeland Bali without a second thought. She knew that the cure for her problem lies only in Bali and especially with her grandmother.

Thus, Touching Earth encompasses some of the key aspects of diaspora like isolation, alienation, cultural conflict, longing for homeland in a tourist journey for a year from January 2000 to January 2001. But it entails a whole lot of experience in a new destination by a detailed description of each month as if they had been suffering for years in a new land.

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## NATURE AND ECO-CONSCIOUSNESS IN THE MIDST OF SOCIETY IN INDIAN LITERATURE

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### Abstract

*In the present scenario, the literary authors & critics forfeit awareness on study and analysis of the sturdy relationship between nature and society. Ecology and eco-criticism are the major characteristics for the literary study and research. Ecology or environmental study is the center of attraction for literary personalities as well as the need of time. People are becoming conscious about the environment. Environment balance is very important in this globalize world. Therefore, so many plans/schemes are being launched for saving the environment and making the people environment-conscious. Many poets and novelists have become eco-conscious or environment conscious. They have used Nature as landscape, as beautiful atmosphere/lively atmosphere such as R.K. Narayan, Raja Rao, Anita Desai, Kiran Desai, A.K. Ramanujan, etc., The literature has become a form of expression about environment and its important in human life and universe. Environment balance/protection has become the hot issue of the present time in the whole world. It is the issue of international importance. Due to the eco-imbalance and the environmental pollution, the whole world is under the curse of global warming. The world is becoming the prey of the environmental imbalance and destructions. The healthy well balanced environment/atmosphere is the need of time. It is like the life blood for the universe. The present paper seeks to outline eco-critical examination to the relevance and presence of the non-human to human environment and vice-versa in literature and focused their attention on the value of eco-balance and environmental balance.*

**Keywords:** *Eco-Consciousness, Nature and Human, Eco-balance, Landscape, Pollution.*

### Introduction

Nature and literature have always shared a close relationship as is evidenced in the works of poets and other writers down the ages in almost all cultures of the world. Today the intimate relationship between the natural and social world is being analyzed and emphasized in all departments of knowledge and development. The literary critic tries to study how this has been textualized by the writers in their works. In this context two terms have become very important today - ecology and ecocriticism. India is a country with variety of ecosystems which ranges from Himalayas in the north to plateaus of south and from the dynamic Sunderbans in the east to dry Thar of the west. With time, however, these ecosystems have been adversely affected due to mankind. Literature could not remain unaffected from this depletion and my paper is on that how the concern for nature changes in Indian literature from reverence to destruction.

The two components of nature, organisms and their environment are not only much complex and dynamic but also interdependent,

mutually reactive and interrelated. Ecology relatively a new science, deals with the various principles which govern such relationships between organisms and environment. Today ecology is defined as the way in which plants, animals and people are related to each other and their environment. In this relationship they are so much interdependent on each other that any disturbance in one disturbs the other. History has proved this every now and then that with every change in the civilization the relationship of animals and human beings have also changed and the effect on civilization of the changes in environment has been so acute that sometimes it has wiped the whole civilization from the face of the earth. Therefore, concern for ecology is one of the most discussed issues today. It is the concern of every country to replenish the diminishing factors of ecology which threatens human beings the most.

Literature well known for reflecting the contemporary issues could not have remained unaffected from this theme. The world of literature throngs with works dealing with beauty and power of nature. However, the

concern for ecology and the threat that the continuous misuse of our environment poses on humanity has only recently caught the attention of the writers. It is this sense of concern and its reflection in literature that has given rise to a new branch of literary theory, namely Ecocriticism.

Earlier, the writers such as R. K. Narayan, Manohar Malgonkar, Raja Rao, Kamala Markandaya, and Anita Desai have invoked Nature and nature-elements for expressing their views, their contemporary regional and social atmospheres. R.K. Narayan is a very famous regional novelist. He is well known for his imaginary creation Malgudi. It is an imaginary world invented by R. K. Narayan. Narayan's novels and short stories have this Malgudi as specific region as a backdrop. The novelist has exploited the entire social, psychological and regional atmosphere in his writing. He has used nature as the setting and background in his novels and short stories. It can be noted in his stories and novels such Malgudi Days, Man Eater of Malgudi, The English Teacher, and The Guide etc. Malgudi can be considered as the central setting of his writing. Nature plays both the positive and negative roles. The flowing Saryu River and the ruined temples affected Raju, the guide and transformed him into a saint in the novel, The Guide. Raja Rao has also applied/invoked Nature and nature elements in his novels. He has used the elements for expressing his mythological, regional and social views. His famous novel, Kanthapura, is the glaring example of this. Raja Rao has depicted the South Indian village, its customs, culture and environment realistically and precisely. He has portrayed the co-relation between mankind and Nature. His Kanthapura projects the role and importance of Nature beautifully in the human life. Through the depiction of rivers, mountains and other natural elements, he has proved value of this co-relationship. The mythological elements introduced to reflect the significance of this clearly. Kenchamma is

regarded as the great and bounteous goddess. The novelist has proved the respect of the people for nature through their religious belief.

Anita Desai is a very prominent and popular woman Indian novelist in English. Nature which includes animals, plants and birds, has a strong presence in almost all her works. Known in Indian-English fiction for ushering in the psychological novel, Desai uses external landscapes to portray interior states of mind. In *Cry, the Peacock*, the complexities of Maya's inner life is effectively brought out through the landscape as is her resentment against her husband for his inability to communicate with her. Maya compares herself with the peacock in the jungle. The peacocks are said to fight before they mate, living they are aware of death and dying they are in love with life. This is reflected towards the end in the novel when one day during a dust storm both husband and wife go up to the roof of their house, she pushes him off the parapet and he dies. In *Voices in the City* Monalisa is repeatedly compared to the engaged bird in her house who wants to be free. Her condition reflects the plight of the imprisoned bird whose need is no one's concern and its life is for the pleasure of the others. She finally commits suicide to free herself. Baba' the autistic son in *Clear Light of Day* is described as a harmless spider. In *Where Shall We Go This Summer* the island people are described as goats as they listen to Moses.

*The God of Small Things*, the masterpiece, of Arundhati Roy deals with the topics of nature and environment. It points out the environmental pollution through the description of the changed condition of beauty, greenery and the look of Ayemenem and the river Meenachal. She has used nature images not only for describing the beauty or glorious atmosphere of the region and landscape but also for exposing the polluted atmosphere of Ayemenem. Through the depiction of the river Meenachal, She contrasts the earlier condition of

the river with its later condition. Earlier Rahel feels:

It was warm, the water green like reapplied silk. With fish in it. With the sky and it. And at night, the broken yellow moon in it. (God of Small Things,123).

The river, during the childhood of Rahel, has become deformed and repulsive in her adulthood. Its charm and effect was deteriorating due to environmental pollution. Later, when the adult Rahel visited the river, it was different in look and had lost its inspiring appeal:

...the river was no more than a swollen drain now. A thin ribbon of thick

water lapped wearily at the mud banks on either side, sequined with the

occasional silver fish. It was choked with a succulent weed,... (God of Small Things, 125)

Actually, this is because of the pollution created by the inhabitants and factories of the region. The novelist tries to show the harmful effect of urbanization on environment. She has delineated the picture of beautiful, lively green Ayemenem as well as the polluted and disturbed Ayemenem. By the help of many picture sequence, descriptions of scenery and region, the degenerated gloomy environment of the region.

The other renowned environment conscious novelist is Kiran Desai. She received the Man Booker prize for her famous novel, *The Inheritance of Loss*. She has focused on the issue of environment. Her approach is eco-centric and eco-critic. She has also focused the environment of east-west encounter, racial prejudice, political turbulence and its harmful effect on the balance of eco-system. Her novel starts with the delineation of the natural beauty of mount Kanchenjunga. She delineates the beautiful mountain, and the changing seasons charmingly. The mountain is also used to reveal the gloomy mood of the orphan girl, Sai. Desai describes the house of the retired Judge which is situated at blissful and beautiful atmosphere.

The Judge lives with his pet dog Mutt, grand-daughter Sai and the Cook. The novelists start her description in the following manner:

"A crumbling isolated house at the foot of Mount Kanchenjunga lives an

Embittered judge. He wants to live in peaceful atmosphere by isolating Himself from the messy world." (*The Inheritance of Loss*, I)

The relation of grand-daughter, grand-father as well as the relation of the Judge and Mutt are described. Here, the embittered, prejudiced judge has no love or feeling for human beings but he is very fond of his dog Mutt. The isolated, prejudiced, and ruthless man gets solace and feeling of intimacy from the animal (a product of nature). The writer has tried to focus the role of nature in human life. She shows the co-relation between mankind and nature. She has also dealt the effects of the political, racial and social environment on human-beings. The description of Gurkha movement reflects the political atmosphere. The movement has become the cause of eco-disturbance. Through this, the novelist has focused the harmful effects on environment due to the irrational behavior and the reaction of the mankind. Kiran Desai has projected various types of atmosphere and environment such as religious, racial, political, natural etc. Through this, she shows her concern about environment balance. She points out that the co-relation between Nature and Mankind cannot be ignored because, Nature plays very pivotal role in molding the mind and life of human beings. Nature and its vital elements are essential for building as well as sustaining lives of all living-beings especially of human-beings. The nature-man co-ordination is must.

Thus, Nature is always a supporting element in Literature. It can be seen in multitudinous forms. It reflects various atmospheres, moods, feelings and status. It is an expressive form for literature. It is very significant mode of expression for describing fertile, colorful atmosphere, happiness,

gloominess, bitterness, disturbing, lively, tragic atmosphere etc. All types of environment can be presented through the help of nature and various elements of nature. Now-a-day's ecology, eco-balance, environment concerns are the points of attraction and concern. The prevalent environment imbalance has completed the intellectuals and rational people to consider this seriously. Therefore, the literary figures have used their strength for strengthening the attitude of people towards environment protection and eco-balance. Many poets and novelists have become eco-conscious or environment conscious. They have used Nature as landscape, as beautiful atmosphere/lively atmosphere such as R.K. Narayan, Raja Rao, Anita Desai, Kiran Desai, Jayant Mahapatra, Ramanujan etc. The literature has become a mode of expression about environment and its importance in human life and universe. Environmental balance/protection has become the hot issue of the present time in the whole world. It is the issue of international importance. Due to the eco-imbalance and the environmental pollution, the whole world is under the curse of global warming. The world is becoming the prey of the environmental imbalance and destructions. The healthy well balanced environment/atmosphere is the need of time. It is like the life blood for the

Universe. The world needs eco-friendly atmosphere for the proper growth, development, sustainability and prosperity. The various kinds of environmental issues such as biological, political, social, racial, regional, seasonal, and psychological etc. have been projected by those intellectual writers. But, Arundhati Roy, Raja Rao, and Kiran Desai have dealt the subject matter with the environmental concern. They have focused their attention on the value of eco-balance and environmental balance. They advocate the balanced co-relation between nature and mankind.

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## **THE PREDOMINANCE OF FRAGMENTATION TO INTEGRATION: A THEMATIC STUDY OF JONATHAN COE'S *THE TERRIBLE PRIVACY OF MAXWELL SIM***

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### **Introduction**

The word fragmentation is quite applicable to all the human beings in the modern world for an individual is always in war against his own self or others or his own contradictory self or unfavourable environment and inapplicable reasons. The consequences of fragmentation are chaos, isolation, frustration, anger, queer serenity and misery that have become unconquerable hurdles to sensitive individuals of the modern society and these elements find significant place in many of the literary works of the novelists who endeavour to portray the actual atmosphere of the society. Their suffering and causes and consequences of their miseries may be quite common today but the level of their suffering alone differs from person to person. People tend to forego the values of their culture and tradition and morality mainly due to the materialistic attitude and self-conceited attitude. Joint-family system has become an enigma and a thunderbolt to the modern individuals of the society as they prefer to live in cocoon of a nuclear-family system which tears them apart from the familial love and genuine friendship. Jonathan Coe, the contemporary British novelist is a notable literary figure for he discusses a lot about the human sufferings that are born out of social and political issues of the country.

Coe's *Terrible Privacy of Maxwell Sim* extends an elaborate account of modern man who battles to the extreme for his minimum survival as he is highly impractical and intolerant to understand the harsh realities of

life. The pang of separation is felt by almost all the characters in the novel but they march forward with an unaltered hope of getting united with their loved ones. The protagonist Maxwell is figured as a perplexed character who fails in his roles as a son, husband, father and friend. He openly admits, "I seem to have lost a number of friends in the last few years" (TP 5). It is quite obvious that he never wishes to lead a reclusive life and hence he opines, "... and the only reason for me visiting Australia in the first place had been to see him and try to rebuild my relationship with him" (6) but his self-generated prejudices and conservative attitude force him and at the same time forbids him from getting reunited with his intimate people and as the consequence, the central character says, "My relationship with my father was so badly damaged" (16). The pang of separation is intensified whenever he happens to come across people with genuine intimacy. He admits, "...the Chinese woman and her daughter had unexpectedly reawakened my need for human contact" (TP 21). The blossoming of such refined emotions of love drives him to take sensible decisions in life. The emergence of such fantastic notion makes Max to opt for keen observation of the daily activities of the middle class people in Watford, his birth place. He explains, "... I just wanted to sit, and think, and watch the people walking by on their way to work..." (73). The protagonist realises that the entire society is fragmented as every individual leads a machine-like life in the world of gadgets. He laments, "It was sobering to see

how even the little spark of common humanity I was trying to ignite between us made them panic, turn tail and flee" (73). He regrets that the society itself has become disintegrated due to its focus on the growing demand of capitalism, consumerism, materialism and many other 'isms' that spread fast like epidemic diseases that may cause a complete sweep of the whole mankind from the universe. Coe has very well illustrated all these factors in his literary works.

The people of post-modern world of consumerism, materialism, pop and media culture show least respect to ethics and morals. Hence, they are forced to lead a life of frustration. It induces a feeling of fear, despair and hopelessness within them. For example, Max on being ignored and alienated by his close associates, he explodes into umpteen fragments and shouts helplessly, "I stared at the screen in shock. Not a single friend had sent me a message or posted anything on my wall in the last month. If the evidence was to be believed, in other words, not one of those seventy people had thought of me once during my absence" (78). A feeling of emptiness and loneliness has overtaken his life. He groans with pain and wishes to get connected with his family and friends. It is quite obvious that people are incapable of making good rapport with others though they very much aspire to maintain genuine and stable relationship with their fellow beings. The character Max reminds the readers of Slipperjack's statement on loneliness in her Weesquachack and the Lost Ones, "Nothing can penetrate the heavy cloak of loneliness that I am feeling" (WLO 18). He like a disillusioned child has fallen prey to Alcoholism. It is echoed by McLennan McCuein his Honour The Sun that "records the progressive disillusionment of a perceptive child... the encroaching pain is generalized alcoholism, physical abuse and casual death"(34).

Where there is brightness, there exists shadow too. Similarly, where integration is

sought, fragmentation must have caused a big havoc there. The wretched soul which has been very much insulted, humiliated and tormented yearns always for the moral support of others to extricate oneself from the world of dejection. The protagonist is longing to lead a blissful conjugal life in which he expects genuine and unconditional love as a prime priority. Hence, he says, "I needed contact with someone again, and that someone had to be Caroline..." (TP 89). The loss of familial harmony is a complex issue that has been discussed in almost all the novels of Coe but most of his characters on gaining worldly experiences aspire very much to get connected with their family members. Max is not an exception to this category.

Apology is one of the finest and powerful tool that may open even unimaginable and impossible avenues of the rarest and the most essential human values. Seeking apology is the result of identifying, admitting and realising one's own follies and weaknesses and ultimately regretting for the same. Max admits, "I apologized for my three weeks' silence..." (89). The sense of reconciliation that he has acquired makes him apologise to his wife Caroline. He is quite aware if he fails to apologise, his world will be completely transformed into a chaotic pandemonium in which he would act like an insensitive and insensible person.

An amicable and amiable attitude of a man will surely make him more potential and more matured than ever. It can cause a miraculous transformation both in the approach and attitude of the individual and both in the personal and social life of the person. It also imparts in him an undaunted spirit that would facilitate him to opt for right decision, right approach and proffer him the required understanding of the society in which he survives and the people with whom he pulls on his survival. The person, of course, becomes optimistic and progressive. Max utters, "I feel like starting a fresh, doing something totally

different" (97). There occurs a volcanic eruption of excitement, confidence and resolution in him and as a result he emerges totally as a new but a different individual. Coe warns the society not to brood over the bitterest past; instead, he should make use of the present which he holds in his hands and he should mould the same into proper shape to enjoy his affluent future. He advocates the human society to propel up with an absolute determination to enjoy and taste the uniqueness of success and harmony. Hence, it is markedly evident that his life will be filled with the sense of integration, peace, happiness, self-esteem, security, shrewdness, intimacy, friendship, supportive environment, identity and satisfaction.

The urge to get integrated enforces the protagonist not only to reunite with his wife and daughter but also with his father Mr. Harold Sim who is living far away in Sydney, Australia. Max enunciates, "So I flew to Sydney and saw my father..." (TP 107). Though the protagonist and his father do not live in the same country, Max's innate feeling urges him to get connected with his father and solve the cryptogram of his life. "Closeness and Separation" (124) has always been a recurrent theme in the novels of Coe. The feeling of closeness always invoke in him "a new curious sensation: a glow of happiness" (139). Indubitably, the first close relationship that any person develops in life is only with his/her mother as the bond between them blooms right from the womb itself. Alison, the friend of Max who had been in unexpressed love with him in teen age depicts, "Max and his mother were extremely close. In fact she sort of babied him and was always feeding him up - giving him extra helpings of food at meals times, buying him treats such as chocolate bars and packets of Fruit Gums from the local shop and so on" (171). Unfortunately, Max became an orphan at a young age itself because of the sudden demise of his mother. The closeness that he has had with his mother is never felt in any other

relationship. The finality of the sheltering world of his mother has made him a shattered individual. The sense of yearning in him has projected him as volatile and subsequently he is not able to maintain harmonious relationship either with his family members or friends or the society. But, Coe does not want his characters to bury themselves in the negative part as it stands as a hurdle to the frantic efforts of the present. He uses the term "Only connect" (TP 185) to indicate that the world without genuine relationship is a world that comprises only of living-dead persons.

Each and every experience of an individual is, indeed, informative, instructive and pleasant. Out of the harsh experiences encountered by him, Max emerges as a man of maturity that makes him take a vow, "I was not going to repeat my father's mistakes" (194). His character may remind the reader of King Lear's state of mind while he has lost his kingship because of his impulsive decision. Mr. Sim migrates to Australia foregoing his relationship with his son Max in spite of the latter's economic, physical and mental crisis. The spirit of altruism in him is quite explicit when he keeps him so diligent and vigilant of not making his wife or daughter as a fragmented character. "The Love and Closeness" (213) is the motif of Coe's *The Terrible Privacy of Maxwell Sim*.

It can't be denied that an individual should love, understand and respect his self to get connected with the close associates of his family, comradeship and society in general. Hence, Max on analysing, recognising and realising his weakness confides, "She told me that the problem was me. My own attitude, towards myself. She said that I didn't like myself enough" (234). But, it is his close friend Alison who has realised that Max is a man of sensibility. Coe is of the view that a man of self-analysis alone can identify his own self, follies and mistakes with that of others and can travel on par with the journey of his fellow-travellers. It is the best way to strengthen his relationship

with others. Max apprehends, “ If we all lived in a state of perfect happiness—no conflicts, no tensions, no neuroses, anxieties, unresolved issues, monstrous personal or political injustices, none of that rubbish—then all the people who run to stories for consolation all the time—they wouldn’t need to do that anymore, would they? They wouldn’t need art at all” (TP 241). Self-respect, individuality and a fine feeling of love that one nourishes within him may inspire him to do the same amount of love, respect and care for others too.

The hidden and submerged meaning behind Coe’s message is that people can enjoy the state of ecstasy only when they prefer the world of harmony and oneness. Loss of materialistic attitude may contribute to familial integration as the person may find time to spend with his family members for he may utilise his leisure time either to entertain or guide them with the experiences he has acquired. Max affirms, “ I don’t love money enough to spend my whole life thinking about it”(252). If a man’s mind and his subsequent activities are anchored in a land of materialism and avariciousness, he has to fight in the world of loneliness, betrayal, anxiety and finally irrecoverable loss of every fine human value. It also creates a gap between friends and well-wishers.

Max having learned the truth of Alison’s separation from him, begins to hate his father for having masturbated watching the

1photograph of Alison in bikini. This develops in him a feeling of animosity and frustration. He decides to commit suicide but rescued from his car fully drunk and nude. His bitter experiences in life mainly caused by disharmony opens his eyes to the secluded state of his father. He does not want to wreck any relationship or the relationship between others. This urges him to once again travel to Australia “to effect some sort of reconciliation between Roger Anstruther” (304) and His father, and succeeds in connecting the friends.

A person who has experienced the horridness of separation due to various factors like death, familial disharmony, poor economic status, misunderstanding and self-deterioration will definitely be able to recognise and acknowledge the importance and eminence of integrated life-style.

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## **WILLIAM WORDSWORTH'S CONCEPT OF POETRY: AN ANALYSIS OF PREFACE TO THE LYRICAL BALLADS**

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### **Abstract**

*This paper attempts to analyse William Wordsworth's idea of poetry. His famous and the most important work, The Lyrical Ballads is entirely different from his contemporaries'. In matter, manner, style, and content, he excels his contemporaries, which is vividly implicit in his Lyrical Ballads. He felt dissatisfied with contemporaries for he thought that their works lacked imagination, emotion, and passion. In their poetry, there was falsity of description. They never looked at the objects steadily. So the poems failed to concentrate upon man and nature. But Wordsworth's poems are true to nature. They penetrate deep into the heart of the readers. His main aim in writing poetry is to derive pleasure by reading the poems.*

*According to Wordsworth, the poems must delight the readers. The readers should be able to comprehend the content of the poem, they read, so that they can enjoy them. So Wordsworth used simple rustic language in his writings. Even the common man can read and enjoy his poems. To him, poetry is the spontaneous overflow of powerful feelings. Every poet is a teacher to Wordsworth, who teaches something good to the readers.*

*Imagination plays a prime role in poetry. A poet, with the help of his imaginative power, makes a common incident, uncommon and transforms them. In Wordsworth's view, poetry takes its origin from emotions recollected in tranquillity. Poetry embodies feelings, which in turn give importance to action and situation. The poet expresses his own feelings in his poems. Instead of merely appealing to the intellect, he appeals to the heart of man. It is the first and last of knowledge.*

**Keywords:** Poetry, imagination, nature, pleasure, feelings.

### **Introduction**

William Wordsworth was born in Cooker Mouth on 7th April, 1770. He was an ardent admirer of French Revolution. His autobiographical poem "Prelude" expresses the impact of French Revolution on his young mind. It shattered his mind by bringing out frustration, anxiety, depression, and disappointment. His sister Dorothy Wordsworth influenced him much. She encouraged her brother with grace, warmth, tenderness, and liveliness. Wordsworth acknowledges his sister's influence that she gave him eyes and ears. Coleridge also remained a strong influence on his poetic journey, whom Wordsworth met in 1795. With the frequent meetings between the two poets and the literary discussions, Wordsworth published his Lyrical Ballads in 1798.

Wordsworth is the first theorist of the Romantic movement. He opened new vistas and horizons in literary criticism. His Lyrical Ballads is a document of more significance. He added a preface to the first edition for three

reasons. The first and foremost one is he wanted to explain the aims and objectives he had in his mind. Secondly, he wished to lay stress on the important features of his poems, which were entirely different from other romantic poets. Thirdly he wanted to explain in detail the true nature and function of poetry.

This paper attempts to analyse William Wordsworth's idea of poetry with reference to his famous and the most important work, The Lyrical Ballads. It is entirely different from his contemporaries'. In matter, manner, style, and content, he excels his contemporaries, which is vividly implicit in his Lyrical Ballads. He felt dissatisfied with contemporaries for he thought that their works lacked imagination, emotion, and passion. In their poetry, there was falsity of description. They never looked at the objects steadily. So the poems failed to concentrate upon man and nature. But Wordsworth's poems are true to nature. They penetrate deep into the heart of the readers. His main aim in writing poetry is to derive pleasure by reading the poems.

According to Wordsworth, the poems must delight the readers. The readers should be able to comprehend the content of the poem, they read, so that they can enjoy them. So Wordsworth used simple rustic language in his writings. There are many advantages in using the language of the common man according to Wordsworth. The simple language is the language of human passions. It imparts the highest poetic pleasure. Only in such a language, truths about human life and nature can be easily and vividly expressed. Even the common man can read and enjoy his poems. To him, poetry is the spontaneous overflow of powerful feelings.

Imagination plays a prime role in poetry. A poet, with the help of his imaginative power, makes a common incident, uncommon and transforms them. In Wordsworth's view, poetry takes its origin from emotions recollected in tranquility. Poetry embodies feelings, which in turn give importance to action and situation. The poet expresses his own feelings in his poems. Instead of merely appealing to the intellect, he appeals to the heart of man. It is the first and last of knowledge.

According to Wordsworth, a poet should create interest in his poems so that the readers read them with interest and get pleasure and joy. The main aim of a poet in writing a poem is that it should be not only read, but also should be enjoyed and appreciated by the reader. He should use simple and humble language used by the common people. To him, poetry is self-expression of the poet. The poet should express his own feelings and emotions. He should not imitate what others have done. The poet, in his eyes is a man talking to men. The poet should choose incidents from the simple common life. He should realize the close link between man and nature. A poet differs from others in two distinct ways, he should have the power of expressing the thoughts and feelings arising in his mind and there should not be over excitement.

Imagination is very essential for a poet. After choosing simple common incidents, the poet by his imagination makes it uncommon, thus transforming and transfiguring them. Wordsworth is of the view that imagination is very essential for poetic creation. It helps in achieving the truths behind things. It gives glory and freshness. It is a power that helps to perceive things with unity. The poet by his power of imagination, realizes his love for the external world. Imagination has the visualizing power that helps the poet to contemplate emotions of the past. It helps him to render emotional experiences. Imagination has a universalizing power. It makes the poet to universalize, things. On the whole, imagination is a special gift bestowed upon a poet so that he can nourish the reader's mind. Wordsworth considers imagination as a divine power. It is a visionary insight that renders a poet with credit of visualizing things in a manner different from other poets.

By employing imagination, the poet makes the common things seem interesting. In his view every great poet is a teacher, for his poems teach many valuable things to the reader. He calls poetry the most philosophical among other writings. The primary aim of poetry is to impart pleasure. It purifies the emotions and feelings of the reader. Poetry gives delight too. A poet writes what he saw, felt, and enjoyed. Wordsworth's major poems are connected with nature. He considers himself as a child brought up by nature. Like Shelley and Coleridge, Wordsworth drank nature to the fullest. Poems like "Daffodils," "Solitary Reaper," "Leech Gatherer" are some poems in which one can see his association with nature. Poetry according to Wordsworth has a universal power. It expands the knowledge of those who read the poems with interest. It makes people happier than before, thus creating original effect in the mind of the reader.

Thus Wordsworth in his Preface to the Lyrical Ballads, explains the concept of poetry

by relying on the function of poetry, duty of the poet, role of imagination, and the part played by feelings. Poetry helps to enlighten and purify the feelings. His poems afford delight to the readers. A poet is an upholder of men. He binds passion and knowledge. Imagination helps the poet to transform and transfigure the common incidents. The language of the poems should be simple. Poetry is the image of man and nature. Wordsworth remains one of the most important poets of romanticism.

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## REGIONAL LITERATURE AS A TOOL TO TEACH ENGLISH TO RURAL LEARNERS

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### Abstract

*Higher education is not the privilege of the rich. In India, majority of the learners enrolled in Arts and Science Colleges belong to the Backward Classes. It is important to empower the backward classes and one way of empowering them is to empower them with communication skills. This paper tries to examine the use of Regional literature to teach English to rural learners. Regional literature is close to the cultural literacy of the rural learners. Language and culture are closely connected. The use of foreign texts makes language acquisition difficult. Since the landscape presented in regional texts is close to the ecosystem of the learners, they can understand the text easily. Meaning is determined by the context. Only when the learners are able to understand the setting and the context, they can decode the meaning. Regional literature or culture specific material can be comprehended easily by the learners because the learners have prior knowledge. According to Hirsch, people with good background knowledge relevant to the text at hand will have superior reading skills. This paper tries to evaluate the benefits of using culture specific texts in language class with an experiment conducted with 20 students of 1st B.A. English literature at Kamarajar Government Arts College, Surandai.*

### Introduction

Regional Literature as a Tool to Teach English to Rural Learners Higher education is not the privilege of the rich. In India, majority of the learners enrolled in Arts and Science Colleges belong to the Backward Classes. It is important to empower the backward classes and one way of empowering them is to empower them with communication skills because these learners can enter the global workforce only if they are competent in English. This paper tries to examine the use of regional literature as a tool to teach English as a Second language to rural learners.

The objective of learning English has changed. In the olden days, English was taught to the learners for aesthetic purpose. For this purpose, classical texts were prescribed in ESL class. But in the modern era, aesthetic appreciation is not the objective of learning English. English is learnt for employment and enhancing one's economic status. In an ESL class, the objective of the instructor is to develop the communicative competence of the learners.

In the curriculum development, rural learners are given little importance.

Regional literature presents a world which is close to the culture of the learners. According

to Saussure, if a person is interested in understanding a culture, he/she has to start with that culture's language (Ferdinand de Saussure Introduction). According to Chastain, language and culture are inseparably bound; therefore, complete comprehension during any type of intercultural communication depends upon the participants' awareness of the social and cultural significance of the words and expressions employed.

Brown maintains that a language is a part of a culture and a culture is a part of a language. He believes that the two are intricately interwoven so that one cannot separate the two without losing the significance of either language or culture. As a result, cultural competence is an integral part of language learning (Brown).

According to McDevitt, human nature is not independent of culture. The study of the target language never happens without culture study, discovering the nature of the representatives of another cultural background (McDevitt). According to the German philosopher Wilhelm Dilthey, language is a cultural system (Wilhelm Dilthey).

According to Hirsch, communication can be short and effective if the interlocutor is familiar with the place or subject and if the persons involved have background knowledge. Background knowledge is very important for language. Knowing what others know is essential for effective communication. People should have knowledge of what the interlocutor knows: That second level of awareness – knowing what others probably know – is crucial for effective communication. In order to speak effectively to people must have a reliable sense of what they do and do not know (Hirsch 16). Since regional literature is culture specific, it can be very useful in a language class. Besides, regional literature is effective because it provides comprehensible input to the learners. Regional literature or culture specific material can be comprehended easily by the learners because the learners have prior knowledge. According to Hirsch, people with good background knowledge relevant to the text at hand will have superior reading skills. In fact, general reading ability is based on the readers' background knowledge. He puts forth the idea that prior knowledge along with the words on the text helps the learners to make sense of further words and the text:

To make sense of what we read, we must use relevant prior knowledge to form a model of how sentence meanings hang together. The model constructed from our prior knowledge and the words of the text in turn helps us make sense of further words and the text. (Hirsch 39)

When the rural learners are exposed to foreign texts, they are made uncomfortable. They are not comfortable with the foreign names of characters in the text. They are sometimes not able to differentiate between male characters and female characters.

The learners are not aware of the food items and food habits of the British. This also hampers their comprehension of the text. One may argue that by exposing the learners to foreign texts, the learners get the opportunity to know the foreign culture and customs. This is fine for an advanced learner. But this argument may not be

fitting for a beginner who is fighting for his survival. In fact, foreign text makes language acquisition for a beginner next to impossible.

Certain designations used in foreign texts perplex the rural learners. For example, the designation 'Mayor' in a British context is entirely different from an Indian context.

Meaning is determined by the context. Only when the learners are able to understand the setting and the context, they can decode the meaning. When the learners are exposed to foreign texts, they are not able to understand the setting. The setting is unfamiliar. As a result, they are not able to decode the meaning.

Their anxiety level is very high. As a result, language acquisition is very low.

The characters may make reference to sports stars, leaders, movies and movie stars. These details are unknown to the learners. As a result, their understanding of the text will be poor. The cultural literacy of the rural learners in an Indian context will be very low with respect to the target language English. Their cultural literacy with respect to British culture will be low. Therefore, prescribing a text written by a British author makes it incredibly difficult for them to understand. However, the cultural literacy of these learners with respect to their local culture will be very high. Therefore, prescribing a text in English which is close to their native culture will be very handy. Such a text will improve their language competency faster, which in turn will enhance their language performance. In other words, knowledge is fluency and texts close to the learners' native culture will help to improve their knowledge and fluency.

An experiment was conducted with 20 students of 1st B.A. English literature at Kamarajar Government Arts College, Surandai. Most of these learners hail from poor socio-economic background. Their parents were not well educated. Most of these learners were first generation learners. The learners were given the poem "Night of the Scorpion" by Nissim Ezekiel. The learners were not given any

explanation related to the poem. They were asked to read the text of the poem and answer the questions set based on the poem. The questions are very simple; for example, 'Where did the scorpion hide?', 'Who was stung by a scorpion?', 'In fear, where did the scorpion go?', and 'Why did the peasants buzz the name of God?' The learners were asked to answer 15 such questions. The learners read the poem with a lot of interest and enthusiasm. They were able to understand the meaning of the poem. However, they raised several questions related to the meaning of words such as 'stung', 'rationalist', 'paraffin', etc.

Then the same set of students were given the poem "Lucy Gray" by William Wordsworth. In the beginning, the learners showed a lot of enthusiasm. But after a while, their shoulders started to droop. They were asked to answer the questions based on the poem. They were given very simple questions; for example, 'Where did the girl live?', 'Who is described as the "sweetest thing" in the poem?', etc. The learners were given 15 such questions.

The mean score of the learners' score for the poem "Night of the Scorpion" was 10.8. Almost all learners had scored decent marks. However, only one learner scored 4 out of 15. The mean score of the learners for the poem "Lucy Gray" was 7.2. The learners were given the poems "The River" by Emerson and "A River". They were asked to read both the poems. First, they were asked to comment on the poem "The River". Then, they were asked to comment on the poem "A River". This time, the class became a live wire. More and more learners participated in the discussion. In other words, the class was more inclusive.

The learners were able to participate well because they understood the poem "A River". The landscape described in this poem is familiar to the learners. The setting is part of their ecosystem. Learning happens best through ones sensory perceptions. Knowledge acquired through one's sensory perceptions is long lasting. The learners' cognition is better when it

comes to the poem "A River". When something is learnt for the first time, it becomes cognition. When the learner comes across the same cognition again, it becomes re-cognition or recognition. Because of the learners' cognition of the landscape presented by Ramanujan, they were able to re-cognise or recognise the scenes described in the poem.

For the poem "The River" by Emerson, the learners suffer from lack of cognition and therefore recognition does not happen. The landscape is unfamiliar and the learners are not able to guess the meaning of words based on the context. As a result, they did not perform well when they were asked to comment on the poem "The River".

Education should include learners. It should not exclude learners. The material has a major role in including and excluding learners. While designing the curriculum, the teachers should keep in mind the socio-economic and cultural background of the learners. From these experiments, it is clear that culture specific texts make teaching learning process inclusive in a language class. On the contrary, foreign texts make the teaching-learning process exclusive.

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## **PORTRAYAL OF A MYTH OF GUILTY SOUL IN S.T.COLERIDGE'S "THE RIME OF ANCIENT MARINER"**

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### **Introduction**

The Rime of the Ancient Mariner is one of the remarkable poems of Samuel Taylor Coleridge. It first appeared in *The Lyrical Ballads* in 1798. The plain meaning of the title of the poem is "a poem about old sailor". It gives a medieval touch about the old and strange mariner and his mysterious story. The greatness of the poem lies in the skill with which the supernatural has been made to appear natural. In this regard a critic, Prof. Bowra comments:

"The triumph of 'The ancient Mariner' is that it presents a series of incredible events through a method of narration which makes them not only convincing and exciting but in some sense a criticism of life."

The supernatural elements are mingled with the natural elements so skilfully that the whole looks quite real. Some of the natural phenomena are: the shining sun, the mist around the ship, slimy things crawling upon the sea and such other things. These are fused with the mysterious situations. Likewise, the supernatural horror is produced in a psychological method. The horror of the poem is not produced by direct and crude description. On the contrary, it has been presented by suggestive and psychological ways. For instance, Coleridge does not describe the physical features of the spectre-woman and her death-mate. He simply portrays the effect of these figures on the mind of the mariner. The appearance of Life-in-death is described in the following lines:

"Her lips were red, her looks were free,  
Her locks were yellow as gold;  
Her skin was as white as leprosy  
The Night-mare life-in-Death was she  
Who thicks man's blood with cold."

The very opening of the poem is highly dramatic. The appearance and behaviour of the Ancient mariner who is shown as an excellent story-teller is none but Coleridge in disguise. There is a marriage ceremony and three guests are in hurry to attend the wedding feast. One of them is stopped by an old sailor (the ancient mariner) who insists on him telling him (the guest) his (mariner's) story. The wedding guest denies but is then almost spelled by the mariner and is thus forced to listen to the story. Structurally, Coleridge reinforces the dramatic element and thematically he helps the interpretation of two kinds of reality. Technically, it can be called the portrayal of guilt and redemption. Maurice Bowra calls the poem the myth of a guilty soul.

In the beginning, Mariner shoots the albatross with his cross-bow. The mariner kills the bird without any motive. It is a pointless and negative act. The act is called 'hellish'. As a result, the ship is becalmed in a tropic sea. Heat is replaced by cold. The Mariner learns that the killing of the bird is the violation of great sanctity. The knowledge of evil is symbolized by the 'slimy things'. The sailors blamed him for his cruel act. The bird was of good omen. But soon the mist cleared off and the ship could move freely. So the sailors praised the mariner for his act as they then thought that the bird was of bad omen. The ship moved finely towards the North. But suddenly the wind stopped and the ship is stood still. The sea seemed to rot. A spirit started torturing the sailors for killing the albatross. The sailors could not get water to drink and their mouths became dry. The sailors looked at the mariner with hatred as he was responsible for their torture. They tied the dead

body of the albatross round his neck. The following lines make the clear-idea:

“Water, water everywhere. And all the boards did sink.

Water, water everywhere. Nor any drop to drink..”

After some time, the sailors saw something on the horizon. They thought that a ship had come to rescue them. But it was only the skeleton of a ship. It sailed without wind. The crew on the skeleton-ship were a woman, Life-in-Death and her mate. They were playing dice and the stake was the old mariner. The woman won the game and so the mariner became subject to Life-in-Death. The sun set at once and the skeleton ship disappeared in the darkness. All the two hundred sailors fell down dead in the deck of the ship. Only the ancient mariner survived to be tortured.

The mariner was all alone on the vast sea. He was frightened by the calm atmosphere, the slimy creatures of the sea and dead bodies of the sailors staring at him. But the torture did not last for longer time. The Mariner breaks a sacred law of life. The frivolity of many crimes against humanity and the killing of the Albatross symbolize them.

Similarly, the ship stands still and the sailors are tortured by thirst. The slimy creatures are seen on the sea and the death-fires dance at night. The mariner is all alone on the wide sea among the dead bodies of the sailors with their wide eyes staring at him. The mariner suffers from the spiritual agony. The guilty soul becomes conscious of its crime. The mariner becomes aware of his isolation in the world. This sense of isolation is elaborated. And he is disconnected from human beings and loses friendship of Nature.

“Alone, alone, all all alone,  
Alone on the wide wide sea”.

The release of the Mariner from the lonely condition occurs only when he praises the sea-snakes. So the spell of the spirit began to break. The dead body of the Albatross fell into the sea.

In his trance the mariner saw it was raining. When he woke up, he noticed that it was really raining. The mariner found he refreshed. It is his salvation from the curse. Coleridge upholds the idea of ‘one life’. It is both inside everybody and outside too. Mariner symbolically destroys all life including his own. After the crime of the Mariner, the ship comes to halt. The motionlessness of the ship symbolises the complete paralysis of the will. The Mariner envies the process of the moon and the stars across the sky. He also resembles the resurrected Lady Lazarus. The Mariner moving from land to land also reveals the gospel of universal love. The following lines reveal it:

“He prayeth well, who loveth well  
Both man and beast.  
He prayeth best, who loveth best  
All things both great and small;  
For the dear God who loveth us,  
He made and loveth all.”

Likewise, the process of soul’s revival begins. The celestial spirits stand by the dead sailors and the ship moves. The heavenly music delights the mariner. But he has still his penance to do. The process of healing seems to be impeded. The mariner is haunted by the presence of his dead companions. The guilty man has been restored to the place of living men. Most of the visible traces of the crime have vanished. Yet the punishment of Life-in-death remains. The mariner has to force someone to gain what he has lost because of his crime.

However, the mariner stands for the guilty figures like Cain and the Wandering Jew. Then the Hermit finally takes the Mariner to his home town. He stands for the eternal peace to be obtained through penance and humility. The mariner requested the Hermit to hear him for confession. So, the hermit made a sign of the cross on his forehead and asked him who he was. Immediately, the mariner suffered from awful agony which forced him to narrate the story of his crime. When he finished it, he felt relieved. The mariner then tell the Wedding-

Guest that the strange agony returned to him at irregular intervals and he felt at peace only when he told his story to someone.

Soon the loud music from the wedding-hall is heard. The sound of the bell calling people for evening prayer was also heard. Before leaving, the mariner told the Wedding-Guest that the best way to pray to god to love everything God has created. One should love all men, birds and beasts. The mariner leaves. The wedding-Guest does not enter the bridegroom's house. He feels that he is deprived of his senses. When he gets up next morning he is a sadder and wiser man.

Thus, to conclude the myth of the guilty soul has been restored to the place of living men. The mariner suffers when he kills the bird. But he is relieved a little when he praises the water-snakes. This should be called a kind of redemption. Then the dropping of the body of the Albatross from the neck of the mariner is relief from the harshness of the punishment.

This shows that one should love all human beings, beasts and animals. They are all creation of loving God. Coleridge believed in the principle of 'One Life'. The albatross stands for all life, including the life of the mariner himself. Similarly, killing of the bird means breaking the law of nature. It also means the violation of the traditional belief of the sailors. Thus, Coleridge has followed the principle of 'Poetic Justice'.

"Having the glory of God: God is with men, and he will dwell with them, and they shall be his people, and God himself shall be with them, and be their God."

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## UNFURLING ENTRAPPED WOMEN SOUL IN ANITA DESAI'S FASTING, FEASTING

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### Abstract

*Literature mirrors Life in all its colours and aspects. Human rights are inseparable from one's existence and inherent to all human beings, whatever nationality, ethnicity or sex may be. Despite living and breathing in this present evolving and developing scenario we become conformist when it comes to the fair sex. Literary works from the ages have been focusing , elaborating and discussing about certain issues related to the subaltern status of women. One of the leading luminaries, Anita Desai explores various facets of woman's life exhibiting the hidden facts of suppression of human rights. Her novel, "Fasting, Feasting" reveals the darkness of some women facing tribulations and fears and are unable to speak their minds. The present paper focuses on such marginalized image of women and strives to invoke the feeling to value and respect women. Treat them as individuals rather than demarcating and categorizing their existence. One of the female protagonist Uma, personifies an oppressed yet spirited human being who has a deep urge to feel wanted and loved. Her struggle with familial circumstances and people around is identifiable. She is one amongst us who wants to be heard. She is the voice of numerous silent sufferers craving for freedom to live a dignified life.*

**Keywords:** Uma, humanistic, women, Anamika

### Introduction

Literature explores the diverse motives and mysteries of why we read and what we are looking for. It offers different ways of thinking and deals with human sentiments in human language which we must be able to read humanly. Value based teaching emphasizes inculcation of human values in readers. Language being the valuable means of communication should incorporate some ingredients of human values to make it unique and great. The writer uses language with relish to dwell also on the issues of inherent barbarity in human beings and take a lesson not to indulge themselves in any inhuman devilish act. Humanities offers a unique kind of pleasure, based on the common pursuit of knowledge and its curricular content relevant to students lives. 'End of education is character' is a saying we all are familiar with and in today's world where morality in every sphere of life has gone to its lowest ebb, Knowledge which is character-based is a complete one.

Humanistic theory of learning is highly value driven and hence talks about what ought to happen. It emphasize the natural desire to learn and practice goodness. Learners need to be empowered and inculcate in themselves the ability to cherish learning process. Therefore,

the teacher relinquishes a great deal of authority and becomes a facilitator. Humanism concentrates on the development of self concept. Feeling good about oneself involves an understanding ones strength and weakness and a belief in ones ability to improve. Learning is not an end in itself but the means to progress towards the pinnacle of self actualization. The learning desire accords with the humanistic approach where education serves as a major vehicle for nurturance of values. It offers a kind of life that is satisfying to the individual in accordance with the cherished values of society. It creates awareness, sensitivity , appreciation and reflective thinking about social and moral ethical values. It provides them with the opportunities to judge and be a wise decision maker. The journey is a transformation of mind set and humanistic approach.

Language serves as a major tool to encourage communication skills and the subject should be taught in such a manner that student gain insight into the nature of the subject and its logical structure. The significant thing is to present it from a humanistic perspective. Humanism is about rewarding yourself, it is important for students to feel good about themselves and to achieve appropriate goals. The humanistic education emphasizes the rights

of individuals and implants positive values. Several strategies that can prove helpful for integration of values in teaching includes cooperative learning which focuses on participation and active engagement of the learners. It decreases divisiveness and prejudice. Feeling and thinking are interlinked. It eradicates the feeling of isolation, purposelessness and social unease amongst students. It teaches personal and life skills. Face to face interaction which is an essential part of learning strategy invokes positive interdependence, assigns individual responsibility for sharing, cooperating and learning. The humanistic goal of language is not merely to provide linguistic skills but an attempt to make people responsible and fully integrated personalities conscious of their tasks. Literature serves as an important tool to convey human values among readers. Let us reflect now how one of the major women novelist contemplated on the subaltern status of woman and is endeavouring to instill the humanistic approach within readers.

Anita Desai emerged on the literary horizon after independence, focusing on the contemporary issues. She has added a new dimension to the indo- anglian fiction with its thematic concern to feminine sensibility. Anita Desai digs into inner psyche of a character and goes beyond skin and flesh. The story just unfolds in her fabric of words and emotions. She writes mostly about miserable plight of women suffering under their insensitive and inconsiderate counterparts. The most common themes in Anita Desai's novels is human relationship, the sufferings of women at the altar of man, in particular. Now a days these themes have become more significant due to rapid industrialization, growing awareness among women of their rights and westernization of attitudes and lives of people. As a contemporary writer, she is highly concerned with the quality of life and people, with world and values. She has instigated that it is ones duty to fight for a life that will express

the inherent dignity and worth that one is capable of. India is a country where Goddesses are worshipped, where women have pre designed role which does not allow any room for individualism, identity and assertion. Anita desai, one of the major indo- anglian writer, talks of women who questioned the age old traditions and strive to see individual growth. The novelist has suggested via medium of her novels that a balance between the conventional pre set role of women and contemporary issues has to be struck. All their wanderings and reflections eventually bring them to new vistas of understanding. The changing roles of women in the society have given a sense of empowerment and liberation. The unconscious assimilation of societal norms is gradually being fragmented giving a room for the women to choose and live freely.

By implementing single language and uncomplicated structure, Anita desai addresses some consequential issues and makes a point. Her novels typically gravitate around women who are agonized and heavy burdened with patriarchal oppression. Published in the year 1999, the novel (booker nominated) "Fasting, Feasting" , has the protagonist Uma, much like Desai's earlier women characters Nanda Kaul in 'Fire on the mountain' and Bimla in 'Clear light of day', who dares to dream of a life beyond her estate's closed gates. Unfortunately also like her predecessor, Uma finds that her desires "A career, leaving home. Living alone" meeting with unscalables walls at every turn.

The plot unveils through the perceptions of Uma, a pathetic sufferer, member of a conservative and domineering Indian family, where male dominates forcing set gender roles keeping female subordinates. As the title suggests , a man is destined to feast and women are expected to fast all there lives. We live in a society where still the arrival of a boy is welcomed with open hearts and smiles, whereas the birth of a girl is frowned upon. It is the same societal structure where people worship 'Durga and Lakshmi'.. What an Irony!! A son is granted

absolute freedom to chose his life whereas the daughter is expected to be at everyone's beck and call. Why this dichotomy and enforced hierarchy ? When Uma's brother was born there was a celebration all over and it brought new priorities and responsibilities for her. When she asked her mother to complete homework, she replied "leave all that ... we are not sending you back to school, Uma you are staying at home to help with Arun."(page 18).Being a docile creature , she submissively accepted everything. Her lack of education killed the confidence in herself and blocked her capacity to think and act. Her dull appearance added fuel to the fire. How can we forget, the appearance of a girl is always considered her asset and the most significant aspect of her personality. As time passed she started looking more than her age because of the negligence and indifference attitude of people around her. Finally she got engaged with the man who was already married but had no child and was considered as a perfect match for her. Fate had another plan for Uma. Soon after the shocking hidden truth about his marriage was disclosed. He had a wife with four children. To save his ailing pharmaceutical factory he needed finance so he opted to get married to Uma. She returns home frustrated and dejected after a deceitful marriage. Now," Uma was considered ill fated by all and no more attempts were made to marry her off."(page 96) If the man she wedded cheated on her , why she was called ill fated..what was her fault ? Just because, she is a woman and accepting everything meekly is her duty. We are talking about empowerment and gender equality , but in reality are we really practicing it. The writer has explicitly delineated the torment of Uma in the novel persuading the reader to question about the unfair treatment done to her.

She was also offered a job by a family acquaintance but her parents without showing any interest refused. She was imprisoned within four walls of home - womb - tomb. Reduced thus to a baby sitter at her earlier days and an

unpaid servant for her self centered parents for the rest of her life, she finds no escape from her entrapment. Uma was very fond of poetry too but her mother didn't allow to nurture this interest. Gradually she even stopped reacting to the gibes and taunts she heard all her life. Patriarchy ideology showered by her father ruined life of Uma. If she was given proper education, support and care then things would have been more positive and different for her. Another glaring instance of women suppression and brutality comes in the form of Anamika., an attractive, charming, promising and intelligent girl with a bright future who got admission in oxford university, but the fact of being a submissive one, she relented to her parents wish who according to them rightfully decided to marry her off. They used that letter of admission as a medal for enticing the most eligible groom for her. "they did not allowed her to go for further studies and she could never bring herself to contradict her parents and cause them grief"(page no 69). The dreams were shattered as the marriage did not turned out to be a happy one for her. She was brutally treated by her in laws. Her husband was nothing else but a mute spectator. Her life was restricted to four walls and serving meals and eating the remains from the vessels. Now the question arises despite being an educated girl why she didn't voice her suffering? After many years of hellish life, one day she got burnt , alighted and all her pain came to an end. Was she murdered or committed suicide, the mystery remain unsolved in the novel. Such heinous crime and torture inflicted upon a young bright student. If Anamika's parents were little supportive and encouraging to pursue her further studies then life would not have been so unfair to her. This inhuman treatment done to her reveals the hypocrisy of so- called modern and developing country.

The name 'Anamika' comes from the Sanskrit word which means, "nameless". In the novel she is representing the tribulations of women in general. She is the voice of many

nameless identities who share the same pain and fear. On hearing the sudden demise of Anamika, Uma shocked and startled was pondering over the dilemma of death. The loss of life in the form of Anamika or her own life without any life in it. Was she still alive or breathing for namesake? Her emotional needs were totally unseen by her parents. Subalterned conditions of women create devastating outcomes for them. Many occasions, the mother of Uma called her as a 'disgrace' to the family. She is also a woman but completely indifferent to her daughter's existence. Women should have a career and be participants in action, decision making and not merely possessions of men. Celebrating women's day and preaching equality will not bring any change until there is an open mind set to accept her as human being rather than a separate 'inferior' entity. In one of her interviews, Anita desai said, "Men still don't accept women as human beings who must live their lives. It may take generations before there's any real change." Let women fall and rise and learn from their mistakes as any other creature is allowed to. Do not tear her down and victimize or accuse them. An empowered woman can empower the world with her fearless attitude and determination.

Human beings do not have any fixed essences but are formed through a process of development and interaction with the given environment. Through projection of several women characters Anita desai reflects the need of giving ones life the right codes and direction. Her novel ends with a question mark. What could have been a better way...? Now it is upto the reader to decide, to think, inculcate empathetic understanding and value human life, of woman, in particular. If she is known as the better-half, make her feel then. Anita desai cherished the ethics of accepting reality and facing the challenges as it comes. She wishes to bring home the point that learning comes through silently observing the creative act of probing in psychic reality and unveiling the truth lying behind the surface mask of modern

phenomenon. It goes without saying that her books are practical guide to find the light by which a reasonable person might live a happy and liberated life. Facilitators of Learning can play an active role in realizing ideas and objectives pertaining to the status, equality and empowerment. They have to ensure that correct messages are conveyed to the students also through existing curriculum. A language instructor can infuse among the students the right attitude towards life and its class can be looked up as a real- training ground. A new form of literature which is 'need- based' is written with a specific purpose in mind. An influential way to include human values through humanities could be scrutinization of textbook of languages and see to it that it should not contain references that denigrate women's status. Biographies of women achievers from different walks of life could be shared through books and social media. Female subalternity will continue to prevail if women allow for it to reign. Thus, it is up to womenfolk also to become empowered and stop the oppressive attitudes of men and society at large. They have to realize their innate power and not succumb to the adverse circumstances. Challenges are to be faced and struggle to endure by 'SHE' to make her strong and independent. Life is precious for every individual and unfurling the shackles will give the real meaning to ones existence.

To conclude, Few realistic and optimistic lines from the novel itself reflects the hopes and aspirations of every woman; "you are wasting your life in that dull, dark room

Over the casement lean but a little, my queen, and see what the great world holds...you are far too bright to be hidden from sight come fly with me, darling - fly." (Page 135)

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## **DETACHED, DESPERATE AND DISAPPOINTED MAYA IN SHOBHAA DE'S SECOND THOUGHTS**

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### **Abstract**

*Shobhaa De is an Indian novelist, model, socialite, celebrity, fashion designer, columnist in several newspapers and magazines and an opinion-maker. She founded and edited three magazines – Stardust, Society and Celebrity. She worked as a TV scriptwriter during 1990's where she penned scripts for the TV series Swaabhimaan, Sukanya, Sarkar and Kittie Party. The former two were aired in DD National and the latter was aired in Zee TV. She has written eighteen books which includes four non-fictions and an autobiography. Second Thoughts (1996) is a novel on the reality of many Indian housewives who swing between an arranged marriage and their hidden desires. The novel is about the protagonist Maya, a middleclass girl from Calcutta who weds a foreign returned Bengali boy Ranjan Malik, settled in Bombay. A mamma's boy Ranjan, opposes Maya to pursue her career after marriage. He does not care for his wife's dreams and feelings. She is like a caged bird in her husband's house. He discusses everything with his mother but avoids his wife in the discussion. He starts comparing her with his own mother. During their honeymoon Maya discovers that he is impotent hence he is not able to fulfill his wife's dreams as a husband. Meanwhile she falls for Nikhil Verma, her college going neighbour. Eventually both of them developed an intimate relationship realizing it is a temporary happiness. She wants to enjoy it as her husband is unable to provide for her emotional needs. She is not disappointed when Nikhil married another girl as Maya has already expected it. She thinks that her experience has moulded herself and taught her to live. The psychological strain that Maya has undergone after arranged marriage with Ranjan made her to think that she has the capability to do something by herself.*

### **Introduction**

Shobhaa De is an Indian novelist, model, socialite, celebrity, fashion designer, columnist in several newspapers and magazines and an opinion-maker. She founded and edited three magazines – Stardust, Society and Celebrity. She worked as a TV scriptwriter during 1990's where she penned scripts for the TV series Swaabhimaan, Sukanya, Sarkar and Kittie Party. The former two were aired in DD National and the latter was aired in Zee TV. She was voted as one of "India's Most Trusted People", "50 Most Powerful Women in India" and "India's 50 Most Beautiful" by Reader's Digest, Daily News and Analysis and Hi Blitz respectively. A wine was also baptized in the name of Shobhaa De by Veuve Clicquot.

Four of Shobhaa De's novels are featured in the post graduate culture curriculum of the University of London and also in the Universities of Australia, Sydney, Chicago and Mumbai. Her works are featured in comparative literature courses worldwide. The Fiction of Shobhaa De features forty critical essays by academics. Two books, Socialite Evenings and Sultry Days were launched by the publishers Simon and Schuster in Britain in

1995. The same year Starry Nights was published in an Italian translation. Two books, Socialite Evenings and Second Thoughts, have been published in Korean edition. She launched the magazines Glitzernacht at Frankfurt Book Fair in 2006 and Sorelle in Milan and Rome in 2007, along with Bollywood Nights. Her books are translated into French, German, Hungarian, Italian, Korean, Portuguese, Russian, Spanish and Turkish. Starry Nights is a best seller in Hindi as well. She has also published the edition of her books in regional languages in India like Malayalam, Bengali and Marathi. She uses 'Hinglish', a blend of Hindi and English, in her novels. She is honoured with her own imprint under Penguin Random House umbrella 'Shobhaa De Books'. She has written eighteen books which include four non-fictions and an autobiography. Her debut novel is Socialite Evenings (1989), followed by Starry Nights (1990).

Shobhaa De has portrayed the breakdown of human relationships in her novels. They shatter patriarchal hegemony. She expresses her views against prejudice of women and does not believe in describing women as love slaves or helpmates at home. Times of India makes a note

of her speech on the occasion of International Women's Day in Allahabad where she was invited as a guest speaker, "Wine and Cigarettes don't make a modern woman. In the attitude that matters in the rest, to say the least are pseudo projections most unimpressive".

As a novelist she is different from other writers because of her honest narration and open-heartedness about the specific society. She is always one of the modern day women authors who are now expressing themselves freely and boldly on variety of themes. Shobhaa De's themes focus on various sides of modern Indian society such as moral and spiritual bankruptcy, hypocrisy, degenerated values, struggle for wealth and glamour, indiscriminate sex, sexual perversion, marriage system and marital problems.

The novel *Second Thoughts* (1996) projects the psyche of a middle class Indian woman who was stuck between tradition and contentment. It is the story of a young middle class Bengali girl Maya wedded to a Bombay based foreign returned Bengali boy, Ranjan, with all the dreams and desires. But after marriage she realizes that her husband was too conservative to deal with. The protagonist's silent suffering in her married life is the subject of the novel. The protagonist's second thought on her marriage is explained through the title. Although married, the protagonist realizes that her husband has no interest in herself or her dreams and this makes her to rethink about her marriage. Here the protagonist's name Maya meaning illusion itself is the prediction of what happens in her life.

Ranjan's behaviour towards Maya can be analysed as his authority of his power over her in order to hide his shortage. Heinz L. Ansbacher and Rowena R. Ansbacher in *The Individual Psychology of Alfred Adler - A Systematic Presentation in Selections from his Writings* comment:

The superiority complex is one of the ways that a person with an inferiority complex may

use as a method of escape from her or his difficulties. She or he assumes that she or he is superior when she or he is not, and this false success compensates her or him for the state of inferiority which she or he cannot bear. The normal person does not have a superiority complex, she or he does not even have a sense of superiority. She or he has the striving to be superior in the sense that we all have ambition to be successful; but so long as this striving is expressed in work it does not lead to false valuations, which are at the root of mental disease. (260)

Patriarchal society in India believes that when a girl gets married she should break all the ties with her maternal home in which she was born and brought up. She should confine in her husband's house and should stay there till her death. She should think of her in-laws as her own parents. This rule does not apply for a married man. He can enjoy his life as per his own wishes but a woman should act as directed by her husband. Mrs. Malik emphasizes the thought. She asserts, "Girls can only be moulded if they stop thinking of their parents' home as their own. Maya will have to learn to live as Ranjan's wife without running to Calcutta for help all the time" (312). Here Mrs. Malik ignores the fact that her son depends on his mother for everything. He does not acknowledge his wife even for discussions.

Maya was a rational and sensitive lady who did every effort to satisfy her husband whereas Ranjan was suspicious and short-tempered. Maya discovered that Ranjan was conservative though he had received foreign education. He was a typical mamma's boy. He had no concern for his wife's dreams and desires. Even though he got married his consideration was always for his mother. He forbade Maya from doing those tasks that his mother disliked. Maya wanted to do a job as she was bored at home. But he put down her confidence telling that only brilliant people get job in Bombay as it was very competitive and tough. In his opinion his

relatives would condemn if he send Maya for a job. He dismisses:

In our families, the only sort of works ladies do is social work. Our relatives might criticize us if you suddenly take up a job. It's not done. They might think I don't earn enough. Or that I'm forcing you to contribute towards household expenses. (40)

Maya was disillusioned after her marriage with Ranjan. Disillusionment refers to a feeling that arises when one discovers something that is contrary to what is expected. It is more traumatic and severe than disappointment particularly when one's belief is shattered knowing it to be false. Her loneliness and desperation to socialize with someone was clear from her conversation with Ranjan when he got angry towards her commenting that an educated and intelligent person could not get bored. He criticizes:

I don't believe I'm listening to an educated woman's conversation. Lonely? In a city like Bombay at that? There's music. Television. You can read, clean the house, write to your parents. Do something constructive. What's the point of complaining all the time? (41)

Maya felt cheated after knowing that her husband is impotent. He neglected her and behaved indifferently to her. This made her realize that both of them were different in all the aspects in life. Ranjan got married either to satisfy his mother and society or to satisfy something within himself. She entered into this life as she wanted to go away from Calcutta.

Maya felt lonely in her house in Bombay inspite of her husband. She felt like a caged bird inside the four walls of the house. Ranjan always compared and found fault with her. She befriended Nikhil, a college going neighbour. His presence made her feel lively. It is proved that loneliness might result in depression. Maya was on the verge of being depressed when Nikhil entered into her life as a cool breeze in the hot sun. She was not sexually attracted to

Nikhil as she wanted someone only to share her emotions.

Maya's lack of physical exercise and mental tiredness lead her to fantasise Nikhil in her dreams. She fell for his looks and attitude especially when she had no connection with the outside world. Her mind wanted to divert her from the problems with husband and since she had no contact with other handsome men in Bombay, she began to dream about Nikhil which made her happy. She was conscious that her feeling towards Nikhil is an illusion. She wanted to know him further. One can feel her jealousy when Nikhil expressed his thoughts of taste in girls.

Maya was disappointed in marriage. Ranjan did not know that mere material things cannot build a house. The bedroom, telephone, air-conditioner and T. V were under his domain. He controlled everything in the house. Neb in "Feminist Narrative Stance: A Study of Shobha De's Novel" comments that, "Maya has to experience the pangs of loneliness, isolation and a feeling of being a non person only due to the unresponsive, selfish and suppressive nature of her husband" (252).

Ranjan restricted Maya to go outside and meet people and hence she had to while away boredom by repeating the household chores. Ranjan treated her as a servant indebted to her master. He did not want to hire a servant for Maya so that she could take up a career. He never appreciated Maya for any of her efforts and thought of her as dumb. So he always put down her ideas as he thought that she is inexperienced and unworthy. Ranjan always compared Maya with his mother. He comments:

You will realize on your own that a housewife's duty is to stay at home and make sure everything is tip-top. That is where her true happiness lies. You've seen my mother's house - learn from her. (79)

Maya was reminded of a wife's duties but Ranjan forgot his own duties towards her as a husband. He discussed domestic matters to his

mother instead of his wife. Her presence was unimportant to him and often ignored. She was left alone in conversations between her husband and her mother-in-law. She was attracted to Nikhil because of Ranjan's disregard towards her urges and needs. She daydreamt of Nikhil and was struck by her nostalgia of adolescence. His arrival gave a new meaning to her life. Unsatisfied physical need, boring daily life and loneliness in marital life made her fall for the charms of Nikhil. Her life was filled with loneliness and despair as her existence was insignificant to her husband and her parents. She despises:

I had never felt so useless. Nobody needed me, absolutely nobody. My parents no longer thought I belonged to them. My husband belonged to his mother. It was unlikely that I would bear children who would belong to me. And I didn't have a single friend to call my own. (372-73)

It is the customs of traditional Indian society to stay away from other men when a girl is married. It is considered wrong for a woman to indulge with other men after her marriage. Maya was bred up following these customs. So she was hesitant to have a friendship with Nikhil but she liked the freedom that she got in going out with him. She was not liberated enough from societal customs to do her likings. Her mother's words are a typical example of how a conservative Indian society thinks. She advises, "Marriage involves sacrifice. And all the sacrificing has to be undertaken by the woman. The sooner you accept that, the happier you'll be" (353). According to the society a woman should adjust and sacrifice everything for the sake of her husband and family. This is again confirmed by Simon De Beauvoir in her work *The Second Sex* where she comments, "Marriage is a fate traditionally sanctioned to women by society. But marriage is not the same thing to a man as to a woman". De Beauvoir's comments can be rightly observed in many societies in the world. A married man is capable

of leading his life as he wishes but a married woman is ought to behold the values and traditions of the society. She is shunned by the society if she fails to follow it. Her emotions broke out when she listened to the song *Lonely Lady* in Nikhil's cassette. She was depressed and dejected and the song was proper for her. At that moment she felt that Nikhil is the only one in this world who understood her. She discarded the call from Ranjan as an act of rebellion and felt victorious.

Maya was overjoyed when Ranjan's boss Tom Becker appreciated the interior decorations in their house that was actually an effort of Maya. Ranjan though dismissed her for these decorations initially, acknowledged all the credits to his mother. Maya's enthusiasm when Tom Becker recognised her value indirectly shows that she was not valued after her marriage. She was longing for a good word of appreciation. Ranjan's emotional world consisted of only him and his mother. He gave all the credits to his mother when his boss was impressed with his house when it was done by his wife. His words reflect his narrow mind, "Me', 'my home'" (188). His wife is considered as a non-entity who was married to him for managing household and portray to the society as an obedient wife and a daughter-in-law. Nothing more.

Maya daydreams of exotic resorts and mountains and fantasized her in an adventure that she saw in magazines. She was filled with hope in these daydreams as it was impossible in real life. Maya's thought on leaving Bombay forever when Ranjan went for a business trip indicated her disappointment in Ranjan and Bombay city. She felt deserted and detached after he had left home. She disliked her self-pity and self-righteousness which made her shed tears. She felt that there was no connection with herself and her husband whom she was supposed to love and respect. She felt a sense of freedom in his absence instead of missing him.

She felt horrible being lonely but felt liberated from being judged, criticized and nagged.

According to Maya, Ranjan made her nervous and self-conscious whenever he was beside her. He was judgmental and arrogant which showed superiority over her. His kindness for Maya was not out of affection for a wife but sympathy which was shown to disabled or poor. He had never asked her if she was happy being married to him. He did not try to know her feelings when he noticed her changing expressions on her face. She experienced despair and dejected as she had no one to talk to. Talking to Nikhil helped her to recover her spirits when he came to meet her. She was far from concerned that she would be accused if her husband returns. Maya commented that Ranjan and she matched in one aspect as they are the

“Two uncool people stuck together in unholy matrimony” (282).

Maya was caught in a dilemma between her husband's conservatism and her desire for freedom. Her unfulfilled physical and psychological needs by her husband Ranjan found shelter in Nikhil. In *The Social Psychology of Gender: How Power and Intimacy Shape Gender Relations* the authors Laurie A. Rudman and Peter Glick state, “Being programmed to idealize the other sex differently may result in disparate expectations for intimate relationships that lead to disappointment” (253). She found happiness in her relationship with Nikhil as her husband was not able to provide for her emotional and physical needs that were necessary for a healthy marital life. He provided food and shelter and ignored other necessities. Her crave for physical and emotional needs found shelter in Nikhil and hence she betrayed her egoistic husband with him.

Disappointment in marriage or physical dissatisfaction is one of the chances that can lead a person to infidelity. Here Maya's unfulfilled physical and emotional desires led to have physical intimacy with Nikhil, although unintended. She tolerated Ranjan's behaviour and she did not think of having a sexual relationship with Nikhil. However, at one point she loses her control as Nikhil's care and affection clouded her duties as a wife. She is not disappointed when Nikhil married another girl as Maya has already expected it. Like many other girls she too thought that Ranjan would love her and care for her as a husband. Ranjan turned out to be impotent and self-absorbed to her disappointment. Maya initially tolerated her husband's attitude and was attracted to Nikhil's charming nature, but later she discovered her liberty and identity and learnt to survive their meaningless marriage.

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## INTERRELATIONSHIPS BETWEEN LITERATURE AND OTHER ARTS

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### Abstract

*Literature, in its broadest sense, is any single body of written works. Literature is writing considered to be an art form, or any single writing deemed to have artistic or intellectual value, often due to deploying language in ways that differ from ordinary usage. The Arts refers to the theory and physical expression of creativity found in human societies and cultures. Art can be defined as the expression of creative skill in a visual form. This includes all forms of art such as paintings, drawings, sculpture, photography etc. Art captures a wide range of human activities.*

*In order to establish a relationship with art and literature, one of the many approaches would be to compare the literary movements in context of other arts of the same period; thus we could see the connections between Modern literature and music, or Imagist literature and painting. Another would be to take the principles of literary composition or analysis and compare them with the principles of composition of music and the visual arts.*

**Keywords:** literature, arts, society, painting, music, creativity

### Introduction

Art is an expression of creativity and literature. It is also a relationship between the artist and the audience. Literature is art that shares a story and develops a theme for the audience. Literature is that art form that has inspired myriad artists to create tangible objects based on the imaginary objects fantasized by the power of words. As early as 6th century B.C, Greek tragedies were performed with the accompaniment of music, exhibiting the perfect fusion of literature, music and arts.

Though Plato, the great philosopher did not conform to the idea of this 'transformation of page to stage', Aristotle silenced this criticism by his classic "Poetics" which inspired subsequent generations to use the power of speech and imagination without inhibitions.

Exploring the field of literature, music and painting in the 18th and 19th century The debate of the superiority of words over images continue to baffle one and all, and over the centuries, researchers and prolific thinkers have come up with both practical and abstract methods of approaches to bring clarity. Many approaches have been mentioned to reduce the explicit tension between the world of art and literature. Let us take a closer look at some of the specific comparisons, we could take a quick look at a historical period or two and the second

way to see how art of the same period, or within the same movement, shares similarities.

The 18th century was the Age of reason or the Enlightenment because it was characterized by emphasis on rational thought. They had deep interest in science, a desire to preserve cultural standards and traditions, and a belief in moderation and self-restraint. These attitudes and beliefs are reflected in the literary style of the period, as well as in other forms of artistic expression. In literature, the writers used elegant and ornate language. Much of the literature of the period, as well as other arts, came to be called Baroque. This was a great age for the translation of classical literature into the English language, so we also see the translation of English buildings into an image from Greece or Rome. The fascination with the subject matter of antiquity can also be seen in paintings from the period. The music of this period balance, harmony, symmetry and intricacy.

In the 19th century, if we make an attempt to explore the literature, painting and music to draw comparisons and similarities between works belonging to each category, certain conclusions can be drawn on certain disciplines. The literary text, an autobiographical novel by Alexandre Dumas, *La Dame aux camellias*, highlights the tension between the individual and the society and Anton Chekhov's "Five

Plays', tragicomic study of the self-centredness. The paintings of Van Gogh and Cezanne show the developments of impressionism, and of explore the new interest in painting in the process of self-expression. Giuseppe Verdi's operas like *La Traviata*(1853) *Rigoletto*(1851) and his take on Falstaff , *Othello* reflects the style Romanticism.

Post World War I, there was a growing sense of disjointedness, disillusionment and uncertainty in many sections of the society. Many began to distrust the values and ideas of the past and sought out new ideas applicable to the life in 20th century. Similarly, artists began to drift away from the ideas, style and content of the 19th century literature and began experimenting new themes and techniques. A new movement called Modernism was born; in fact it was poetry which ushered in Modernism.

This poetic movement called as Imagism, which lasted from 1909 to 1917, attracted followers from America and Europe. The Imagists rebelled against the sentimentality of the 19th century poetry and demanded clear expression, concrete facts and language of laymen. Their models came from Greek and Roman classics, Chinese and Japanese poetry and the free verse of the French poets of their day. Inspired by the evolving art of photography the Imagists concentrated on the direct presentation of images or word pictures. Like an imagist painting, an Imagist poem expressed the essence of a person, an object or an incident without explanations and generalizations. They tried to evoke emotional response from freezing that moment in time ad to capture the emotions of that moment.

In music, they tried to create new rhythms, putting an end to jazz age and traditional patterns. Modern music, in the hands of Dizzy Gillespie, Stan Getz and Charlie Parker created quite a wave unlike experienced before. The features of modern music was discord, dissonance and atonality; reflecting the discord and fragmentation of life. To reflect the

fragmentation of the modern world, the modernists constructed their works out of fragments, omitting the expositions, transitions, resolutions and explanations used in traditional music and literature.

The modernists attempted to capture the essence of modern life, hence, uncertainty, bewilderment and apparent meaninglessness of modern life were modern themes. Hence fiction writers abandoned traditional plot structures and adopted themes of fragmentation and uncertainty in poems, novels and short stories. Modern art is also famous for 'open ended' possibilities, each bringing in individual responses, no 'individual response' being correct. One of the most salient manifestations of the integration of all the arts was Bauhaus in Germany.

Finally, Modernism and its essence brought about a significant change in the traditional methods of literature, architecture, painting and music. Thus, we can see that the literature and the other arts comprehensively give a commentary on the period in which it is produced.

In Conclusion, to promote the supreme hierarchy of the word would be to undermine the endless creativity of the wordless artist. Henri Matisse's *Jazz* makes explicit a constant source of tension in the relationship between literature and art: the limitations of each. What can art do that literature cannot, and what can literature achieve that art cannot attain? These are the questions that concern both the worlds of literature and art. Literature and art together lead not only to an activity of critical analysis but theoretical questioning. The relationship between literature and art is longstanding and multifaceted. As we move into contemporary manifestations of literature and art the relationship has come full circle through consumerization of the association itself.

At once, productive, and limiting the tension have been at work through the history of the relationship between literature and art,

manifesting variously where painting, illustration, sculpture, photography, or installation intersect with literary writing in all its forms. The relationship prompts evaluation and the interaction of literature and art is therefore inherently critical. The significance of both the worlds blur the distinguishable differences that are created by the artists and the writers declaring the supremacy of their chosen fields. Each field compliments the other and

helps us to appreciate the other fields comprehensively and aesthetically.

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## **DIASPORIC WOMEN IN BHARATI MUKHERJEE'S SELECT NOVELS - THE TIGER'S DAUGHTER, WIFE, JASMINE**

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### **Abstract**

*The last few decades have witnessed a remarkable change in the perspective of women in Indian English fiction. One of the reasons for this altered point of view has been the departure of Indians to the West which posed before them narratives of broken identities and discarded languages amidst the basic difference between the culture of the West and the East. The emigrant writers or their writings have been able to transform the stereotypical sufferings of a woman to an aggressive or independent person trying to seek an identity of her own through her various relationships within the family and society. This paper is an attempt to study, observe and immigrant position of women and the problems they face both in India and abroad. Through the chief characters Tara, Jasmine and Dimple, the attempt is made to give a picture of women who suffer from manmade cultural and traditional prescriptions as well as sanctions which do not allow them live a life free from such restraints. The picture that emerges from the study of the novels is not only that of female being victimized by male but also that of female coming out as strong character to combat the challenges that come on her way.*

**Keywords:** *Emotional disintegration, Displacement, Cultural resistance, Alienation, Marginalization.*

### **Introduction**

Bharati Mukherjee, an Indian born Canadian/American novelist, has made a deep impression on the literary field. Her novels honestly depict the issues of her own cultural location in West Bengal in India. They were displaced and alienated from her land of origin to USA where she is "simultaneously invisible" as writer and "overexposed" as a racial minority and her final re-location to USA as naturalized citizens. She is the writer of *The Tiger's Daughter* (1971), *Wife* (1975), *Jasmine* (1989), *The Holder of the World* (1993), *Leave it to me* (1997), *Desirable Daughters* (2002), *The Tree Bride* (2004), *Miss New India* (2011).

The last few decades have witnessed a remarkable change in the perspective of women in Indian English fiction. One of the reasons for this altered point of view has been the departure of Indians to the West which posed before them narratives of broken identities and discarded languages amidst the basic difference between the culture of the West and the East. The emigrant writers or their writings have been able to transform the stereotypical sufferings of a woman to an aggressive or independent person trying to seek an identity of her own through her various relationships

within the family and society. As a natural consequence their writings, reflect what we consider an emigrant sensibility generated due to cultural disparity and emotional disintegration. In this process it is the woman who suffers the most because of her multiple dislocations. She gets involved in an act of sustained self removal from her native culture, balanced by a conscious resistance to total inclusion in the new host society. She carries the burden of cultural values of her native land with her to her new country, thus making it more difficult and problematic for her to adjust. She is caught between cultures and this feeling of being juxtaposed caused before her the problem of trying to maintain a balance between her dual affiliations. Nevertheless, along with the trauma of displacement she is fired by the will to bound herself to a new community, to a new narrative of identity.

Her first novel *The Tiger's Daughter* (1972) is a story about a young girl named Tara who comes back to India after seven long years of being away, and on her returns finds only poverty and turmoil. The novel moves on with the independent story of Tara Banerjee, the great-granddaughter of Harilal Banerjee and the daughter of the Bengal Tiger (named so for his

temperament), the owner of famous Banerjee and Thomas (Tobacco) Co. Ltd. At a tender age of fifteen she is sent to America for higher studies. Homesick and scared, she tries to adjust to the demands of a different world. Her adjustment travails are described in detail, often using the flashback technique. Tara's early experiences in America— her sense of discrimination if her roommate did not share her mango chutney, her loneliness resulting in her vehemently taking out all her silk scarves and hanging them around to give the apartment a more Indian look, her attempt to stick to Indian ways by praying to Kali for strength so that she would not break down before the Americans— all portray the cultural resistance put forward by an innocent immigrant who refused to be completely sucked into the alien land. As Kumar says, "an immigrant away from home idealizes his home country and cherishes nostalgic memories of it and so does Tara in America" (31). Tara's habit of retaining her maiden surname after her marriage symbolically reflects her subconscious need to be rooted in her native land. Circumstances so contrive incidentally that she falls in love with an American, David Cartwright. Tara's marriage with David is reported in a summary manner, "Within fifteen minutes of her arrival at the Greyhound bus station there (at Madison), in her anxiety to find a cab, she almost knocked down a young man. She did not know then that she eventually would marry that young man" (Mukherjee 14). David Cartwright is wholly Western and she is always apprehensive of this fact. She could not communicate with him the finer nuances of her family background and life in Calcutta while he asked naïve questions about Indian customs and traditions. Her split self also raised doubt about her husband not understanding her country through her and in turn her concluding that he may not have understood her either. Thus she felt completely insecure in an alien atmosphere.

The new immigrant has to deal with people essentially different from him; he has to learn and understand alien ways, language; he has to face unaccustomed problems; in short he has to survive in a grossly foreign environment. (Chowdhury 94)

After a gap of seven years she plans a trip to India. These intervening years though have changed her perception about her surrounding; she has not been able to override gender stereotypes and clings to past memories for sustenance. On her return to India her initial reaction is that of shock and disgust. At the airport she is received by her Bombay relatives and is introduced as the American auntie to the children and she responds to her relatives in a cold and dispassionate manner. When her relatives call her "Tultul" (nick name) it sounds strange to her Americanized ears (qtd. in Kumar 31). The railway station looks like a hospital with so many sick and deformed men sitting on the bundles and trunks. In the compartment she finds it difficult to travel with a Marwari and a Nepali. Now she considers America a dream land. When surrounded by her relatives and vendors at the Howrah railway station Tara feels uncomfortable. It is likely that she hates everyone and everything in India where she was born, brought up and taught many values, all because of her acculturation in America. This novel duplicates the confusion of Tara's character. The riotous and destructive mob outside Catelli-Continental hotel is merciless. Jittery, shivery and encased within a car surrounded by ruthless humanity, Tara feels the vulnerability of mortals. The turmoil outside is an external manifestation of Tara's inner state of mind and by leaving her amidst that turmoil, Mukherjee hints at the irreconcilability of such conflicts.

Tara feels herself, as misfit everywhere she goes. She is forced to look at her inner world consisting of two cultures and the two different ideologies which are two worlds apart. Realizing that the reconciliation is impossible,

Tara feels to go back to David (qtd. in Sharma 70)

The novel ends with a chaotic scene and unable to present any transcendental vision. Tara's stasis of imagination and general inability to do anything is also a reflection of the manner gender norms are internalized by girls. It is in India that Tara feels dislocated and displaced. In this way, Tara's journey to India proves as a quest for self and her immigrant psyche which proves frustrating, slowly leads her to illusion, alienation, depression and finally to tragic end.

In *Jasmine* (1989), Mukherjee explores what happens to a gendered identity that has been smashed by hammer blows, and melted down to triviality. Jasmine, the title character and narrator of the novel, was born approximately 1965 in a rural Indian village called Hasnpur. She tells her story as a twenty-four-year-old widow who is pregnant, living in Iowa with her crippled lover, Bud Ripplemeyer. It takes two months in Iowa to relate the most recently developing events. But during that time, Jasmine also relates biographical events that span the distance between her Punjabi birth and her American adult life. These past biographical events inform the action set in Iowa. Her odyssey encompasses five distinct settings, two murders, at least one rape, a maiming, a suicide, and three love affairs. Throughout the course of the novel, the title character's identity, along with her name, changes again and again: from Jyoti to Jasmine, Jasmine to Jazzy, Jazzy to Jase and Jase to Jane.

The state of exile, a sense of loss, the pain of separation and disorientation makes Jasmine symbolic of the quest for identity in an alien land. Jasmine, the protagonist of the novel, undergoes several transformations during her journey of life in America, from Jyoti to Jasmine to Jane, and often experiences a deep sense of estrangement resulting in a fluid state of identity. This journey becomes a tale of moral courage, a search for self-awareness and self-

assertion. Uprooted from her native land India, Jyoti does her best to introduce herself into the new and alien society as an immigrant; the culmination finally indicated in Jasmine's pregnancy with the child of a white man - Bud. Jasmine changes herself constantly, ferrying between multiple identities in different spaces and at different times. Jasmine shows the most predictable crusade towards Americanization and its obvious uncertainty and without feeling infuriated she survives to make a new start in the host country.

In the novel *Wife* (1975), the protagonist Dimple wants to break through the traditional taboos of a wife. The opening sentences of the novel introduce the protagonist and set the ironic tone. She marries Amit Basu who is migrating to U.S.A. She is expected to play the role of an ideal Indian wife, stay at home and keep the house for the husband. Her frustration is built up gradually by the circumstances. She resents being a wife in the Basu family and rebels against wifedom in feminists perspectives as seen in Bharathi Mukerjee's novels in many ways. One such way is including a miscarriage by skipping herself free from her pregnancy, which she views as a Basu's property even in her womb. But her self-identity is avoided by her marriage. She aspires herself for recognition and fulfilment of her dream. But Basu behaves in a different way. He wants her to be a docile and submissive wife. So Dimple hates Basu and his behaviour. He needs her only to satisfy his sexual desires. Finally, in a state of depression, she kills Amit in an act of self liberation and commits suicide. Her act, in this sense liberates her as she disregards the discourse that culturally and ideologically has so far construed her identity by harmonizing her feelings and desires as a woman. In *Wife*, Mukherjee recapitulate the concept of marginalization of woman by explaining- and exploring the way in which culture and ideology construct feminine identity. In *Wife*, we see Mukerjee's enigma of existence than constructing identity leading to

psychological imbalances which causes neurosis. But throughout the novel the protagonist Dimple has been portrayed as a free minded and rebellious wife. She has no inhibition in expressing whatever she feels. Thus, we observe three different characters Tara, Jasmine and Dimple in three different dimensions. Finally, it can be understood that the protagonists of the two novels of Bharathi Mukherjee experience a sense of loss, alienation, and thrive for identity. But they desperately try to get adjusted in the West to the extent possible to them in order to meet their ends successfully and satisfy their long cherished dreams.

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## THE IMAGES OF WOMEN IN A. MUTHULINGAM'S SHORT STORIES

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### Abstract

*A.Muthulingam's short stories Friday Nights (Vellikizhamailravugalil) and Style Sivagamasundariare dealt with pain, suffering, ill-treatment of women, cheating of women and images of women effectively. Muthulingam is a versatile writer in Tamil. He is the one of the writers who pens about women and their sufferings like feminist writers. He poses some weak minded and also powerful women characters in his short stories. He mostly pictures with the life like images of women. And he gives the typical images of women in the society. His thoughts and writing shows his acute understanding of woman's psyche. The author wants women to have courageous mind to face the life without the help of a male and women should be careful from the womanizers. His short stories find many images of different types of women like these.*

**Keywords:** *pain, sufferings and images of women, woman's psyche, womanizers*

**Sub Theme:** *Images of women*

### Introduction

This paper brings out the images of women in A. Muthulingam's Short stories. Muthulingam has written more than hundred and thirty short stories since 1958. Only two short stories Friday Nights and Style Sivagamasundari from his collection are taken for this study. The short story Friday Night was published in the reputed Tamil weekly AnandaVikadan later it was published in his collection and Style Sivagamasundari is published in his website. Though his most of the stories are dealing with women, here these two stories are analyzed. Muthulingam presents the society where women have been the victim of circumstances and conventions. The first short story started with Canadian background but root is Srilankalike wise the second story locales the same country. Muthulingam's portrayal of women is very real and they are sufferer but not silent and constantly being victimized in the Srilankan Society. The author portrays with sympathy the sufferings of women and shows the readers how important are their roles both in family and society.

In Friday Nights, an unmarried woman Agila, gives birth to a female child. She

is the victim of a Srilankan Soldier. She lives for her daughter Agavi who is born through unwanted and unexpected incident, held in Srilanka. She started her life in the beginning very politely but later she became daring and she made a chance to show father to her daughter. As a migrant mother Agila worries of her daughter's deeds, who are settled in Canada. The significance of the title is attitudes of the daughter's (Agavi's) strange and argumentative behaviour on every Fridays. Agila, a working mother who is cultured and silent sufferer to be on night duty in every Fridays in the company. Consequently Agavi has to be alone at her home. Her attitudes are different at home. Reasons for her different manners, she was ill-treated and reproached by her class mates for the reason that unaware of her father's whereabouts. Naturally the life of an abandoned woman is like fish out of water. How she reacted towards her daughter and what was happened in her life, as a woman victim in the Srilankan war, she had been abused. It also examines a kind of silent revenge on Srilankan soldier's life by her.

In the next story Style Sivagamisundari, The story starts in 1965 and Sivagamisundari lives

with her parents at Kozhumbuthurai. Her father, Chandrasekar is a business man who drops and picks up her from school by the car. Sivagamisundari is a stylish and self-pride girl. She gets whatever she wants from her father. She is father's pet. Her parents takes care her too much. They are partly responsible for her deeds. Despite her stylishness, she feels something is missing to her. The author says that she would have born as Queen somewhere, she was born in this remote village thus her style is being ruined. She loves and marries Samuel without permission of her parents later she gives up her husband her two children and goes with her father. It is a story of disturbed married life. Her married life was not going smoothly with her husband Samuel and their two children.

### **Muthulingam's Images of Women**

Muthulingam portrays the women characters are more powerful than men. In Friday nights Agilais facing her life very confidently. She is raped by Srilankan soldier Sribalaat the time of war in Srilanka. Further she was helpless and she became pregnant. Agila gives a birth to a female child. Though the story depicts the cruelty of war and soldier's inhumane deeds, it is clearly known that the will power of Agila. As a lonely mother who migrated to Canada, she lived for her daughter Agavi. Herdaughter faces cultural differences in her classroom in Canadian school. As a 12 years old student she suffers a lot through her classmates, she could not be quite with her mother at home. Because the entire different circumstance is hers, she meets reproaches on her father from her class mates. Agila came with her four months baby as a refugee from Srilanka to Canada. She was sent to Canada by her friend Silviya who is a journalist. She is a minor character.

The author created Aagavias a migrated child who hates loneliness. She faces in her school five types of children are there. Firstly,

Children have two mothers. Secondly, Children have two fathers. Thirdly, Children have both father and mother. Fourthly, Children who have mother only and finally, Children have father only. Children, who have two fathers or two mothers or father and mother, are trumping their beat but they tease the children who have mother only. They told her that her father had left somewhere. She does not obey her mother. Her attitudes are changed. She becomes absent minded, improper and she replies to her mother always carelessly.

Agila brought her Agavito a psychiatrist in order to know her mind. Subsequently she has a doubt that she has the feeling of her father. Agila wanted help from her friend Silviya who is a journalist to find out the father in Kozhumbu. Muthulingam portrayed the role Silviya as revolutionist because in the war time Agila's mother passed away in Mangulam, Agila could not turn up to her final funeral duty for her mother. Silviya has done all the cremation ceremony. She knows all about Agila. She was sent to Canada by duplicate passport by Silviya.

After two months she received a message from Silviya that she had found Sribala. Agila noted down the address and informed her that within two days she will start to come. Agila and her daughter arrived at Kozhumbu and they reached the remote village Udugambola where the only Singalas are living. Agila is the victim of Sribala who raped her at her own house by midnight in the war time when he was working under the leadership of Major Jayanath Regime, which was restated in front of Sribala's wife and his daughter Asuntha. Though these Agavi and Asuntha could not understand what was happened, Agila's statement was scattered the relationship of Sribala and her wife. The greatest punishment is isolation; He was isolated by her wife and daughter because of his past deed. This is not only a fate but also punishment to an army man. Woman is not a tool or object or idol or play things to man, she

can write the fate of a man so it was true to Siribala's life. When Agavi asked Agila about Asuntha who resembles her, she answered her that hereafter she is like you (Agavi) and she is Mother's daughter which means hereafter there is no possible to live with Siribala. Agila had deep wrath on him and it was stimulated by her own daughter. Isolation from the family is the biggest punishment to all. It was given to him by her. It may be the equal to death sentence. Agila proves that she was not abandoned; she abolished the life of an army man who is cause of her hidden life.

In the next story Style Sivagamisundari, Sivagamisundari is the protagonist. Sivagamisundari is always with her four friends who are not more beautiful and stylish than her. She wanders on the street with them. Once they were teased by boys through Cini songs, her friends laughed at them but they kept quiet by her strange looking. Her mother does not like her style and she blames her often. She does not care about it. Samuel looks at her by sun glass. Her friends told her that he looks at her, she felt different now because many boys looked at her before, she did not care them. But this feeling is different. She feels pleasure in her mind.

Sivagamisundari slowly loves him. Then whenever she is at home on Saturdays and Sundays, she thinks her home as a hell. She loves Samuel without knowing his name. She could feel tension, fear and irritation when she failed to meet him. The author depicts him as an entertainer. She thinks that he loves her by his meaningless smile at her. She longs for love, though her parents love and take care of her. Once she could not meet him, she worries a lot. Unfortunately Samuel does not know her pain. She asks about his absence. This is her first word is spoken towards him. There is no serious reply from him. He stood stylishly and asked her, what was yesterday? Tuesday, O, I went to meet Shyamla. Then they laughed at him.

She belongs to Hindu family and loves Samuel. When she comes to know that he belongs to Christianity and she said, "O Jesus is the God to you?" Further she told him that his name is not problem and she would tell to her father Samivel (Hindu's name). When her mother comes to know her daughter's love affair, she revealed to her husband. Her father asks her directly. She replied that she cannot forget that face. He gets angry when she says she loves him. Sivagamisundari is a kindhearted, innocent and immature girl. Samuel is illiterate and working in the bus company. Even he cannot buy a saree to her. He said to her it is not good for them and he is not suit for her.

When her father Chandrasekar came to know that he asked her. She replies his words, "if there is justice to your side, your strength will be added four times" which was told by Samuel. Further she said to her father that he is good and takes care of her. In course of time, he started by advice and ends with slaughter. He slapped her, she could not believe it and even he also. For the past sixteen years he did not even scold her. She ran and fell into the well and he also followed her and his leg is broken. They were hospitalized. Later she recovered soon but her father needed three months to recover. For those three months she meets him secretly. Her father had no idea to stop the problem. He stops her to go to school and finds a good suitor to her. Finally she elopes with him and gives a birth to two children. Her father disappointed and hatred her. Unfortunately her married life is not successful; she hated her husband whom is identified as a womanizer. She is dissatisfied with him. She is the main cause for her own pain and sufferings.

### Conclusion

Muthulingam introduced Agila as a mother whereas Sivagamisundari as a child who lives with her parents. Similarly both Agila and Sivagamisundari are the victims of men. Agila

was submissive but she became powerful at the time of her arrival to Sribala's visit in Srilanka; because her daughter inquired about her father seriously. Agila works in an export company and earn for her daughter. Agilais not responsible for her pain and sufferings. She is portrayed as a silent sufferer in the beginning and later she did everything bravely.

Agila was responsible mother but Sivagamisundari is irresponsible. Though Agilabecame pregnant through rapping, she gave a birth a female baby and she sacrificed her life for her. But Sivagamisundari loved him and gave a birth to two children and left them carelessly and without informing her leaving. Both lives collapse as the instances of their clash of expectation, interest, desire and hope grows.

Agila and Sivagamisundari are the victims of men. Their lives are spoiled by men. Agavi and Asunthaare portrayed as innocent girl but Agavi's part is more than Asuntha. Agavi is not living with her father and so she faced the cultural issues whereas Asuntha is living with her father. Agila was living alone with her daughter and she does not have idea to give punishment to Siribala till Agavai asked her father's whereabouts. After Agila and Agavi met Sribala and his wife, daughter Asuntha at his home, she left the home with Asuntha. Thus Sribala became now lonely this is the severe punishment to him.

In Sivagamisundari's life she writes her own destiny by loving Samuel. Being a married woman, it is a crucial stage in her life. Her marital relation with Samuel is not giving happiness; her husband does not take care of her. Sivagamisundari loved her husband and it was bitterer. Her love fades. When her father met her at the nearest of her house after a long period, she came and strated to cry by hugging her father. Then she wanted to go with her father without revealing anything to her husband, mother in law and her two children. This was not done by any women easily in the

Asian country. But she suffered a lot and struggled in her life.

Through these two women characters, the author wants to covey it women are not always submissive. Woman has to decide her own path before and after married life. They can live in this world without husbands and even men. These are powerful in their thoughts and actions. Both went to extreme case by punishing their husbands. They taught lessons for them. Women can create and destroy. Agila wanted to continue her life with her daughter without guilty whereas Sivagamisundari wanted to live with her parents without her own family. Women are braver, sharper and smarter than men

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## SILENT SUFFERING OF WOMEN IN SHASHI DESHPANDE'S THAT LONG SILENCE [REFERENCE TO JAYA]

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### Abstract

*I want to start my presentation by raising a question? What do we really mean by the term feminism? The term really means rights and equality given to women? The real meaning of feminism is still in controversy. Feminism is not what men think about women; it is what women think about women. According to my topic, my presentation is basically deals with the anticipation of emancipation of women excepting in their life. ie, respect and individual identity. Taking Shashi Deshpande's That Long Silence, where the protagonist Jaya a middle class housewife struggle for the respect among the family and the society in which she lives in. The core essence of the fiction basically talks about the concept of self-actualization and discovering the individual identity. They are completely trying to come out of their women hood and become an independent. Shashi Deshpande very nicely depicts the modern women with the traditional aspect.*

**Keywords:** *Emancipation, self-respect, sacrifice, identity, originality, etc.*

Shashi Deshpande is a famous writer in the field of Indian writing in English. She is considered to be a leading writer among the contemporary women writers. Her first short story published in 1970. Her novel That Long Silence, which brought her a great recognition and appreciation. She was also involved in writing for children. Shashi Deshpande's is an award winning Indian novelist. That Long Silence won the most prestigious Sahitya Academy Award for Shashi Deshpande in 1989.

Deshpande infact question the institution of love and marriage. In that long silence where the married couple compared to bullocks yoked together. Most of her works talks about the issues related to women and the contemporary society. She used middle class and educated women as her protagonist through them she reveals the problems faced by women and their subjugation in the male dominant society where their entire life has been questioned. Some researcher says that her works reflects the realistic characters and her real life experience and its influence are depicted in her writings.

Lives of human beings are shown in art and literature. Writings become their motivation to express their emotion, feelings and thoughts. People suffer under different problems. But women have the only problem which comprises all in it, is the identity crisis. Because, from the

childhood till the adulthood she is under the control of a male, it can be her father, her husband, her son, etc., which becomes her identity in the society. From the beginning of human civilization, women are considered to be an inferior sex. As I stated earlier, sufferings and suppressions of women characters have been analyzed again and again.

But this paper would be surely different from the other in some peculiar aspects. Because it is a study of both the sufferings and emancipation of women in the male dominant society. The entire issues will be discussed within the work. Though the concept is the same, the perspective is different from the other. Many women writers tried to reveal their suffering through their writings. Even though many women writer writes about the suffering of women protagonist, Shashi Deshpande is quite different from them. Because, all her women characters are educated and career oriented and married women. I took her novel because she does not only blame the patriarchal society for the victimizing of women character.

This paper refers to the character 'Jaya' being a silent suffering woman break her silence towards the end of the novel and became an isolated women. Empowerment is the only solution that women have to come over the sufferings in this male dominant society. For

instance, when Jaya begins to write for publication which was supported by her husband in the beginning. When he finds that she mostly shares her own feelings in her writing which was not accepted by her husband.

Though there are many women writers I personally like Shashi Deshpande for her characters. Because even though her characters are modern women they are confined to the traditional aspects. They do sacrifice their life for their family. As in the novel that long silence, the story revolves around the protagonist Jaya where she sacrifice her entire life through silence, ultimately she reacts to the silence by exploding her voice toward her husband.

A women fails in her life only because of the expectation, which leads to disappointment as in That Long Silence where Jaya's marriage starts with great expectation but finally ends to disappointment. This novel not only talks about the women hood but also the women as a writer. This novel show the Indian scenario of women in the Postmilieu, when women try to share their feelings through their writing, and how she has been restricted by her husband.

And one of the important things in the novel is the name which changes the character of women in the society. Jaya begins her marriage life with lot of expectation and where she has been restricted by giving her the name Suhasini which means silence, patient... by her husband. To safeguard her family she is confined to herself. Feminism talks about the male dominance and women caged in the society.

Shashi Deshpande portrays Jaya as modern milieu women in this scenario. Because of the dominance of Patriarchal system and the way society treats her, she isolates herself and changes her personality according to it. Which leads to the problem where she cannot be her own i.e., she could not be completely traditional or modern women. In this novel Shashi

Deshpande as shown her as a traditional modern women.

Finally she liberate herself from the society and begins her own life by emancipating herself from the society and the domestic life which she lives in. As a very good writer she receives more reader and very good response from them. Ultimately she finds her own path and the confidence made her to continue her as a writer.

As we discussed about the sufferings of women character in Shashi Deshpande's novel with special reference to the character Jaya. Silence plays a major role in the novel. And also we could see how silence is connected with the women characters of Shashi, for instance character like Saru, Indu, Jaya, Urmil Sumi and Madhu. The new path was created by the Indian writer to reconstruct the women into new women by breaking the stereotype of women.

Towards the end of her novels all the women characters are alienated and free from the bondage of ignorance and social restrictions. That Long Silence becomes best novel which shows both the sufferings and emancipation of women in the Indian society. Many women's life and expectations are shown through the fictional character 'Jaya.'

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## **VOICE OF THE VANQUISHED: A READING OF *THUS SPAKE SHOORPANAKHA, SO SAID SHAKUNI***

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### **Abstract**

Indian mythologies are packed with stories from our epics and Puranas which form the strength of the nation. The Retelling of stories from these epics is not new as Ramayana itself has 300 other versions. The new outlook of these Indian myths, its glimpse over the past, does reflect a more modern India. Ramayana and Mahabharata are the two monumental epics of India. Ramayana, the epic traditionally ascribed to the Hindu sage Valmiki, narrates the life of divine prince Rama's struggle to save his wife Sita from the demon King, Ravana. Mahabharata is the epic which recite the Kurukshetra war and the fates of the Kauravas and the Pandavas. In *Thus Spake Shoorpanakha, So Said Shakuni*, Poile Sengupta brings in the two evil characters from the two great Indian epics Shoorpanakha from Ramayana and Shakuni from Mahabharata, who became the cause for great destruction, together into one platform in the modern world. They epitomized wickedness. Shoorpanakha, a dreadful demon princess and Shakuni, the smart, conspiring and manipulative uncle of the Kauravas. They are hated even today- Shakuni for being the reason for conflict and later leading a war between Kauravas and Pandavas. Shoorpanakha is seen with contempt and ridicule, for being the reason behind abducting Sita by her brother the demon King Ravana, thereby leading to war between Rama and Ravana.

**Keywords:** Retelling, epics, contemporary, villains, conflict, victims.

Ramayana and Mahabharata are the two monumental epics of India. Ramayana, the epic traditionally ascribed to the Hindu sage Valmiki, narrates the life of divine prince Rama's struggle to save his wife Sita from the demon King, Ravana. Mahabharata is the epic which recite the Kurukshetra war and the fates of the Kauravas and the Pandavas. Lord Krishna is also found among the heroes and described as a royal personage descended from the Gods- the eighth incarnation of the God Vishnu. A story incorporated into the Mahabharata became known as the Bhagavad Gita, articulated by Lord Krishna to Arjuna, one of the Pandava princes.

Indian mythologies are packed with stories from our epics and Puranas which form the strength of the nation. The Retelling of stories from these epics is not new as Ramayana itself has 300 other versions. The new outlook of these Indian myths, its glimpse over the past, does reflect a more modern India.

This paper attempts to study two evil characters that the author has recreated in *Thus*

*Spake Shoorpanakha, So Said Shakuni*. Born as Ambika Gopalakrishnan in 1948, Poile Sengupta is her pen name. An accomplished writer, stage and film actor and the founder of Theatre Club a Bangalore-based amateur theatre group. *Thus Spake Shoorpanakha, So Said Shakuni* (2001) is one of the six plays included in her book *Women Centre Stage: The Dramatist and the Play* (2010) in which, Poile Sengupta brings in the two evil characters - Shoorpanakha from Ramayana and Shakuni from Mahabharata, who became the cause for great destruction, from the two great Indian epics together into one platform in the modern world. They epitomized wickedness - Shoorpanakha, a dreadful demon princess and Shakuni, the smart, conspiring and manipulative uncle of the Kauravas. They are hated even today- Shakuni for being the reason for conflict and later leading a war between Kauravas and Pandavas. Shoorpanakha is seen with contempt and ridicule, for being the reason behind abducting Sita by her brother the demon King Ravana,

thereby leading to war between Rama and Ravana.

The author has recreated the characters in contemporary angle. Both of them meet in the modern age in an airport at the waiting lounge. The setting of the play is an airport booming with passengers amid whom we meet two travellers killing time in wait for their delayed flight and within the context of the threat of terrorism.

Their talk with each other brings to light another perspective of their personality. Both of them try to justify their respective characters. They blame the epics and the people for the misinterpretation of their characters. Both are unfortunate casualties and retribution searchers and all through the play the subject of retaliation runs in them.

In the play, we come across two nameless characters, the WOMAN and the MAN. They are in modern day attire. This is the way the characters are universalized which signifies that they belong to the past, present and the future. They both have all kinds of modern accessories like handbag, briefcase etc. The WOMAN looks into a magazine seriously and the MAN seems to be disinterested in the world around him. The WOMAN shows an air of superiority which irritates the MAN. It is from the talk of the WOMAN, the MAN comes to know of the bomb threat in the airport, the cause of their delayed flight. She tells the MAN that people who get delayed for the flight make such fake calls as the bomb threat.

“WOMAN: You know these people who’ve got late for the flight and they call and tell the airport that there is a bomb on the plane. And of course everybody knows it’s a hoax but you can’t take a chance, can you? You have to search the aircraft and everybody waiting.” (248)

Their talk gradually moves into an unseen historical world which represents their inner

self. The WOMAN personifies herself as Shoorpanakha and the MAN as Shakuni. Shoorpanakha desires Rama’s love. But Rama the manifestation of perfection turns down her craving and ask her approach his sibling Lakshman. She grieves, *"The brothers teased me, tossed me like a plaything."* She is very sad that women cannot voice their mind. When Laxmana cut her nose and hacked off her bosoms, Shoorpanakha drained tears of passionate agony nobody recognized. *"Even my brother, King of demons came back lovesick,"* grieves a dejected Shoorpanakha.

As the play advanced, we find a kind of understanding between the two characters. Their stories are filled with pathos. Next we find the MAN moving into his inner self. He describes how and why he turned into the ace player who pushed the siblings (Pandavas and Kauravas) into a deadly war. When we look into the core of a sibling who got himself vulnerable when his sister blindfolded herself in support of a visually impaired spouse our displeasure dies down and compassion dominates. He describes his straightforward way of life with his kin until Gandhari's 'imperial' marriage which spelled fate. He explains how his siblings and father also were detained and starved to death by the Kauravas This activated Shakuni to unfurl a shrewd plot which brings the downfall of the Kauravas through the game of dice.

Both the characters strongly feel that they are misinterpreted. They are not given due place or significance in the epics. Even in the modern era they are seen as wicked characters. They are neglected. They are angry about the world around them.

Poile Sengupta has finely portrayed the souls of the victims. Though they are seen as wicked characters in the epics the author explores the other side of the characters. She has tried to outline the dual nature of the human

beings in the contemporary era. Thus the play "Thus Spake Shoorpanakha, So Said Shakuni" is stunning display of pain and suffering of the two suppressed characters – Shoorpanakha and Shakuni.

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## **WOMEN WRITERS AND IMAGES OF WOMEN IN KAVERY NAMBISAN'S *THE HILLS OF ANGHERI***

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Revolutionary changes need to occur to look forward to an egalitarian society. This revolution is nothing but a radical transformation in the attitude of every woman that is required for her own liberation. This transformation can be achieved not by blaming or rebelling but by changing oneself.

The changing roles of women in the Indian society and their psychological and social problems have been taken for the study for more than two decades. Indian women novelist have artistically explored the lives of women from the various section of Indian society.

Kavery Nambisan explicitly express her views on how women can evolve progressively in her novel. '*The Hills of Angheri*' How the transformation takes place through many women writers deal with the problems of women in the society. Nambisan's way of presenting women in the society is something unique.

Kavery Nambisan does not support women rebelling against external factors but expects a change in them.

'*The Hills of Angheri*' as Nambisan herself proclaims is an autobiographical novel. It clearly shows the rise of an ambitious girl in the society. Nalli from a society of patriarchal domination to the level of a doctor. The title depicts that Nalli is from a hilly side and proves that she belongs to a tribal sect.

Nalli being a girl and too from a tribal side is doubly marginalized in the society. Such a person like Nalli becoming FRCS is not an easy task. Urged by the desire and dream to start a hospital at Angheri, her native place, Nalli wrestles against all odds to become a doctor. The internal quality of self - confidence is

clearly through the character Nalli understandable.

Nalli's aim of becoming a doctor to serve the village come true. Though the motivating external factors are many the means of victory on the part of Nalli is her internal quality of assertiveness. The transformation of Nalli from being an ordinary tribal girl to the position of a doctor is a great completeness in her life. The whole family opposes the idea vehemently.

The most important hurdles, which stop her from coming up life, is the male dominated society. Nalli belongs to such family, which restricts women even in the career. The old man also tells Nalli's father "You're not going to allow it, I hope" The tribal idea on women's education and marriage is a code in the voice of the old man.

On completing her course when she comes to practice in her village. She is not accepted by her own people. Moreover she does not get the chance to work with Jai in hospital. She never give up her ideas she travels for four hour and severed people in that place sevashram.

Next transformation is to server society. The quality of determination is strengthened by stead fastness in her. As a feminist Nambisan wants meaningful union equality between man @ women.

'*The Hills of Angheri*' has been constructed in a different setting. It deals with the struggle of a Village girl to become a doctor. Dream of Nalli, a young village girl who aspires to become a doctor Nambisan reveals the transformation of the village girl from being so innocent to a more talented one. In the stage of innocence, Nalli keeps her dream in her mind and works hard to the same. In the next stage she travels from her birth place of England. Where she struggles a

lot to learn racial discrimination as a part of her Diaspora

During her search for identity, Nalli undergoes various problems. Nalli completes her journey and fulfill her achievements. She successfully revolt against traditional beliefs and achieve in her field. Nalli returns to India, she is not welcomed even at her home. "Sadly, home was not a happy place any more" (THA178).

Finally, Nalli transpires as a professional woman. She becomes a surgeon, she feels that she has achieved in her profession. Nambisan has rendered the struggles and success she combines tradition with modernity and presented through the character Nalli. Nalli as a representative of Nambisan, has proved that the explicit forces like family, custom, and male gender have nothing to do with a woman's aims and achievements. She neglects all the negative

ideas and suggestion in to a positive goal achievement in her life.

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## FEMALE SPACE IN ALICE WALKER'S *THE COLOR PURPLE*

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### Abstract

*This article tries to interpret, analyse and explore the suppression of women in Alice Walker's The Color Purple. The plight of the central character Celie's sufferings are revealed in this novel. The suppression and oppression which she encounters in her own home by her step father and her husband are picturized in detail. The only relief she gets is by writing letters to God. Her sufferings came to an end after the arrival of Shug Avery. She is an eye-opener to Celie. She creates a space for her and made her financially independent.*

**Keywords:** *Suppression, Oppression, eye-opener.*

Alice Walker in *The Color Purple* depicts the lives of Afro-American in Southern United States, how the black women are oppressed by the white community and also by the male community of their own tribe. Celie, the protagonist and narrator of *The Color Purple* is a poor uneducated fourteen years old black girl living in rural Georgia. She was abused sexually by Alphonso, her father. She was beaten and raped by him. She becomes pregnant and delivers a girl, which was stolen by her father and killed in the woods. She gave birth to a boy child, which was also stolen and killed. Her mother becomes so weak after giving birth to so many children, and is unable to gratify the sexual hunger of husband. Hence Celie becomes a victim at his hand. He says, "Just say. You gonna do what your mammy wouldn't" (3). Celie loves her mother and so she did not reveal the untoward mishappenings to her. She gets relief by writing letters to God.

Celie and her pretty younger Sister Nettie came to know that Albert wanted to marry Nettie. But Alphonso refuses to give her, and so to save her sister Nettie from the clutches of Albert, she decides to marry him. Marriage does not bring about any change in life, the same statusquo continued here also. She was brutally oppressed by her husband and loses her sense of feeling the pain, "It all I can do not to cry. I make myself wood. I say to myself, Celie, you a tree. That's how are I know trees fear man" (22).

According to Celie, women can be compared to tree because non-human being is exploited in the same way as women are by the patriarchal society. Karen J. Warren in her essay *Toward an Eco Feminist Peace Politics* remarks:

"Mother Nature" is raped, mastered, conquered, mined; her secrets are "penetrated" and her "womb" is to be put into service of the "man of science." Vergin timber is Filled, cut down; fertile soil is tilled and land that lies fallow is "barren", useless. (Warren 190)

Celie's sufferings in the male dominated society came to an end through Shug Avery, her husband's girl friend. She protests at the ill treatment of Celie. She listens to Celie patiently. A shocking revelation came to her when Celie narrated how she was sexually abused by her own father. Celie painfully told her that her own children were taken away from her, "He took it. He took while I was sleeping. Kill it out there in the woods. Kill this one too, if he can." (4). It is Shug Avery, who discloses the truth that her sister is alive and had written letters to her. By allowing Celie to view these letters, Shug is supplying her with even more hope and inspiration, letting Celie see that in the end, everything works out for the best. The offended soul, Celie finds comfort in the company of Shug and develops physical relationship with her. It is Shug who teaches Celie to love her physically abused body to derive pleasure. From the lesbian sexual act and releases her

from the lesbian relationship develops from physical liking to go beyond into a sisterly act as Celie says, "Us sleep like sisters, me and Shug" (ISI). It is the result of Celie's desperate search for a sister-like role model for an active listener, who unlike the sleeping male God, will not only listen to her story, but sympathize with her, understand her and most important, fight for her independent space. Shug took Celie to her mansion in North Memphis, Tennessee and encouraged her to bring out the latent potential in her. She was very creative in making pants. Celie's attempt as an entrepreneurship gives her an identity and an address of her own.

To escape from Albert, Nettie had escaped to Africa with a missionary couple Samuel and Corrine. They had two adopted children Olivia and Adam. Corrine and Nettie had become close friends. Corrine finds a striking resemblance between their adopted children and Nettie. She even doubts an illegal relationship between Samuel and Nettie. Through Samuel, Nettie came to know that the adopted children were her sister's children. She also came to know that Alphonso is not their real father. Their real father was a store owner whom white men lynched because they resented his success. Alphonso told Celie and Nettie he was their real father because he wanted to inherit the house and property that was once their mother's. When Celie comes to know that Alphonso is not her real father, she began to lose her faith in God. At this critical juncture Shug afforded her comfort and gave her moral support.

When Albert obstructs Celie's movement, Celie curses him, "Until you do right by me, everything you touch will crumble" (187). Moreover, Albert's desperate response fails to have the power of the word over Celie, "He laugh who you think you is? He say. You can't curse nobody. Look at you, you black, you pore,

you ugly, you a woman, Goddam, he say, you nothing at all." (187). And Celie's appropriate reply is "I'm pore, I'm black, I may be ugly and can't cook a voice say to everything listening. But I'm here. Amen, say Shug Amen, amen" (187). Thus, Celie has overcome her silenced space by representing an act of speech in which she returns Albert's curses back to him.

Celie's transformation from ugly to beautiful, who not only falls in love with her own body but the soul of the universe. She along with her female friends learn to dismiss patriarchal authority. The dining table scene in which Celie and Mary Agnes decides to separate from their respective husbands to find their own female space. Use spontaneous female laughter to defy male hegemony. As Celie says, "Shug look at me and us giggle. Then us laugh sure nuff. Then squeak start to laugh. Then Sofia .All us laugh and laugh" (181).

Thus writing in a feminine vein created by the inner strength and endurance of motherhood and sister hood, walker's women transcend from their base immanence and become successful in achieving the pinnacle of womanism as New women.

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## CHITRA BANERJEE DIVAKARUNI'S SELECTED NOVELS THROUGH THE PRISM OF EMPOWERMENT OF GIRL CHILD

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### Abstract

The current article is about how the great Indian novelist Chitra Banerjee Divakaruni talks about the empowerment of girl child allegorically, in her novels. Among all her sensational novels this article focuses on two of her novels. *The Mistress of Spices* and *Neela: Victory Song (Girls of Many Lands)*, which bestow a deep denotation of women life. It shows light on the importance of education for girl child and discuss about the institution of marriage in India. All her novels centre around interesting and strong **women**. Her female characters are stereotyped and undergo evils and harms. Both the novels has a deep root for the sufferings of women in their marital life.

**Keywords:** Independence, Women Education, Marriage, female universe.

### Abbreviations

MS - *Mistress of Spices*

NVS - *Neela: Victory Song (Girls of Many Lands)*

Indian English writings are well known for its indigenous culture. The female characters of Divakaruni are torn between old and new world ethics. She questions the nature of life of women as daughter, mother, wife, and as a professional. The prominent feature of the writings of the diasporic writers like Divakaruni is that she focuses on the rootlessness, nostalgia, marginalization, separation, alienation, despair, readjustment, assimilation and adoption. Her characters are bold and ready to suffer. It is said that this is because of Divakaruni's experience of immigration. Softky states that the immigration caused Divakauri to re-evaluate her homeland's culture, especially the native land's treatment of women.

All her novels centre around interesting and strong women. She portrayed all her women characters in such a way that her characters represent the characters of their own times. She deems the act of positioning a woman at the centre of the story and unapologetically making their life complicated are essential act to make the novel. According to her those women characters don't have to be only a good women in order to be the protagonist of a story. She strongly projected unfair burdens which are put on women.

The institution of marriage in India is a union between two families and the members of the united family discharge their duties and social commitments based on norms of the society. They motivate each other and strive for their growth intellectually, morally and spiritually. Keeping in view of all these aspects in the life of the couple, parents play a supportive role in the selection of the partners. Traditionally, marriage and family are the most sacred institutions which are supposed to be the source of comfort and security for their members. But in marriage, the woman suffers because of the authoritative relationship between the husband and wife. Providing girls with basic education is one of the simple assurance of giving girl children better personal power and independence. The undeniable truth is that many girls never get what they desire and deserve. Biased society, culturally imbibed practices, child marriage, and sanitation are some of the problems that continue to outbreak girls. The biggest of them all, is lack of education. The author talks about both lack of education and sufferings of female and domination of male in marital life.

*The Mistress of Spices* is the female universe with very minimum presence of male figures.

The protagonist Tilottama, who is called as Tilo doesn't face any male interference till she reaches Oakland. She come across males in the form of pirates where she proves strong and maintains her supremacy. At the island with First Mother and the Novices, she completely dwells into the female universe. Tilo chooses Oakland to serve the people after the completion of her training. In Oakland, as a mistress, Tilo is restricted to step out of her store, heal other than Indian community, look her own reflection in the mirror and make relationship with any man. She cannot love another person, not even herself.

In Oakland, Tilo's customers are both man and woman. One of them is Lalita referred to as Mrs. Ahuja, who has lost her identity after marriage. The Marriage had curbed her happiness as an independent, self-reliant girl. She was frustrated at the way she had been betrayed by her family into marrying an older man. She had no hope of amnesty, she married him and moved to America unwillingly. She says, "... silence and tears, silence and tears, all the way to America" (MS 102). As she is uneducated, she cannot go back to India or to her parents because a woman's place is with her husband. She cannot go out, write or receive letters, or seek a job because Ahuja asserts that he is man enough to take care of his wife. Tilo listens to Lalita's agony and violates the rules for the sake of Lalita. Overcome by empathy and compassion for Lalita, she touches her arm to comfort her and instills courage in her to resist oppression by her husband, "Daughter, remember this, no matter what happens. You did no wrong in telling me. No man, husband/not, has the right to beat you ..." (MS 105). She offers her the spices and also a copy of the India Currents magazine. Motivated by the encouraging words of Tilo, Lalita dares to leave her home with the help of the volunteers of the helpline she found in the magazine given by Tilo.

The author wittfully inked the script of women's rebellion against the pressure to suppress their desire and their bodies. The rules of mistresses clearly replicates patriarchal struggle and Tilo must be made to break free of them. She struggles with her own passions as she builds emotional relationship with Raven, a Native American man. She renovate herself into a woman, feeling guilty for herself indulge, but she is brave enough for the revenge that she would have to face. At the end of the novel, Tilo's disguise is torn away by the spices and she is deserted by them. Raven gives a new identity to Tilo 'Maya' that means "Illusion, spell, enchantment, the power that keeps this imperfect world going day after day" (MS 317). She leaves Oakland with her love in search for his dream, but reality beckons her back. She smashes all illusions and accepts her new identity, and willfully accepted the relation and responsibility.

Neela is the protagonist of the novel *Neela: Victory Song (Girls of Many Lands)*. She herself is complex, brave, and imaginative person. The volatile tale starts with the preparation of Neela's elder sister Usha's wedding preparations. We can easily separate the contrasting ambience within the household during the conversation of the patriotic father who wants a peaceful wedding with a fewer guests to avoid becoming a target of the Swadeshi bandits and wants to uphold their cause to fight for the Indian independence. On the contrary the scheming and illiterate mother who wants a lavish wedding for her daughter and has no concern to the worse conditions of her country. She suggested as:

'We should keep it small, Sarada,' her father, Hari Charan, had said thoughtfully. 'It's a difficult time, not a time for celebration. Another war has started in Europe.'...'But what does a war in Europe have to do with us?' Neela's mother asked impatiently...'There are troubles here, too,' he said.' So many people, both young and

old, have taken up the struggle for India's independence. They're risking their lives each day for the sake of our country.'... 'But this is the first wedding in our family!' Sarada had exclaimed' agitated. (NVS 2)

On the other hand, Divakaruni depicts the emotional state of the bride fearful of her future with a stranger but excited to be able to wear beautiful jewelry and clothes, and the main protagonist young Neela thinking more on the terms of her father, believing arranged marriage as a fake institution and custom to be followed, she is more concerned about her sister's and her own future. Neela sighed on the norms of her native society, "But why can't a girl choose her own husband? She thought. What's wrong with that? ..." (NVSong 5). She wonders defiantly to herself:

Why does everyone feel they have to control girls even after they're married? Why are women expected to sit quietly and silently, embroidering and making pickles, while men get to make all the important decisions and go to all the exciting places? Why can't a girl be a freedom fighter? (NVS 40).

Later on, inspired by the Swadeshis her patriotic father goes to join the noncooperation march in Calcutta and gets arrested. During which Neela has a talk with the baoul who sang patriotic songs on the mother land, and encounters a boy, Samar. He is one of the wounded Swadeshis at the wedding and was cared for by her, who informs her about the efforts of the freedom fighters and the confusion

in the country owing to the war in Europe, which evokes Neela's curiosity even more about her motherland. And later the news of her father getting captured and jailed stirs Neela to take matters into her own hands. Thus, disguising herself as a boy she goes to Calcutta to rescue her father with the help of Samar. Thus, Divakaruni points out that even though Neela's journey had started based upon her personal reasons she disguised herself as a boy to make her desire come true. And thus, her immigrant adventure begins with traveling to Calcutta in a train to reach Samar's cousin, Bimala, who was in contact with Samar.

Divakaruni has splendidly supplied us with an essence of empowering the girl child through her young character, Neela, who is not a simple girl of twelve years but was capable of acting above her age if the situation called for it. She insisted on both education for girl child and freedom for choosing her better half of her life.

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## FAMILY RELATIONSHIP IN KAVITHA KANE'S *SITA'S SISTER*

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### Abstract

*Indian English literature is an expression of the profound Indian sensibility and finds its roots in the rich Indian culture. Indian Literature revolves around the human action and the motivation behind the human behavior. The earlier forms of Indian literature were religious. India is a country whose value system is largely dominated by the epics. Indian women writers in Indian Fiction in English occupy prestigious position. Kavitha Kane, author of the new era of retelling Indian mythology in contemporary context brings contemporary feel which makes the narrative more relatable for the present-day readers. Kavitha Kane gives the readers a new outlook and a new lens for viewing the great epics Ramayan and Mahabharat. Ramayan demonstrates the highest level of family values. The three types of Family life representing the three forms of civilizations were portrayed in Ramayan. They are: Aryan, Vanara and Rakshasha. The Aryan household was at Ayodhya. The Vanara household at Kishkindha and Rakshasha's household at Lanka. This paper mainly focused on the character Urmila from Aryan family and the relationship with her family.*

**Keywords:** Family, Strong Relationship, Acceptance, Unity etc....

Family is defined as a domestic group of people with some degree of kinship whether through blood, marriage or acceptance. Family means love and care. It means bounded by people who care about you, people who see what you are going through, who are there no matter what. Family is the most important thing in life. It includes siblings, parents as well as relatives who may not interrelate with every day, such as cousins, aunts, uncles and grandparents. Having strong relationship with family members is both important and difficult to keep it. All relationships have their importance in life and just like in case the importance of friends, the importance of family is also known. One might believe that family can replace friends, but there is no way for friends to replace family. Friends accept a person the way he was, but family loves you unconditionally, no matter what.

In most societies, the family is the principal institution for the socialization of children. Family is the single most important influence in a child's life. From their first moment of life, children depend on their parents and family to protect them and provide for their needs. Parents and family form a child's first relationships. They are the child's first teachers and act as role models in how to act and how to

experience the world around them. Each child is nurtured, respected and grows up to care for others and develop strong and healthy relationships.

In *Sita's sister*, the protagonist Urmila has a good and strong family relationship, which supports her to be independent in thought and action. Urmila belonged to Mithila. She loved her sister Sita and cousins Mandavi and Shrutakirti. Daughters are the second mother to the father. King Janak was happy to see his daughters craziness and laughed at them. Sometimes, he became one among them and played with them. It was the duty of a father to give a better education to his children. King Janak allowed her daughters to learn Vedas and Upanishads. Sita was master in cooking and Urmila was a great artist. He always encouraged his daughters and motivated them to do good things. As a father, he taught moral values and the importance of family life to his daughters. Her father never hurt them in any way. The relationship between father and daughters was quite inseparable.

The mother-daughter relationship is one of the strongest and complex bond in the world. Queen Sunaina considered the four girls as her own daughters. She never thought Sita, Mandavi or Kirthi as other's children. She was

the supporter and the backbone of their happy life. Whenever they needed her, she advised her daughters. When marriage was arranged between Lakshman and Urmila, Lakshman told her that his brother was his first priority and Urmila was his second choice. So, he did not want to hurt Urmila by marrying her. Urmila's love for Lakshman made her to accept being his second choice. Lakshman's love for Urmila made her to bear all sufferings in her life. He wanted to avoid the misunderstanding between them. In order to avoid break up, he expressed everything to her. From this proposal, one can understand that Honesty in relationship is most important for survival of any relation. Trust was the basic element for a strong relationship. Urmila's mother Sunaina hoped Urmila has the capacity to cleverly manage and handle her family problems. Queen Sunaina was proud of her honest son-in-law.

A woman was born in one family and married to another family. Their responsibility was to care both their families. The four sisters were married to four princes of Ayodhya. As a mother, Queen Sunaina was worried about her daughters. She advised her daughters on how to run the family without any inconveniences. The four sisters were happy that they got married in the same family. Even marriage could not separate them. A woman should take care of her family. After her marriage, she never forgot to take care of both the families. King Dhasarath lived with his three wives and four sons in Ayodhya. Kousalya, Kaikeyi and Sumithra cared for one another and there was no quarrel among them. The four princes grew up together like their mothers. The three mothers took good care of the four princes. Ram was under the care of Ma Kaikeyi. The relationship between mother and son was something special and sacred. The four sons were same to the three mothers.

Manthara, the head maid tried to separate the four brothers. But, she failed in her attempt. So, she tried to separate the four sisters-in-law. She poisoned Mandavi by tempting the desire

for crown. Communication is the best key to resolving conflicts. The four sisters usually gathered together and discussed many topics. During the conversation, Manthara's venom on Mandavi was wiped out by the other sisters. Each one knew the value of family and unity. The sisters proved their strong relationship and taught Manthara a great lesson. The love between husband and wife is also well expressed in these novels. When Kaikeyi asked her husband to exile Ram and crown Bharat as king, King Dhasarat silently fulfilled her boons. He had faith in Ram that he will never misunderstand his father. Similarly, Ram understood the situation of his family and obeyed his father's wish. Ram went to exile for fourteen years in the forest. A relationship between husband and wife must be like fish and water but not like fish and fisherman. Kaikeyi was the favourite queen of King Dhasarat. Kaikeyi acted as a fisherman, who used love as bait and fulfilled her boon. Sita gave up the luxury of a palace to follow her husband. And Lakshman abandoned the comfort of his family to serve his brother Ram and sister-in-law. As a wife, Urmila wanted to accompany him. But, she was asked to stay in the palace to take care of their broken family. So, she remained in the palace. Ma Kousalya wanted to accompany her son. But, she was in the palace to look after her old husband.

Queen Sunaina could not bear the pain of her daughter's lonely life. She asked her daughter to come to Mithila. As a dutiful wife, she took care of her husband's family. It was a duty of everyone in the family to point out the mistakes and make them to move in a right path. Here, Bharat blamed his own mother for her evil action. When a mother thinks about her son, she was ready to do anything for him even if the world was against it. She never took her step back. Kaikeyi did everything for her son Bharat. On the other hand, brother Bharat always considered himself as incomplete

without his brothers even when he was crowned.

Sumithra was an ideal mother. She gave Bharat all the love as her own son despite Kaikeyi's ill-treatment of her own son. When no one spoke to Kaikeyi, she realized her mistake and the loneliness made her to know the value of family relationship. King Dhasarat's soul left his body because of the separation of his son. This shows the strong father-son relationship. Everyone in the royal family was mourning for King's death and the prince's exile. So, no one took care of the kingdom. Urmila as a true daughter-in-law took care of the family as well as the country. She helped Shatrughan in managing the palace as well as in the state affairs. Urmila is an ideal woman who played her role perfectly in all fields.

The presence of everyone in the family is important for a happy life. So, Kousalya, Bharat and others went to the forest to convince Ram to return to Ayodhya. But, Ram refused to come because he wanted to fulfill his father's wish. When Bharat decided to do his penance as a hermit in river Sarayu, Urmila questioned him. Her bravery indicated her love for her sister Mandavi. Love played an important role in family relationship. Love is accompanied by true care, sacrifice and happiness. Urmila loved her family and was ready to sacrifice everything for her family's happiness.

Families need to be united of mutual caring and support; they can be sources of lifelong strength for all individuals. Urmila was the supporter of the broken family. She tried to reunite the family. Urmila gave up all her luxurious life in the palace and exiled herself in the palace. Her sacrificial life symbolizes a strong bond between husband and wife. Urmila was strong enough to change her family better than hell. When Urmila was with her husband, she asked everyone to take meals together, they were overjoyed and shared their experience in the break time. Sometimes, through the discussion, they get many ideas within their

family members. It helped to resolve many problems.

Better understanding played a vital role for family relationship. After they understood each other, they felt a little peace and happiness. "All I am asking is for some peace to return in this house" (SS 245). Urmila learnt many things from her father and mother. Urmila become a scholar and disciple of Guru Vasistha. One who respected elders and brought name and fame to her husband's family, it belonged to her father and mother, who brought up with high qualities. She was invited as a scholar in her own father's philosophical conference. King Janak was proud of his daughter. King Janak proudly says that her son-in-law saw intellectual beauty in her. And this made her to become a scholar.

Acceptance and Forgiving are the two essential parts for happy relationship. Urmila accepted the reality what it was. So, she enjoyed her painful lonely life with her husband's love. But, Mandavi refused to accept her pain. So, her life was little bitter for her. Later, she understood everything from Urmila. Forgiving was not easy task to perform. But, when it took place in family, it leads to sacrifice. Urmila forgave Kaikeyi, who leads her to lonely life. This made Kaikeyi to felt guilt and revealed the truth that if she did not make Ram's exile, it leads to misfortune in the family. Forgiveness made a way to know the truth and to understand a person better.

Honor and sacrifice results in happiness and peace of families. Each one's sacrifice was boundless to express. Everyone sacrificed their valuable relations in order to save their family. By making a few simple changes in the way they looked at the world and dealt with other people, it is possible to create a happier and more stable relationship. Each had to face many obstacles in their life, but they never get depressed. If they get depressed, it may affect the family also. Urmila hid her painful moments and approached her family members with a

smile. Her individual change made her family to change their life from sorrow to happiness. From this, one can understand that it was in the hands of individuals to make stable relationships. It was duty of each member in the family to spread happiness in their family.

The temporary pains, fights and separations act as a tool to make a strong family relationship. These are like passing clouds. Urmila's love was

not only for her husband but also for her sisters, parents and mothers-in-law. It was the unity among the sisters, brothers, husband and wife that brought reputation to the whole family. Their welfare lies in the welfare of the family and vice versa. One can experience and enjoy one's life through his family relationships. If a person had a family support, his achievements are infinite.

## **TRENDS IN ETHNIC IDENTIFICATION AMONG SECOND GENERATION HAITIAN IMMIGRANTS IN EDWIDGE DANTICAT'S *THE FARMING OF BONES***

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### **Abstract**

*The paper exposes the immigrant's struggle to say goodbye to Algeria and its heinousness, leaving behind memories of bloodshed to search for a life of serene composure and tranquility. The Haitians endure the darkness nurturing dreams of returning to their homeland, hoping to lead a life of independence. Edwidge Danticat's poetic prose illuminates the people, colours and customs of Haitian life. The discrete identities of women are woven into a collectivized interchange ability through the cycles of characters and motifs. The novel explores an aspect of Dominican- Haitian history which touch the realms of reality.*

**Keywords:** *Expatriate, Exile, Immigrants, Diasporic, Dehumanize.*

“Survival in the wilderness, the central action of many exploration narratives would become a recurring theme of both popular and classic American literature”. (439)

Opines George Perkin. American culture is ever changing with a pliant nature accepting the alterations induced into its boundaries by bringing it into conformity with a standard of homogenization. Dimensions of American Culture, defined by the capability to adapt changing requirements paves the way to the evolution of Inter- American literature.

Inter-American literature can also deal with the development of certain literary forms, such as the immigrant novel, or with the literary periods and movements encompassing the literary productions of authors from different parts of America namely North, South and Central including the Caribbean. The inter relation existing between the large area of continental land masses is asserted as the New World.

The literary creations enveloped in the area of the New World focuses in a broader sense on immigrant issues. Ideally Inter American literary compositions work with texts which seeks to identify similarities that tie the literatures of America together with her nativity, while also recognizing and maintaining the very important differences of history, style, and

culture that distinguish them and make them separate works of art.

The Caribbean has long been considered a politically, culturally and linguistically fragmented region, giving it a uniquely diverse and varied background. European Colonizers regarded the area as one whose economic potentials were to be fully exploited but not a place to settle in permanently.

The Spaniards who were the original imperialists in the Caribbean already had a system of slavery which made it easy for them to resort to the method of procuring labour for their mines and plantations. The cultivation of cane was highly capital and labour intensive.

Brutality and method of slavery coupled with racial and cultural diversity and the sense of up rootedness and dispossession experienced helped to rob the historical continuity of the Caribbean nation. It gave rise to psychological traumas as alienation, rootlessness, inferiority and the creation of colonial mentality.

The integral part of culture assimilation began on the slave plantations where as common culture of creativity and expression continues to flourish today. Udofia opines:

The cultivation of cane was the basic reason for the institution of slavery and had important influences on the Caribbean psyche, such as the engendering of the isolation outlook and an

endemic and crippling sense of provincialism, all of which are difficult to eradicate from the 21<sup>st</sup> century Caribbean mentality. (58)

Early expatriate Caribbean literature was clearly a literature of exile, since many of the authors writing at that time had fled to the United States to escape political structures placed on the by their ruling nations. Caribbean literature ascertained a concrete shape with the characterization of expression through the modern expatriate writing. A conflate of American culture with that of the Caribbean is Visible in the Caribbean American novels.

Caribbean American writer's literary discourse in the present scenario have left a revealing mark on the contemporary literary output of the Caribbean American. Writers like Achy obejas, June Jordan, Danielle legros Georges, Colin channer, Thomas Glave, Ifeona Fulani and many others including edwidge Danticat dominate the contemporary Caribbean American literature.

Edwidge Danticat is one of the promised novelists of the twentieth century. Danticat's works frequently examine the theme of national indetity and diasporic politics. She manages her relationship with her Haitian history and her bicultural identity through her works by creating a new space within the political by sphere. Danticat's reputation as a major contemporary Caribbean American novelists is fixed and prominent.

### Drew Remarks

It was during these early years that Danticat was influenced by the Haitian practice of story telling which developed because much of the population was illiterate at the time. Danticat says that the memorie of Haiti are still extremely vivid in her mind, and that her love of Haiti's and things Haitian deeply influenced her writing. (74)

Edwidge Danticat is regarded as one of the best novelists in contemporary Caribbean American literature. Her novels and writings

are intact with highly autobiographical elements. Her works exhibit her as a strong advocate for issues affecting Haitians abroad and at home. Danticat's writing composure is characterized by serenity and self possession that would retain her as a representative of a new generation of Caribbean Writers. Her success in writing has taken varied dimensions, creating profound impressions, with her proficiency of language. Nelson remarks:

Edwidge Danticat is from the Francophone Caribbean, but writes in English. Indeed Danticat's works mark the way in which it becomes increasingly difficult in the American literary context to separate Anglophone, Francophone, and Hispanophone Caribbean writers and authors. (386)

Danticat's writings pays open homage to activist tradition as well as the role of women. Her carefully crafted works exposes reality, with clarity and precision, revealing obscurities with adequate representations of the difficulties faced by women in Haiti and elsewhere. Danticat shows even in family in which men do not exist, the threat of violence and subjugation to women remains a reality too immediate to be ignored.

Edwidge Danticat's American Book Award winning novel, *The Farming of Bones* (1998) is set in 1937, Algeria which consists of many sugarcane mills that requires workers. However with governments intentions to cleanse the country, the story soon travels within the Dominican Republic as far as the massacre river that borders the Domination Republic and Haiti.

Edwidge Danticat in *The Farming of Bones* (1998) virtually renders the 1937 massacre of Haitians, strengthened by individuality and imagination. The dream like ambience of the novel is realistic, with measured narration by the protagonist, Amabelle Desir. The past memories in the novel spin around furious violence and unbearable loss. The setting, the Dominican Republic in 1937, when dictator

Trujillo was beginning his policy of genocide, is a clue, to the events that take place in the novel, later transforming into piercing memories. Zia Jaffrey opines:

*The Farming of Bones* has its subject as the overnight massacre, in 1937, of between 15,000 and 18,000 Haitians at the secret instructions of General Rafael Trujillo Molina, the military dictator who ruled the Dominican Republic for thirty one years. But because the large themes of trauma and collective memories are in hand of a gifted fiction writer, the novel cannot be summarized by casual reference to genocidal fact. (99)

According to Danticat, *The Farming of Bones* is primarily a novel about remembrance, a novel that seeks to keep alive in public memory the massacre of the Haitians in the Dominican Republic. Danticat makes her narrator protagonist Amabelle Desir, the agent of this act of memorialization. She is a Haitian female domestic worker in Dominican Republic house holed and is a survivor who will tell her stories of the Dominican Massacre of Haitians in 1937.

Amabelle's Survival in the novel is predicated not just upon physical survival, but upon her ability to assume the role of narrator through her attempt to memorialize the incidents of the massacre. Danticat shows how for Amabelle, memorializing becomes an essential tool amidst her dredge for survival.

Danticat's novel and Amabelle's testimony confront the incomplete record of official history by giving a voice to the anonymous victims of massacre and their repressed past. Danticat suggests of her own work as she remarks, "Many of us feel like on same level, we are filling in the gap, especially in some of the historical works, in historical novels, you feel like you're plugging in a hole" (9).

The Haitian immigrants in the Dominican Republic holds unwaveringly to their past memories about parents, friends, childhood and piercing death, who unteirelessly sequestrate

loved ones, from their grasp. The Haitians have known to endure life and its various facts, with perseverance and strength. unsundering stability and unyielding firmness have become their comrades. Immigrants have mastered the prowess of sustenance amidst battle and threatening ambience surrounding them, in the state of toiling for others.

The enduring community have conditioned their lives to the state of existence with the impact of past with strong resonance in their day to day life in alien country, filled with hostility and ferociousness. As stated in the novel, "To them we are always foreigners even if our granmemes were born in this country" (69).

Every pathetic experience of the Haitians in the cane field, and under Dominican influence cuts deep, and evokes empathy. The swarthy complexion of the Haitians, unifying with the darkness of the cane fields, represent the absence of illumination in their lives like, "coffin under the ground with six feet of dirt piled over" (159). The endure the darkness nurturing dreams of returning to their homeland, hoping to lead a life of independence. The immigrant's struggle to say good bye to Algeria, and its heinousness, leaving behind memories of bloodshed to search for a life of serene composure and tranquility is echoed in the novel.

The Haitians are coerced to be alive, with the tenaciousness of their past, being a regular visitor in every walk of life. They never bid farewell to memories. Departion of past, is not apparent, in them. The cautiously arrest the piercing memories of their past in the profound depths of heart as fondness unrecognized by Dominican eyes. The description of death represented by the hapless immigrants does not gain prominence among the rich Dominican race. The cane field workers reap their fate along with cane, creating a deep imprint in the unsilencing annalistic memorialize of history.

Through the perspective of memories and the medium of testimony, Danticat reveals the dissonance between official history and the unheard voices of the victims of the cane fields and the massacre. The cane fields create both emotional and physical impact in the life of migrants who confine their past and search the present without a sense of belongingness as outlanders in an exotic land.

The cane fields symbolically auspicate the physical struggle merged with emotional strains explicitly delineated in the life's of workers. Physical injury is an inevitable distinctive features of the laborers, in fields. Unlike the psychological scars, the body serves as a visible reminder of the sugarcane fields and the annihilation of the Haitian cane workers and other migrants.

By appropriating and integrating parts of language and storytelling, and demonstrating that remembering the Trujillo regime involves confrontation and recall, the body itself carries a history. Amabelle's description of Haitian bodies after laboring with the sugarcane indicates that the work being performed in the cane fields dehumanizes the workers and has affected their sense of self, expunging their individuality and independence.

Amabelle's body reflects the forgotten trauma of Haitian cane cutters, the targets of Trujillo's soldiers. The description of her body connects her to kongo, the eldest in the community of cane cutters. Like Amabelle's, his body is "a map of scars" (62), the result of many years toiling in the cane fields of the Dominican Republic.

For the Haitian community of the border town of Algeria, Kongo, ironically becomes a father figure after the death of his son Joel, accidentally killed by Valencia's husband. By creating a link between Amabelle's traumatized body and kongo's scars, Danticat insists on viewing Amabelle as an embodiment of the memory of Haitian cane cutters and of the

ancestral oppression of slaves in the sugarcane fields of Dominican Republic.

The condition of migrancy and the pit falls of nationalism are among the themes Danticat develops in *The Farming of Bones*. Amabelle personifies the paradox of the migrant who does not feel at home in any nation state. Her ties to Haiti were served when her parents died. While she identifies with fellow Haitian migrant workers, they share similar life experiences. With Senora and her father she shares common ties.

With Valencia, she shares the pathos of parental loss and with Don Ignacio she shares the loss of nation as he is also displaced from his native Spain. This bond explains her hesitance when rumours of the slaughtering of Haitians in neighboring towns first reach her at Senora Valencia's home. Amabelle remembers, "I had never desired to run away. I knew what was happening but I did not want to flee, where to? who to? was always chiming in my head" (264).

The slaughter however creates a transformation in Amabelle's identity. Before the slaughter, Amabelle feels ambiguous ties towards Haiti as homeland, after Trujillo's mandate to cleanse the Dominican border of Haitians, she willfully flees the protection of Valencia's home for Haiti, where she attempts to forge new communalities in her homeland.

When she returns to Haiti, memories and dreams provide comfort and sustain Amabelle as she reacquaints herself with her homeland. The memories of Sebastien and her parents dominate the landscape of Amabelle's dreams. They demonstrate not only their strong bonds of affection, but the life sustaining potential of memory. Her most personal feelings of remembrance are about her parents in the unfamiliar land. The longing to return to the embrace of her parents and Sebastien is an excruciating thought within her. The silencing of her memories, is not evident as stated by her:

In dust storms, I always imagine there are people walking ahead of me, people I cannot

see, but whose forms I hope will emerge again once the air is cleared. I see my mother and father and myself. I am with them, a child who still must hold a hand to walk, a child who must look up to talk, to see all the faces. (139)

*The Farming of Bones* stands steadfast with the infusion of witnessing and remembering. Amabelle has a witness to horrendous events. Many would like to suppress these memories, but Amabelle relentlessly remembers them. *The Farming of Bones* deconstructs Dominican nationalism and produces a history of the Trujillo era through the fractured and ambiguous testimonial of Amabelle Desir, an orphaned Haitian domestic servant in the Dominican Republic. April shemak remarks:

One of the conventions of these fictional testimonies is a narrator, who serves as an eyewitness to acts of brutal oppression. Often these fictional testimonies, represent actual historical events, but challenge existing histories through their representation, told through single or multiple narrative voices. (32)

What becomes clear in reading the novel is that Dominican national history cannot easily be extracted from the history of the whole island, largely because of the way that the continuous migration of the field workers from Haiti to the Dominican Republic binds the two nations together.

The tension between life and death is at the heart of *The Farming of Bones*. The hazards that these Haitian immigrants experience working in the Dominican cane fields are rendered visual on male bodies, which carry scars from the pricks. They find healing to their physical and emotional scars through testimony. Amabelle Desir is very concerned with bearing witness for herself and her lover, Sebastien Onius allowing memories to bear testimony. In searching for the truth about Sebastien and his sister Mimi, Amabelle assembles pieces of the story from various characters over a long period of time. She collects testimonies she heard while waiting on line at the police precinct and at the border

clinic, where she recuperates after crossing. One can say that Amabelle converts the oral testimony that she gathered, into a written document represented by *The Farming of Bones*.

Edwidge Danticat is one of only a handful of contemporary novelists of Haitian Heritage writing in English. Danticat in her rendition of novels, focuses on the lines and losses of Haitians, at home where poverty, political repression and fear were everyday hindrances for decades. She also expatiates the sufferings of Haitians as transplants to America, where they face similar poverty, compounded by racism. All of Danticat's work draw on the Haitian background and her immigrant experience. Many of her character's life are shaped by the fact that they lead a life between two world's one as native Haitians and the other as immigrants in an exotic country. Clayton Jay, States, "Danticat's novel illustrates Haiti's long struggle as a nation by portraying a family's struggle across generations" (1). Danticat's skill in weaving together diasporic experiences of assimilation with the political and social economic realities in life in Haiti and the United States is praise worthy.

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## AMALGAMATION OF MYTH & AESTHETICS OF EXILE: AN EXTEMPORE CULTURAL STUDY IN CHITRA BANERJEE DIVAKARUNI AND GITHA HARIHARAN

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### **Abstract**

Myth is defined as a complex of stories some has no doubt and some is filled with fantasy in which the realities human beings are demonstrated with the inner meaning of the universe of life. the theories of myth is analysed with traditional sense which clearly view the overlapping uses of the words myth, mythology, legend, folklore, tale, even story-and it has often been distinguished from each other by its core subject. The degrees of comparing these aspects vary by its technical use. The impulsive relativity of myth has been proposed with sacred tales, ethical values, morality, religious background and also adopts the socio-cultural perspectives. in Indian history such mythological tales include Ramayana and Mahabharata in which the narrative technique of story bound in a story fused with mystery, miracle, sacred powers, war, trenching quest, power of saga, human formed demons and god as child. In the galaxy of women writers of Indian diaspora and mythology chitra banerjee and gita hariharan has achieved for their innovative style, child like curiosity and the unconventional response to the scenario of Diaspora, Myth, and cultural displacement. Each of their novels, short stories, poems are like a unique pearl retains its light and dazzle. As a story teller they both have explicated the carving emotion with an intersecting plot. These two prominent writers have explored the unseen intervention of oneness in mythologies and different cultures in their writings both the writers have explored the cross cultural experiences of women immigrants through feminist perspective. It has been attributed, "the stories illuminate the pain, loss and alienation of the immigrant experience and transform them in to the drama of our common human existence." (Ha jim)

**Keywords:** Dislocation, Immigrant, Magical Realism, Modern Myth, cross-culture.

Both the writers have explored various cross cultural effects in their plots. The unseen emotions tangled due to the cultural change undergone by the immigrants have been victimised and focussed through the merge of myth in the works of Gita and Divakaruni. These prolific women writers have induced the entangled emotions, voices of tangled stereo typed women who were victimised by various cultural trauma and transformed to their true identities. Women are portrayed as the most visible symbols of the perilous incongruity arising out of the cohabitation between cultures. They shown how women in Indian myths lived and could make their place in their society. The novelist traces the battles of woman in her relationship with man and society. The perspective of dislocation, self discovery has been used as a catalyst in their writings.

Gita wrote her first novel, *The Thousand Faces of Night*, while on maternity leave. "I was sitting at home the whole time with a baby who

was altogether charming but a thoroughly poor partner in a conversation and was surrounded by women of all ages with various faiths. I thought it was just the time to start writing." In the resulting book, she wove together the lives of three women belonging to three generations in Madras in the south of India. The book shows how they are torn between tradition and modernity in trying to shape their lives in their own ways and, in doing so, recalls and reinterprets the great myths recorded in Sanskrit - the Mahabharata and the Ramayana - to show changes in the relationship between the sexes.

After the success of her first novel, *The Thousand Faces of Night*, she gave her job up and now lives as a free-lance writer and publisher with her husband and two sons in a Delhi suburb. For various publishing houses, she has edited books including 'A Southern Harvest' - a collection of 16 tales in the southern Indian languages Kannada, Malayalam, Tamil and

Telugu, which offer a fascinating panorama of the variety and riches of southern Indian literature. Githa Hariharan has published several essays about cultural and political issues and written book reviews for various Indian newspapers.

*The Thousand Faces of night* is a portrayal of different facets of women's suffering and depicts the status of women in Indian society, through her novel *The Thousand Faces of Night* Githa Hariharan articulates the problems of women through the basics of Indian mythology. Hariharan links the plight of her women with Indian characters with the Indian myths as *Mahabaratha*, (Sanskrit stories) to the gods, goddesses and legendary heroines in epics of India. These stories were instrumental in supporting the insidious patriarchal concepts. Gita Hariharan talks about Indian myths which are forgotten by many of us. Gita Hariharan being brought up in a traditional Hindu family might have been acquainted with all these myths and she perfectly blended the myth and reality into the modern life. She selected the less prominent figures from the Indian epics and puranas. She talks about Gandhari, Amba and Ganga who are less known to the contemporary learners instead of talking about Sita and Savitri. She shows how women in Indian myths lived and could make their place in their society. The novelist traces the battles of woman in her relationship with man and society.

Divakaruni was born in kolkatta on July 29, 1956. In 1976, Chitra Banerjee Divakaruni left Calcutta, India as a young adult and moved to the United States. Her experience of immigrating "caused Divakaruni to reevaluate her homeland's culture, and specifically its treatment of women" (Softky 26). Published in 1997, her first full-length novel, *The Mistress of Spices*, followed a growing and impressive list of collections of poetry and short stories including the critically acclaimed *Arranged Marriage*. Full of people negotiating the immigrant experience, in *The Mistress of Spices* Divakaruni skillfully

"builds an enchanted story upon the fault line in American identity that lies between the self and the community" (Merlin 1).

Immigrant Women Characters populate the American mainstream literature, steeped in the archetypal images of Asians Americans. Women are portrayed as the most visible symbols of the perilous incongruity arising out of the cohabitation between cultures. Chitra Banerjee Divakaruni has proved her mettle as one of the most prolific and vociferous voices of Asian American Immigrant.

In her work *The Palace of Illusion* Divakaruni has tried to explore how the spiritual dimension is equally available to men and women, a few that religious do not often accept on the mystical level of spirituality, it is always very clear that gender is not an issue. Spirituality transcends gender at some point. When her husbands are having several spiritual experiences and encounters with gods, Panchaali wonders "why is it I never meet a god? Is it because I am a women". And also Divakaruni has elicited the perpetual thinking that in the myth and epic tradition, pride and the desire for revenge are qualities of the male hero .but in the case of Panchaali she herself turns to be a victim and a main cause for changing the history forever.

The novel *when dreams travel* offers a chronologically complicated frame that circles from the time of the first night, through the day after the thousand-and-first night, to years after that, and back again. This "temporal eclecticism," to borrow Stephen Benson's term ("Introduction" 4), is achieved through the use of mirrors and dreams, whether reminiscent, prophetic, or speculative, as instruments of time travel.

chitra banerjee divakaruni's new novel, *oleander girl* expose the dark side of human nature, skillfully crafted . The novel is a bouquet of collisions that illustrate how choices we make affect more than just ourselves. Her tale is so well plotted that few will guess the secret at the heart of this page - tuner. The oleander seems to be the perfect symbol for the book on many

levels. It is ambiguous, positive, and negative, beautiful and dangerous- and hardy, capable of protecting itself. It is central to the mystery of the protagonist Korobi's mother Anu, because Anu (dying at childbirth) chooses to name her daughter after this complicated flower. A question that drives the novel is why Anu chooses to name her daughter after this flower. Why not Rose or Jasmine or Lily, as is more common? It is also a flower that grows in both India and America, connecting the two worlds through which the novel and our protagonist travel.

I here have resolved with the intersecting elements of Myth and Diaspora as an perpetual oneness objects to the subjectivity. The tone of both the authors have revealed the entangled voices of past, present and future in various aspects of life by a parallel travel in myth and dislocation and dispersed medium of living. They have relatively used the technique of transformation by fusing mythological elements such as dreams, supernatural powers, fable, story telling. The consistency of inward quest, external crisis, feminism has predicted my exploration about myth and diaspora as a volition.

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