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

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FOREWORD

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

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

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

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

“Knowledge brightens the path of the Seeker”.

EDITORIAL

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

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

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

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

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Aim & Objectives

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

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INNOVATIVE METHODS OF TEACHING LITERATURE

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Abstract

This Paper analyses the interesting methods which would create an active learning environment in an English literature class. Engaging students in lecture, catering effective learning and to create an interactive space is a hard-shell to crack. Teaching and learning should be bundled with creativity, information and skills. It is an attempt to make a considerable improvement in seeking the attention of learner's mind. These methods can have an opportunity for the students to understand their role in classroom, involve and experience active learning.

Innovative Methods of Teaching Literature

Current century has turned out to be an impatient century, to teach this century students it demands great passion, patience, and creativity. Teaching and learning should be bundled with creativity, information and skills. Teacher need to prepare their class before beginning their lessons, though the methodologies are learners- centered they get distracted. Hitting upon what students' love can avoid distractions. There are many challenges in a learner-centered literature classroom which the teachers as well as the students face. For example, a relaxed, playful and noisy classroom atmosphere may annoy some of the students. Teacher must be creative to tap the creativity in students, they have to find the appropriate method to teach which they expect their students to learn. when we can teach our students to creatively problem-solve think of the advancements that they can make as adults. How can it be so much more interesting? how can we make advancement? how it can be made possible creatively to our classrooms?

Sneak Peek – kicking off the Reading Process

Introducing the work is the first phase. Basic biographic details about the author, publication of the book, its versions, historical and geographical setting, genre are explained in the introductory class. In earlier days sneak peek of the movie is narrated to the mass to

instigate the curiosity to watch the movie. Such interesting sneak peeks about the work, formulating questions for which the students to learn answers by reading the text, asking students to read episodes and frame question by which they can interrogate with the text, using the power of the work to attract attention can kick start the reading process. Then the class would be prepared for learner-centered discussion method.

Socratic Method

Discussions gives various dimensions and interpretations to a work of art. An argument and challenge can get students involved. Argument stimulates communication skills, analysis, allows to emote and put themselves in the character's shoes and try to solve problems and learn their lives. This method can be used to teach character analysis, themes, structure, language of any literature work of any genre.

For a healthy debate with loaded information knowledge acquisition is vital. Rather than lecturing, students can be divided into groups and let to read on their own. Reading for discussion may not work but reading for creative work will work. A competition/ activity before a debate can enrich.

This creative work is so much more than writing a standard essay, students are transformed to creators and their ownership

makes them to show their ideas. It paves way to kindle their love for literature. They non-stressfully learn without even knowing that they are working. These gaming competition patterns forms a platform to break the ice and barriers, they proceed with an aim to win the competitions without worrying much about mistakes or mockery. It helps students to remember their lessons with cherished memories. Such activities foster interest in students to read outside classroom.

Quiz

Group of divided students should discuss the subject and prepare questions. After the discussion the group should arrive with questions for their peers to answers. Framing good question and answering them demands clear understanding of the subject. In an urge to win students learn the subject and it remains fresh in their memory. Students are much benefited if subjects like Literary Criticism and Theory classes employ this.

Staging a Scene

When artists perform a book on stage it is elevated to next level. A poem, play, novel or a short story, or prose may it be any genre it can be adapted to fit the stage by adding the magic ingredient creativity. This will enhance students' imaginary skills and helps in better understanding of the intensity of the work when they condense what to be elevated on stage and get to capture the essence and aroma of the literary text

Diagrammatic Representation

Exploring the hidden signs in the diagram is similar to the themes in a work. Sketching a character in a diagrammatic form creates a visual memory. For example, Chaucer's The Canterbury Tales sketches his characters' attire and psyche through his poetry. This can be transformed to a portrait sketch of the character with the detailing's. Travel of plot, geographical background of the work can be

presented in this form of representation for easy understanding. Mind map technique is a similar form of representation which is a condensation of the lesson which helps to recall easily.

Role play

Character analysis can be done through role plays. To perform a character student has to analyze his it. When a literary character emerges in a classroom environment through one of their peers it creates interest to listen and it easily gets registered in mind.

Paraphrasing

While reading a literary text the complexity of the language often disturbs the enjoyability. In such case asking the students to predict and decode the meaning without using a dictionary might help them develop their language skills and promotes reading even a complex language. Paraphrasing activity can be encouraged to bring out newer versions.

Similarly calling for new climax for a read work in a write up form is another method which taps creativity and writing skills

Role of Teachers

In these active learning methodology-based practices students play a leading role and teachers facilitates by organizing the groups, managing time, formulating questions to bring out ideas. By the end of every session / activity teachers must strike their high end open questions to bring in a participation for a group discussion to instigate: new interpretations, contradictory ideas, and an interrogation with the text to estimate their level of understanding, skills and involvement in the task undertaken. Finding appropriate method for the handling subject/ text can fetch positive outcomes. They have to look for what works best in their classroom at the same time maintaining a balance between the four skills: Reading, Writing, Speaking, and Learning.

Literature is a cultural enrichment. For a literature student learning literature helps

academically as well as personally. Blooming a love for literature cannot be achieved merely by standing and lecturing. syllabus burden and lack of time which ceases the booming creative teaching methods should be mentioned. In foreign countries technological advancements like Raspberry Pie and Arduino Uno are introduced to classrooms. Students of Raspberry Pie classroom create literary book-based video games, 3D graphic design representation of work etc., Their teachers had just hit upon what their students love to do and learn with. Technology is so fruitful when used purposefully. It's high time we enter technology

to our classrooms to create a lively literary work.

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PRIMACY OF SURVIVAL IN SCOTT O'DELL'S ISLAND OF THE BLUE DOLPHINS AND YANN MARTEL'S LIFE OF PI

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Abstract

Scott O'Dell has authored the *Island of the Blue Dolphins* and he received the 1961 Newbery Medal for *Island of the Blue Dolphins*. The novel *Life of Pi* was written by Yann Martel. This paper highlights the concept of Human-Nature Interdependence and explains the survival of two young people in these novels. It is about how they survive alone in harmony with nature. *Island of the Blue Dolphins* and *Life of Pi* share the common theme of survival where Karana lives alone in the island for eighteen years and Pi lives alone on a boat with a tiger for 227 days. The strong will to survive and fight against the odds courageously stands typical of both the protagonists where the attainment of living, not merely a simple living, propounds to teach what life is about and how it would go vain if people fail to evolve themselves through the odds.

Primacy of Survival in Scott O'Dell's *Island of the Blue Dolphins* and Yann Martel's *Life of Pi*

Literature is derived from the Latin word "litteratura" which means formed with letters. Literature commonly refers to the works of the creative imagination, including poetry, drama, fiction, non-fiction, journalism, etc. Famous American writer Scott O'Dell (1903) has written *Island of the Blue Dolphins*. Among the most honored American authors of historical fiction for children, O'Dell received the 1961 Newbery Medal for *Island of Blue Dolphins* (1960), his first children's book, and was awarded Newbery Honor citations for *The King's Fifth* (1966) etc. The novel *Life of Pi* was written by Yann Martel (1963) is best known for the international bestseller *The Life of Pi* (2001), which won the prestigious Man Booker Prize and was adapted into an Academy Award winning film of the same name.

The first novel *Island of the Blue Dolphins* by Scott O'Dell starts with Karana the Indian girl of who begins her story: "I remember the day the Aleut ship came to our island. At first it seemed like a small shell afloat in the sea. Then it grew longer and was a gull with folded wings." (O' Dell 1) In the Pacific Ocean there is an island where Karan's tribe lived on the

island, but she is alone now where she learns to survive with the Mother Nature.

The second novel *Life of Pi* by Yann Martel is about a boy who survives alone in a ship. In Canada, a writer visits the Indian storyteller Pi Patel and asks him to tell his life story. Pi tells the story of his childhood in Pondicherry, India, and the origin of his nickname. One day, his father, a zoo owner, explains that the municipality is no longer supporting the zoo and he has hence decided to move to Canada, where the animals the family owns would also be sold. They board on a Japanese cargo ship with the animals and out of the blue, there is a storm, followed by a shipwrecking. Pi survives in a lifeboat with a zebra, an orangutan, a hyena and a male Bengal tiger nicknamed Richard Parker. They are adrift in the Pacific Ocean, with aggressive hyena and Richard Parker getting hungry. Pi needs to find a way to survive along with the nature.

The interdependence between human and nature is divided into two categories, namely human needs nature and nature needs human. The first is that human needs nature existing in three ways, namely needing food, needing shelter and protection, needing natural materials to make life necessities. These are the

essential things for humans to be alive and Nature provides these things for them.

In the story, Karana achieves food from many sources in various forms. She eats vegetables, fruits and roots. She gathers abalones and shellfish from the sea to fulfill her need for foods. As Karana lives alone in wilderness, she needs shelter and protection from both animal threat and bad weather condition. The nature helps her in order to get them and it provides safe caves and other things which are beneficial to protect her from several unwanted things.

While I was living there I decided that I would make the cave into another house, where I could stay should again get hurt or sick. And this I did as soon as I was strong and could walk. (O' Dell 88)

Karana makes the cave like her own house which can protect her while she suffers out of sick, bad weather and animal threat. The cave gives Karana some space to live on her own, to store her belongings and to lay down her body from tiredness. She needs many necessities which are indispensable to store water, cover her body and protect her from animal threats. Those things are like tight basket, clothes, and arrows.

In *Island of the Blue Dolphins* title is not a person or thing, but it is a place on an island which is in dolphin shape where blue dolphins swim around it. It is not *The Life of Pi* because no particular life is supported. It is about the multiplicity of life and in the end the reader is left to choose which of Pi's 'lives' to believe. The novel is trying to figure out the human's relationship with nature. The desert island filled with dolphins, dogs etc., the setting helps the author develop the theme of the novel. The novel *Life of Pi* has two major places of setting: Pi's hometown of Pondicherry, and the lifeboat on board which Pi survives, Pacific Ocean, Canada, Mexico. The novel is in first-person narrative told by the main character herself. It

shows what Karana is thinking and feeling so reader gets close to the narrator because the story is told in her own words.

In the novel *Life of Pi* majority of the chapters are told in the first person. There are occasional chapters not written in the first person, but the tense and font changes, allowing the reader to know that we are hearing someone else. These chapters act as introductions for a new theme or thread that hasn't been addressed yet in the story. Also, the final chapter is a written account of a tape recording – and takes the form of a script. The characters in the novel are continually fixated on food and water. The salty water is undrinkable and the food is difficult to catch where Pi struggles against hunger and thirst. As time goes on, he comforts himself with eating meat.

Dolphins appear twice in the novel. Once when Karana saw dolphins for first time she explains they are good which provide the break of loneliness. When she saw for second time she says they became a symbol of good fortune and friendship during her last journey. The mark of Maidenhood is in her tribe where her sister Ulahe makes on her face to signify that she is unmarried.

Pi is a letter in the Greek alphabet that means alpha or omega which is used in mathematics. He is an allegorical figure with multiple layers of meaning. The color orange symbolizes hope and survival. The whistle and tiger help Pi to survive, just as Orangutan provides a measure of emotional support that helps the boy to maintain hope in the face of horrific tragedy.

In the novel *Island of the Blue Dolphins* one of the most impressive points is value of family. Karana survives alone and adapts herself in the island by making her own house and weapons to attack the wild dogs which kill her brother Ramo. She made a house and fence out of driftwood and seaweed. She made weapons from the sea animal tusks and finally she finds abalone for food and lots of roots from some

bushes. She had both physical and mental strength to survive alone on the island among human and natural threats while nurturing the hope of being reunited with her loved ones. Karana's solution to the problem is to build for her a one-woman civilization, adapting her lost tribal traditions to her unique circumstances and creating new approaches to unexpected occurrences. The child appeal is revealed where the story strives to remain realistic she does not automatically succeed in everything like she fails to paddle away from the island, never gets to eat the devilfish etc.,

Karana has the resourcefulness and drive to replace her lost family with the 'materials at hand', dog, birds, and otter. Her initial attitude towards nature is one of drastic opposition where she vows to kill the wild dogs. She took a different outlook as she has to depend on her environment outside of her tribe's cultural framework. She burns down her village even though it could provide ready-made shelter. She is trapped by the tide in the black cave with the skeleton and totem figures. She guesses that this place is the work of her ancestors and has the will to survive as she is self-reliance, ingeniousness, adaptability and knowledgeable about the tribe's skills and creative in devising replacements for the animals she drops the plan of killing. She is fortitude and foresight because she is willing to wait for the right season; she makes plans for the future. She makes the best of her situation when she finds she cannot flee from the island, she commits to make the place as her home by building a shelter. It is not only an unusual adventure of survival, but also a tale of natural beauty and personal discovery.

Life of Pi is a story about struggling to survive through seemingly insurmountable odds. The shipwrecked inhabitants of the little lifeboat don't simply acquiesce to their fate: they actively fight against it. Pi abandons his lifelong vegetarianism and eats fish to sustain himself. Orange Juice, the peaceful orangutan, fights ferociously against the hyena. Even the

severely wounded zebra battles to stay alive; his slow, painful struggle vividly illustrates the sheer strength of his life force. As Martel makes clear in his novel, living creatures will often do extraordinary, unexpected, and sometimes heroic things to survive. However, they will also do shameful and barbaric things if pressed. The hyena's treachery and the blind Frenchman's turn toward cannibalism show just how far creatures will go when faced with the possibility of extinction. At the end of the novel, when Pi raises the possibility that the fierce tiger, Richard Parker, is actually an aspect of his own personality, and that Pi himself is responsible for some of the horrific events he has narrated, the reader is forced to decide just what kinds of actions are acceptable in a life-or-death situation.

This also tells about the relationship between man and nature, man and others, man and self as represented in the novel. It first tells about the relationship between man and nature, focusing on Pi's love for all forms of lives, the symbiotic relationship between Pi and tiger, and man's alienation from nature. The whole driftage of Pi with Richard Parker is the process of identification with nature and self-realization from 'the self' to 'ecological self'. Pi's unique experience symbolizes the significances of human's re-entry to animal world. Then the thesis examines the relationship between man and others. Pi's reverence for humans and conflict among humans in the second story are contrasted, which shows the human culture is connected to the physical world. The two affect each other. Finally, it investigates the relationship between man and self. It points out that Pi's belief and ecological view towards nature are very important factors to help get through troubles and man's alienation from himself restricts the development of the harmonious relationship between Pi and the tiger is an epitome of the relationship between man and nature and that an eco-friendly attitude towards nature and fulfillment of our

spiritual world are keys to the harmony between man and nature and that an eco-friendly attitude towards nature and fulfillment of our spiritual world are keys to the harmony between man and nature.

The theme of survival is one of the main themes portrayed in *Life of Pi*. Without the will to survive, Pi would have died very early on in the book. Instead of being negative and sad, Pi decides to try to make the best out of a bad situation, and his attitude throughout the entire ordeal is amazing. He keeps himself busy by continuously checking on Richard Parker, and also by praying about seven times a day. One very smart thing he did was he made a schedule, and that helps organize his day, and gave him a routine to do every day. Without a schedule, it is hard to think that he would have survived. Pi is also a vegetarian, but when he was on the boat, he decided that in order to

keep himself alive, he would eat fish, and other animals that would come his way. The first time he kills a fish, Pi weeps, and that shows how emotional he was about it. But after a while, it becomes like second nature to him, and that shows how much he grew as a person over the entire time he was on the boat.

Thus both the novel, Scott O'Dell's *Island of the Blue Dolphins* and Yann Martel's *Life of Pi*, have the common theme of survival where Karana lives alone on the island for eighteen years and Pi lives alone on a boat with a tiger for 227 days. The will to survive and to fight against the odds stand typical of both the protagonists where the attainment of living, not merely a simple living, propounds to teach what life is about and how it would go vain if people fail to evolve themselves through the odds.

MAPPING THE POSTCOLONIAL IDEOLOGY IN CHIMAMANDA NGOZI ADICHIE'S PURPLE HIBISCUS"

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Abstract

Set in postcolonial Nigeria with political instability, the novel PURPLE HIBISCUS shows the two different worlds of Nigeria. One hand we can find post-colonial Nigeria still struggling with its trauma and annihilated memory and on the other hand we find the effects of postcolonial strategies mainly sponsored by the Western Ideology. Like in Things Falls Apart, here in Purple Hibiscus, we find how the supremacy of Western culture and progressive ideas putting its last nail on the Nigerian native culture like Igbo. Along with the external conflicts in Nigeria, the novel also shows the domestic violence, religious oppression, fundamentalism, and intolerance. The novel narrates the journey of the protagonist who is also the narrator of the novel towards self-worth and identity. The internal world of the family and the external world of Nigerian politics over run in the novel to overturn the sense of peace that an adolescent child dreams of. The current paper aims to expose the theoretical dimension of postcolonial ideology in the post-colonial Nigeria.

In the novel *Purple Hibiscus*, Adichie sees post-colonial Nigeria torn between ethnic tension and political unrest- is trying to dwell on both its traditional history and the path of modernity to determine the best possible roadmap for achieving national identity. However like an adolescent boy, Adichie's Nigeria also is seen struggling in its journey towards a cultural solidarity as the path is uneven, pitted with peril, and laden with unseen contingencies. Since Nigeria is endowed with abundance of histories of individual tribes and cultures, the people of Nigeria must construct a new postcolonial nation by uniting their incongruent individual histories. The allegory between personal and national identity transports this story from an archetypal tale of adolescent suffering into a solicitous study of the creation of self. In *Purple Hibiscus*, Jaja and Kambili Achike seek to find out their own self and voice after their family disintegrates. They should bear the responsibility to build their future. Similarly this is also true of Nigeria as the youth are asked to rebuild a new post-colonial Nigeria as a nation. As Susan Z. Andrade (2011) refers to both of Adichie's novels (2003's *Purple Hibiscus* and 2006's *Half of a Yellow Sun*) as representing "a politics of the family while quietly but clearly telling stories of the nation" (91).

In *Purple Hibiscus*, Papa-Nnukwu grandfather of Kambili and Jaja represents

indigenous Igbo culture whereas his siblings Eugene and Ifeoma, and their children follow the Catholicism a byproduct of colonialism. As a spokesperson of colonization and autocracy, Eugene becomes vulnerable with the presence of Papa-Nnukwu. For this reason, Kambili and Jaja are not allowed to have any contact with their grandfather without the permission of Eugene. When Eugene gets to know that his children have met Papa-Nnukwu, they are forbidden from eating or drinking in his home, lest they ingest something "unholy" or "idolatrous". The world of Kambili and Jaja is terribly imbalanced world created by religious extremism and fundamentalism which denies them any knowledge of their cultural heritage.

Papa-Nnukwu who is the symbol of indigenous culture is overthrown by Eugene and relegated to having no authority. Under a colonizing power, indigenous culture does not have any place. Since Papa-Nnukwu stands for a pure cultural past and he can't be the image of future Nigeria, so he dies. Papa-Nnukwu's death is a crucial episode as it allows both Kambili and Jaja to make an entry towards adulthood with a greater understanding and knowledge of the cultural past. The clearest image of Papa-Nnukwu comes only after his death. As he lays stretched on his mat in Ifeoma's living room, Kambili imagined (her)

forebears a century ago, the ancestors Papa-Nnukwu prayed to, charging in to defend their helmet, coming back with lolling heads on long sticks" (Adichie 183).

Eugene Achike like a true consummate colonizer accepts the colonial culture in order to establish new order in the family. He welcomes Western values, European version of Catholicism, and consumerism and by doing so he too becomes the part of the colonizer. His oppressive methodology for imposing western value and culture make the life of his children suffocated. The initial line of the novel as narrated by Kambili easily place us in an environment which is oppressive: "things started to fall apart at home when my brother, Jaja, did not go to communion and Papa flung his heavy missal across the room and broke the figurines on the étagère"(3).

Eugene reins the least details of their lives, prepares their day to day schedule and thereby he controls the freedom of them. Eugene wants to mould his children as his mirror image. Kambili "had never thought about the university where [she] would go or what [she] would study. When the time came, Papa would decide" (7). In the other instance when Kambili becomes late reach to the vehicle of his father, "Papa slapped [her] left and right cheeks at the same time, so his huge palms left parallel marks on [her] face and ringing in [her] ears for days" (51). Eugene's violent behavior is the reflection of the typical colonizer who becomes violent when he observes even a tiny resistance from the people of the periphery. Like a colonized other, Kambili accepts all that her father dictates as she is made to believe that whatever her father does is good for her. According to Ernest Gellner:

High Culture is so to speak normative; it considers itself to be the model of human comportment, and it spurns Low Culture as a miserable distortion or aberration. It may treat Low Culture with indifference as well as contempt,

or alternatively it may feel that, in a perfect world, Low Culture should be transformed in its own image" (1997:39).

Eugene's belief in High Culture reflects his imperialist attitude towards his family and also in his relation to his Papa. He like a white man's burden wants to bring enlightenment by converting Igbo people to Christianity. And in doing so, he sometimes though unconsciously, becomes oppressive and extremist. His power become so unchallenging that even his sister Ifeoma says "Eugene has to stop doing God's job," says Ifeoma; "God is big enough to do his own job" (Adichie, 95). Jaja does not identify his father as Godlike like Kambili as he openly defies his father by refusing to attend church. Jaja's defiance of his father, therefore, is an attack not only on the sovereign power of his father but also on the power of the ruling class which Eugene represents. As the colonizer generally does not like any sort of defiance from the colonized, likewise Eugene finds it hard to accept Jaja's strong insolence against the ruling class. This is why "when Papa threw the missal at Jaja, it was not just the figurines that came tumbling down, it was everything" (15). It was the expression of a colonial power, an absolute autonomy embodied by Eugene. Kambili never considers "the possibility that Papa would die, that Papa could die...he had seemed immortal" (287). Eugene's death/murder brings the change in the authority.

Ifeoma is the true picture of the future Nigeria as she nourishes the combination of both traditional cultural history and the Western democratic ideas. She is not tyrannical like his brother Eugene rather she spreads the air of freedom regardless of ethnicity, race, religion and gender. She gives space to Kmbili and Jaja to grow mentally and help them to find their lost voices. Ifeoma teaches Kambili how to protest when Kmbili is ridiculed by Amaka for her reserved nature, "'Aunty Ifeoma's eyes hardened—she was not looking at Amaka, she

was looking at [Kambili]. ' *O ginidi* , Kambili, have you no mouth? Talk back to her!" (170)

While in Nsukka, Jaja feels for the first time the taste of freedom. Jaja learns to take decision and also learn how to resist. Jaja becomes the representative of a free people of Nigeria. For the first time in his life, Jaja feels free from colonial rule. Jaja has witnessed a different type of future of Nigeria which is in contrast to the future shown by his father Eugene. Jaja's personality is shaped by the democratic ideal cultivated in the house aunty Ifeoma. A sense of responsibility slowly grows inside him. He gets his voice back. When Jaja returns home, he refuses to participate in Holy Communion. Eugene is shocked as he never expects that Jaja would be defying his rule. He shouts, "You cannot stop receiving the body of our Lord. It is death, you know that." Jaja responds, "Then I will die" (6). Kambili finds his new rebelliousness "fragrant with the undertones of freedom, a different kind of freedom from the

one the crowds waving green leaves chanted at Government Square after the coup" (16). The democratic ideas of Ifeoma and Jaja fail to bring peace in Nigeria. Ifeoma has to settle in America. Jaja took the charge of murdering his father on his shoulder in order to save his mother. Jaja is sent to jail and has to wait "trial," like the same way the nation of Nigeria has to wait till it finds the democratic ideals are suitable for the country.

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GENDER DISCRIMINATION IN KAMALA DAS'S AN INTRODUCTION

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Abstract

Woman has been facing discrimination from the beginning of the history. Gender discrimination is defined as the type of discrimination which is based on the gender of a person. Gender discrimination in India refers to education, health, economic, political inequalities between men and women. Women are marginalized not only in India but also in other lesser developed countries. In Indian families girl child is considered as a duty by the parents and they are less welcomed than the male child to the male dominating society. Due to inferior treatment of women, they fail to understand their basic rights and capabilities. Many female writers rise voice against male chauvinist society, one of them was Kamala Das who is popularly known as Madha vikutty. She was one of the predominant writers of 1960's who writes in free verse in a colloquial style. In her autobiographical poem, an Introduction she boldly speaks about the gender discrimination in the society through her personal life in her own feelings and thoughts. This paper is to throw light on the gender discrimination in India and to highlight the plight of women to attain self identity.

Keywords: Gender discrimination, plight of women, self identity.

Discriminations against women is a global issue. Women are always gives a second place though they are other half of human race. Women suffer gender discrimination in school, college, family and in work place. Women in Indian society are bind with rules and men are free and only they create rules and women are only to follow those meaningless rules. Kamala Das was one of the most predominant feminist voices in the postcolonial era. Her contribution to the poetry in India, earned her the label 'The Mother of Modern Indian English Poetry', at the same time a leading Malayalam writer. She was also a successful columnist who wrote on topics like women's issues, child care, politics etc. Das has received many awards for her literary contribution including, Award of Asian PEN anthology, Sahitya Academy Award, Asian poetry Prize.

In her autobiographical poem *An Introduction*, she speaks about the life of women in patriarchal society. It is the most famous poem in confessional style. She introduces herself, as a woman who is not interested in politics but claims to know the name of politicians from Nehru.

I am an Indian, very brown, born in Malabar, I speak three language, write in Two, dream in one.

She introduces herself as a woman born in Malabar, Kerala who knew three languages but she prefers to write in two. She writes poetry in English and fiction in Malayalam. When she writes in English she is criticized by her friends, relatives and her cousins. She was the victim of gender discrimination. As a woman she isn't allowed to choose the language of her own. Though English is not her mother tongue, she prefers to write in English but the patriarchy society criticizes her for the language she chose. Poetry of hers may sound like cawing of crows and roaring but it was her feeling, her longing that she expressed in her verse. She says,

It voices my joys, my longings, my Hopes, and it is useful to me as cawing Is to crows or roaring to the lions, it Is human speech

She expresses her sense of frustration against the norms of women in the society and she desires to break out the intolerable rules that are forced on women. In the lines,

... I wore a shirt and my Brother's trousers, cut my hair short and ignored My womanliness. Dress in saree, be girl, Be wife, they said.

As a woman she isn't allowed to wear shirt or trousers or cut her hair short. She is always forced to wear saree and be a wife. Kamala Das is against all these illogic social norms. Her question is why the stuff which is permitted to the men are not equally permitted to women. She is a revolutionary writer who always wants equal rights, equal freedom and equal opportunity as men. She protests against the restriction that the traditional society imposes on women. She expresses,

...Be embroiderer, be cook, Be a quarreler with servants. Fit in. Oh, Belong, cried the categorizers. Don't sit On walls or peep in through our lace-draped windows.

The society expects women to be a embroiderer, a cook, a wife and a quarreler with servants. As being a half of human race, she has no freedom of her own. She is not allowed to live her life. According to the rules created by the men, she should not sit on the wall or peep through the window or cry loud. Paternal mindset permits men to see women as a wife, a cook and a embroiderer but not as a fellow human being. They always want women to be in a position inferior to them. This mindset will never let a family or a country toward progress.

She was a victim of patriarchal prejudice. In her autobiographical novel *My Story*, she calls her father as "an autocrat" and her mother "vague and indifferent". She was considered as a burden by her father and she was married to much elder man when she was a school girl. The society gives less importance given to the woman education. Das was ceased of her education right. Girl child is considered as a duty by the parents, in urge to finish the duty Das's father gave her in marriage to an elderly man stopping her school education. In her later years she was in search of an identity for herself,

Be Amy, or be Kamala. Or, better Still, be Madhavikutty. It is time to Choose a name, a role.

Das tries to uplift the position of women and stop the dominance of men. Her poems inspire women to come forward and fight for their equality. Srinivasa Iyengar quotes "There is no doubt Kamala Das is a new phenomenon in Indo- Anglian poetry- a far cry indeed from Toru Dutt or even Sarojini Naidu. Kamala Das' a fiercely sensibility that dares without inhibition to articulate the hurts it received in an insensitive largely man- made world".

In Indian gender discrimination are seen in forms of dowry killing, rape, forced prostitution, female infanticide, sati, sex selective abortion etc. Men have never objected to these kind of violence in any ages. These harassments are subjected to woman and the only reason is she is born as woman. According to global poll conducted by Thomson Reuters, India is the fourth dangerous country in the world for women and worst country among G20 nations. To prevent crime against women and to stop gender discrimination in the society Indian government has created several laws in favor of women. Women should be aware of these laws to protect their rights. Acts like, Equal Remuneration Act, Protection of Women from Domestic Violence Act, National Commission for Women, Indian Divorce Act, Contract Labor Act, Minimum Wages Act, Commission of Sati (prevention) Act, Dowry Prohibition Act etc are introduced by the government for the betterment of women.

Gender discrimination of women can be stopped only when women are aware of the laws that protect their rights, to which education is the first step. Women education should be given equal importance as of men. It is in hands of women to liberate women from the cruelty of gender discrimination. Das is appreciated for bold and frank writing. Writers like Kamala Das, through their bitter personal experience rose voice against gender

discrimination. Her poetry reveal sufferings of women and struggle to attain self realization. It is through the voices of women writers like Kamala Das the status of women has been subjected to many great changes for past few decades.

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ECO-CRITICISM IN WATER FOR ELEPHANTS BY SARA GRUEN

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Abstract

Sara Gruen born in Vancouver in 1969 is a writer with dual citizenship in Canada and America. Sara Gruen is a great lover of animals and all her books deals with animals. Sara Gruen's *Water for Elephants* (2006) is about a person named August who is in charge of a circus show treats circus animals very terribly. This research paper makes an attempt to study the animal rights by using Eco-Critical theory by Cheryl Glotfelty. This research analysis proves that circus animals are abused in the circus industry, animals are used for human entertainment and Humans make use of animals for their livelihood. The theory that supports to analyse is Tamara Roleff's *The Rights of Animals* which concern about animals and Glotfelty's *The Eco-Criticism Reader: Landmarks in Literary Ecology* which concern for nature.

Keywords: Circus, Animal Abuse, Eco-Criticism, Animal Rights.

One of major concept in the present day world is the mistreatment of animals. From 1970 onwards people started campaigning 'Animal Rights' to media in order to prevent the mistreatment of animals. Many people support this campaign, because the survival of animals on the earth is as important. Peter Wilson believes that, "...animals have the right to live free of suffering" (Roleff 18). This statement tells the readers that animals are exploited for the business. Some people disagree with animal rights' campaign and they say torturing, exploitation or even killing animals are unimportant things. They refuse to accept that animals have the right to live. For rich people, animals are for their hobby or even sport such as hunting ducks, trunks collection etc. The novel taken for study is *Water for Elephants* by Sara Gruen. Sara Gruen is an ardent animal lover lives with her husband, three children, five cats, two goats, a dog, and a horse in north of Chicago. Sara Gruen's characters and incidents in the novel are based on the peoples' true stories from her wide research into the world of travelling circuses of the 1930s. In 2007, *Water for Elephants* won the Book Sense Book of the Year Award. The book has been a fixture on the *New York Times* bestseller lists and is now a major movie.

This novel *Water for Elephants* is about a man named August who runs a circus show, treats the circus animals' in terrible way. He

feeds the animals with rotten food; gives whiskey to the animals. August also hurts the elephant with bull hook, because the elephant did not follow his commands. The main aim of August torturing animals in the circus is to accomplish his ambition to be a world famous man in the world of circus. Sara Gruen's *Water for Elephants* is related to animal rights issue which contains animal torture done by human.

Eco-Criticism is the first theory in analyzing the problem related to animals and their environment. In Cheryl Glotfelty's book, *The Eco criticism Reader*, William Howarts argues that:

"Eco and critic both derive from Greek, oikos and kritic, and in tandem they mean "house judge," which may surprise many lovers of green, outdoor writing. So the *oikos* is nature, a place Edward Hoagland calls "our widest home," and the *kritos* is an arbiter of taste who wants the house kept in good order, no boots or dishes strewn about to ruin the original decor" (Glotfelty 69).

From the above description, it implies that there is a connection between human beings and nature. Human beings are supposed to nurse the nature as their home. As stated in the Peter Barry's book, "For the ecocritic, nature really exists, out there beyond ourselves, not needing to be ironised as a concept by enclosure within knowing inverted commas, but actually present as an entity which affects us, and which

we can affect, perhaps fatally, if we mistreat it" (Barry 251).

Peter Barry believes that every action done by human beings in this earth will affect plants and animals. It also affects human beings based on their action to environment. The main aim of this study is to reveal the representation of animals in the circus that has been shown in the novel *Water for Elephants*. Tamara L. Roleff's theory is used to analyse the problems related to rights of animals. No one likes to see animals suffer in the world. Kindness towards animals is praised in our society, "Rights are an amorphous human concept developed within a culture and differ considerably, depending on the culture and society, and only defined and upheld within the laws and social conventions of a particular society" (Roleff 105).

The setting of the novel *Water for Elephants* is set during great depression in 1930. Railroad Circus is one of the best ways to earn money for the lower class to survive. Most of the problems related to animals are caused by August, who has an ambition of having a fabulous performance of railroad circus. Unfortunately, another problem is the economic factor which causes August to torture the animals in the circus. "Torture is the intentional infliction of pain and suffering" (Roleff 21). The problems arise from Uncle Al who bought an elephant, Rosie. Elephant Rosie replaces the Silver Star; the horse is the main show in the circus. The existence of Rosie in the railroad circus is because of the different language. The only language that Rosie understands is Polish, and this is revealed in the end of the story. Rosie is badly treated by August. Jacob and Marlena, August's wife, tells August to stop that terrible thing. August hits and stabs Rosie with the bull hook. Rosie, the elephant notices the people who do good and bad to her. In the end of the story, during the disaster time Rosie kills August to save Marlena who will be killed by August. Elephant is a kind of animal that has got a good

memory to distinguish the human who has good or bad to them.

Animals in the amusement industry are abused. Many problems related to the circus animals attract the animal activist to discuss about the circus animals problems. For the public, those animals in the circuses are happy, well cared and fed and they far away from mistreatment. The animal rights movements say that the circus animals are exploited, suffer from disorientation, boredom, and "psychotic behaviour" (Roleff 191). Occasionally, animals are well treated. The trainers are benefitted from the circus.

Most circus animals are wild and they are not domesticated. They refuse to accept training because it is unnatural and painful or frightening for them (Roleff 200). Wild animals are taken away from their habitat and they feel displacement and disoriented with a new place and were forced to follow the people's command. The uneasiness makes the animals to behave violently.

Trainers torture the wild animals to change their behaviours, their mindset to adopt in their new life. This study draws attention to the life of circus animals. The most prominent character in the animal story is Rosie, the elephant. Rosie is forced to be in the circus and faces abuses and brutal treatment given by August. Rosie undergoes changes both physically and psychologically. August stabs Rosie with bull hook for disobeying August's command.

The writer, Sarah Gruen shows the mistreatment of animals in the case of food. The below conversation shows that when Jacob helps August to feed the cats with putrid, Jacob suddenly realizes that the food is rotten. Jacob refuses to feed them but August insists:

"August, we can't feed them this."

"Why not?"

"It's gone off." There's no answer. I turn and find that August has set a second bucket beside me and left.

He's marching up the tracks carting another two buckets. I grab mine and catch up.

"It's putrid. Surely the cats won't eat this," I continue.

"Let's hope they do. Otherwise, we'll have to make some hard decisions." (Gruen 107)

From the above conversation it is seen that animals' needs are not fulfilled. Circus animals need a fair treatment from their trainers. August wants the circus animals to perform beautifully but he treats the animals very badly.

There is a displacement occurs towards the circus animals. Animals like horses, lion, and Rosie did not have sufficient space and they are ignored. Roleff argues that, "The animals are denied basic freedom of movement and may not have enough room to stand up, or even turn around. In one hand, these animals must eat, sleep and defecate in these cages (Roleff 201).

Violence against circus animals has been done by August in a crucial way. There are several reasons which make August to treat the circus animals in a negative manner and even torture them. During the time of great depression time August runs his business ambitiously. August ambition leads him to treat the circus animals' in a false manner. August attempts to do anything to make his circus to become a famous circus in the world and offer him lot of money.

In this novel Rosie's need is not fulfilled and she steals the lemonade water. It shows the cleverness of Rosie to fulfil her thirst by drinking lemonade. Sara Gruen finds that the elephant and water is inseparable. The Association of Zoos and Aquariums, stated that, "water suitable for drinking or bathing must be available daily or at greater frequency as needed to meet the elephant's cooling needs in the ambient environment" (AZA 1).

In *Management Guidelines for the Welfare of Zoo Animals: Elephant*, focuses on the Elephant's aspect, "Animals should have access to drinking water from the indoor area and troughs should be cleaned daily. And also, Elephants need

access to water, especially during hot weather" (Walter 7-8). Elephant must have water to quench their need. In this novel Rosie, the Elephant gets less amount of water to drink and gets less food to satisfy her hunger. As a result Rosie's needs are not fulfilled.

Alcohol is consumed by the railroad workers. Alcohol is also consumed by the animals. The workers force the animals to drink alcohol in order to follow their commands. The intake of alcohol by the animals' leads to poor functioning of the heart, respiratory illness, liver and kidney failure and ultimately leads to death.

Water symbolizes the concept of nature and it is completely ignored in the novel. Rosie and water are inseparable. In order to survive water is essential. The Association of Zoos and Aquariums, states that, "water suitable for drinking or bathing must be available daily or at greater frequency as needed to meet the elephant's cooling needs in the ambient environment" (AZA 1).

During the time of depression they face water scarcity and water is hard to get so the trainers give alcohol to quench the animals' thirst. Animals have no choices and they blindly follow the human commands. The animals' are taught to jump, roll over the floor, ride bikes and so on. When animals fail to perform the trainers hit and stab with hook. Their mindset changes and obeys the command. If they don't perform the animals are brutally punished. Animals suffer a lot to make humans happy.

Eco-Criticism concerns the relationship between human and animal, "Man named all the animals, thus establishing his dominance over them. God planned all of this explicitly for man's benefit and rule: no item in the physical creation had any purpose save to serve man's purposes" (Glottfelty 9). The rights if animals are taken by humans, "An animal's *right* to live free of suffering should be *just as important* as a person's" (Roleff 18). August is portrayed as a worst character who treats animals very badly.

Animals have no choice and they make the audience happy by blindly following the trainers' command in the circus.

Sara Gruen's *Water for Elephants*, Benzini Brothers railroad circus is treated as the most spectacular show on earth. Animals need is unfulfilled during the era of great depression. By relating to Eco-Criticism, August is shown as a man who conquers everything. Human is projected as a supreme being and he has the power to do everything. In this novel there is no hierarchy between human beings and the environment concerning plants and animals. Animals have the equal rights to live. Water is shown as an important element for nature and animals. Without water life on earth is impossible. This novel reveals the darker side of the circus animals as the animals are oppressed, abused and tortured but the animals put up good show in front of the audience in the circus.

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A STUDY ON GENERATION GAP AND GENDER INEQUALITY IN MAHESH DATTANI'S PLAY WHERE THERE'S A WILL

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Abstract

Gender inequality is one of the prominent issues faced by women across the world. Mahesh Dattani has dealt with social and contemporary issues in his works. Among his famous works Where There's a Will also plays a great part. This play is provided with the theme of gender discrimination, patriarchal hegemony and the generation gap. The protagonist Hashmukh Mehta and his son Ajith was gradually affected by generation gap. Sonal the wife of the protagonist and also the major woman character in this play finds herself dependent on her husband. Her husband always used to discriminate Sonal in all her actions. This play also brings to lime light that how interpersonal relationship is also an important part within a family. The present paper aims to study the gender inequality faced by the woman character and also the generation gap, through the characters of this particular play by Mahesh Dattani.

Keywords: *Gender inequality, patriarchal hegemony, generation gap and interpersonal relationship*

Mahesh Dattani was born on 7th August, 1958. He is an Indian director, actor, playwright and writer. He was awarded the prestigious Sahitya Akademi award in the year 1998. *Where There's a Will* is his first and famous play written in the year 1988.

Where There's a Will (2000) is a Gujarati play. The characters are Hasmukh Mehta, the protagonist of the play, his wife Sonal Mehta, his son Ajit, daughter in law Preeti and Kiran Jhaveri, mistress of Hasmukh Mehta. As the play begins Ajit was talking on the phone to his friend about his frustration that his father does not lend him money to modernize his factory, his father enters into the house. As soon as he entered they both started to fight with each other. Sonal was preparing breakfast in the kitchen. Meanwhile Hasmukh got into his room and explained his audience that how much difficult was it to handle his son. He was also remembered about his brother who ran along with some hippies. Hasmukh came back to have his food. Ajit was disappointed by his father so he moved out to his friend's house. Preeti and Sonal had their food, Hasmukh was given a salt less salad, he was not ready to have it. At last they all went to their room, when Sonal got into

her room she thought that her husband was fast asleep. But he was actually dead due to heart attack.

After one week of Hasmukh's funeral, solicitors came to inform his family members about the will. They all were shocked to hear what was mentioned in the will. It was written in the will that Mrs. Kiran Jhaveri was the one who will take care of the family thereafter. Hasmukh Mehta had formed a charitable trust where all his shares, finance, property has to be donated to the trust. Ajit had to attend his office every day at nine a.m and he can leave by six p.m. If they fail to follow any one of the conditions mentioned in the will the amount would be taken over by the trust. Sonal was very upset and was not ready to accept that her husband had an affair with another woman. Hasmukh was in the form of ghost he looks around what was happening in the house. Kiran Jhaveri entered into the house stating that she was going to stay in the same house along with them. While she was there, she also found the truth that it was Preeti who killed her father-in-law by giving him a wrong medicine. Kiran was about to tell everything to Ajit, but she was concerned that Preeti is pregnant. Towards the

end of the play all the four characters Sonal, Preeti, Ajit, Kiran were happy, Hasmukh was also found happy because he saw his place was replaced by Kiran.

A generation gap is a difference of opinions between one generation and another regarding beliefs, politics, or values. In today's usage, "generation gap" often refers to a perceived gap between young people and their parents or grandparents. The same way in this play also there was generation gap found in between the characters Ajit and Hasmukh Mehta.

"AJIT: He didn't like it because it was my project.

HASMUKH: I didn't like it because it was my money. If I let him have his way, we would all be paupers.....God just forgot to open an account for him." (WTW 456)

Ajit wanted to bring out some changes with the help of his idea, but his father was not ready to accept it because Hasmukh thought that it was waste of money. This made Ajit to have a negative opinion on his father. In spite of being a successful business man Hasmukh failed to understand his own son.

"AJITH: Don't I have any rights at all?

HASHMUKH: You have the right to listen to my advice and obey my orders." (WTW 458)

Hasmukh was not ready to listen to his son. Ajit was also in the same track, he knew his father well but even after that he is not ready to adjust with him. Hasmukh was also not ready to adjust with his son due to their generation gap. Though how much ever Hasmukh scolded Ajit he was concerned about him in all his possible ways "Hasmukh(to the audience): well I tried,..... It's my duty to see that you are capable of fending for yourself when I am not here." (WTW 460)

Gender inequality is the idea and situation that women and men are not equal. Gender inequality refers to unequal treatment or perceptions of individuals wholly or partly due to their gender. It arises from differences in gender roles. The characters Sonal and Kiran

Jhaveri had also faced such a situation in their life in this play.

"HASMUKH: Ha! Doctor! All they have to do is blame it all on smoking and drinking. As for your sister Minal, she has as much brains as a mad monkey.

SONAL: Don't you dare talk about my sister like that! She is concerned about your welfare and mine." (WTW 467)

Sonal was much concerned about her husband she was also scared whether her sister Minal would scold her for not taken care of her husband. Hasmukh Mehta always teases and makes fun of his wife. But Sonal thought the she had to look after her husband and that was her only duty.

HASMUKH:when we were newly married, I used to joke with her and say she was as good as gold. But that was when we were newly married. I soon found out what a good-for - nothing she was. As good as mud. Ditto our sex life. Mud. Twenty- five years of marriage and I don't think she has ever enjoyed sex.

Hasmukh Mehta complains about his wife that she is as a mud. But he failed to understand how precious she is to be looked after. He blindly said that he was not happy with her physical relationship. But Sonal was only concerned about her husband and his health. This shows how men try to dominate woman in their life. Kiran was the mistress of Hasmukh, she was already married but her husband wanted her to fetch money in any way possible. He was not ready to go for a job and look after his family. Even in office Kiran underwent mental disturbance because of her boss Hasmukh. She had to run her the house by herself, so without further thought she became mistress to her boss. Kiran was not happy during her childhood because by seeing her drunken father beating his wife.

Kiran utters "As I watched him beating her up and calling her names! I learnt what life was when my mother pretended she was happy in

front of me and my brother, so that we wouldn't hate my father." (WTW 508)

Generation gap and gender inequality both was a predominant area focused in this play *Where There's a Will* by Mahesh Dattani. Through this play it was clear that how Hasmukh Mehta failed to understand his own family members. He was unable to adjust and lead a happy life with his family. Generation gap was clearly portrayed through the character of Ajit and his father Hasmukh. Sonal and Kiran Jhaveri brought out gender inequality and their agony they faced because of their husbands.

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SEARCH FOR IDENTITY AND EQUALITY THROUGH FEMINISM IN ALICE WALKER'S THE COLOR PURPLE

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Abstract

Feminism is a movement in which it emphasis on a broad range of ideas, approaches and ideologies towards gender and sex equality for women. Women raise their voice to protest against their inequality and injustices. They fight for their rights and freedom and make men to realize that they are not inferior to them. As women, they should make the society to discern that they are also created by God as men, so they should be equally treated in every aspect. The feminist movement is a credible that seek to achieve equal and social rights for women in an education, employment, personal and cultural aspects of human exertion. This movement strives for the safeguard of our girl-child and women from sexual harrasment, rape and violence within their family. Through this movement, women have greatly enhanced in several areas and in societies. Alice walker sheds light on feministic ideologies in her novel, TheColor Purple through female characters' excruciation. The objective of this paper is to prove that how women are suppressed at the hands of men and patriarchal society and finally get rid of these stereotypical roles and placed their role in the society as equal to men.

Keywords: African- American Literature, Feminism, Self- Identity, Equality.

Color Purple

Alice Malsenior Walker was born on February 9,1944 at Putnam Country, Georgia, United States. She is an American novelist, short story writer, poet and activist. She worked as a social worker, teacher and lecturer and took part in Civil Rights Movement in Mississippi. She has written many novels such as *The Third Life of Grange Copeland* (1970), *Meridian* (1976), *The Color Purple* (1982), *The Temple of My Familiar* (1989), *Possessing the Secret of Joy* (1992), *By the Light of My Father's Smile* (1998). Alice Walker won the National Book Award and the Pulitzer Prize for the novel *The Color Purple*. Alice Walker has struggled much in her life as woman, so she has much focused on feminism to get rid of all the sufferings, oppression and equality against men. She throws light on feminism in *The Color Purple*, how the women characters victimized in the hands of men.

The purpose of the paper is that feminism is the main source for the quest for identity and equality of women who are much grappled by the male chauvinism. Women are being molested, and feel like inferior to men. Within feminism, there is a group of African- American

women who fight against oppression, but it is essential to them how race and womanhood are inseparable. Thus, the paper focuses on though they are being suffered, but finally they attained freedom and rights in the society as equal to men.

The summary of the novel is that it is an epistolary novel made up of letters written by Celia to God and Nettie to Celia about their discontented life under the struggles by men. The novel takes place in rural Georgia and focus on the female black life during 1930s in U.S. It addresses numerous issues like sexuality, male chauvinism and violence through female characters. Celia, the protagonist writes letter to God that she is being raped by her step-father, Alphonso and delivered two children, and puts up for adoption by Alphonso. After Celia's mother dies, Alphonso marries her off to Mr. ----, Albert whose name has changed to unknown after the end of an affair with Shug Avery. Celia's married life becomes quite painful in which she has to undergo several chores in her family like raising her children, house chores, Mr. ----'s sex torturing nights, unwanted beatings from her husband as women. Things

become pleasant after Celia's sister Nettie comes to live with her. Mr. ---- who makes Nettie to leave from his home because she is the one who Mr.---- prefers to marry at first and she is refused. When Nettie leaves, he follows her to rape, but she escapes from him and seeks out to Reverend Samuel.

Reverend Samuel who is the minister, raising Celia's biological children Adam and Olivia, where Nettie works as a maid. The Reverend Samuel and his wife Corrine are missionaries planning to go to Africa along with Nettie for ministry. Nettie with pleasure agrees and starts writing the letter to Celia about her ministry in Africa and she is worried about Celia who has not responding to her letters. Harpo, who is the eldest son of Mr. ----, falls in love with Sofia, fifteen years old girl, accidentally pregnant by him and they marry. Harpo tries to dominate and torture her as Mr.---- does to Celia. Sofia becomes annoyed and leaves Harpo. Later, Mr.---- finds his mistress Shug Avery, who falls sick. He cast out her to his house where Celia has to take care of her. But Celia takes care with fascination, and Shug is bearish and nasty to Celia at first, but later she likes her and becomes friends and indulged in sex with each other.

Sofia who comes along with Buster, boyfriend to Harpo's house sees Harpo dancing with his new friend Squeak. He asks her to dance, Squeak becomes jealous and slaps Sofia, and both started fighting and Sofia knocks out of her teeth and goes back. Sofia on her way meets mayor and his wife Miss. Millie, and they are very much impressed by her children's cleanliness and urges her to be a maid. Sofia refuses and she takes to the prison by the mayor. Though Squeak and Sofia fight each other, because of Squeak's resilient nature she tries to make Sofia out of the prison and visits white prison warden. She has raped by the white prison warden and successfully make Sofia, accept to serve as a maid in the mayor's house. From this incident, she changes her name

as Mary Agnes. Eleanor Jane, daughter of Mayor understands the women's struggles and sufferings in this black society. Shug along with her new husband Buster returns to Celia's home and tells her that Mr.---- is hiding Nettie's letters from her so far. Celia becomes enraged and both of them started reading Nettie's letters about the experience of missionary in Africa with Reverend and she becomes second wife to Reverend after Corrine dies out of fever and learns about Nettie and her adopted children Adam and Olivia. Later, Reverend and Nettie marries, soon after a trip to England.

Adam and Olivia become friends with Tash, an Olinka girl who undergoes the ritual of Olinka scarring ceremony on her face as well as the female circumcision initiation in order to honor her culture. Adam urges her to marry him but she refuses because of her culture. Then finally, Adam gets his face marked and marries Tashi and the whole family returns to home.

After finding the letters, Celia decides to leave Mr.---- with the curse for him that he has been ill- treated her and he will be cursed until he changes his life. Celia and Shug go to Memphis and she starts making pants and she becomes a good designer and gets regular orders. Later she comes to know that Alphonso is not her real father and he has been killed. Then, Celia alters her father's house while Shug elopes with her new lover Germaine. Later Celia finds that Mr.---- changes a lot and finally he is about to die due to malnourishment. Now Celia develops in her business and economically comfort with her new business. Nettie returns home with Samuel and Celia's biological children. They both overwhelmed in joy and they have never felt so young before in her life.

Feminism is a political, cultural and social movement seeking for their equality. The feminist theories mostly based on gender inequality and the promotion of women's rights, interests and issues. The term used for women's rights movement and tends to be campaign for social, political and economic

equality between men and women. This theory is global as well as contemporary conception. "Feminism incorporates diverse ideas which share three major perceptions: that gender is a social construction which oppresses women more than men; that patriarchy shapes this construction; and that women's experiential knowledge is a basis for future non-exist society" (Humm 5). The women should be respect and treat equally as men in this patriarchal society and their ideas and theories of their own perspective should also be accepted in this male dominant society. The main concern for women's suppression in patriarchal society is the relationship between the sexes which cause inequality or oppression.

"All forms of feminism seek to identify the causes of that inequality and to remedy it, but the issue of precisely which agency produces and reproduces inequality is the source of many of the differences between feminists" (Macey 122)

Thus, this feminist approach much associates with Alice Walker who has struggled and suffered in her life as black woman. So, she has much concerned about women's excruciation in all her novels mainly, *The Color Purple*. She sheds light on how women become obstacle for men at first and later with the women's persevering protest against their inequality, rights and oppression, they finally got self-identity, gender equality and liberation of women in this patriarchal society as men have.

In the novel, *The Color Purple*, Alice Walker portrays Feministic Approach in this novel through various women's character. She reflects her concern more on women's excruciation under men in the patriarchal society and their views and ideas should be descriptive such as freedom to break from constraining patriarchy, freedom to fight against male domination, freedom to financial aptitude, freedom to gain education, freedom by engaging in sisterhood and freedom to choose one's own sexuality. The

ideas of feminism have viewed in the characters of black women such as an incomplete woman Celia, who is sexually assaulted by her step-father, Alphonso. Though she is a woman, Alphonso makes sexual attempt and makes her pregnant and delivered two children, and instructs her not to reveal to anyone. More than a daughter Alphonso treats Celia as a house wife taking care of her siblings, cleaning and cooking. In this novel, Alphonso uses his parental power where it should not be used and rapes her. "When that hurt, I cry. He start to choke me, saying You better git use to it" (Walker 1). Alphonso forced her to marry Mr. --, with whom she get struck with the same torture. Mr. ---- who also treats her as Alphonso does. As a woman she has to be an object for men. She has to undergo all the unwanted beatings, tortures and work as a slave for them. Finally, Celia becomes a defeated soul and as a victim for men. Mr. ---- 's view of Celia is not as a wife but as a house maid and for his personal pleasure. "Women weaker, he say. People think they weaker, say they weaker, anyhow. Women pose to take it easy. Cry if you want to. Not try to take over" (Walker 218). Celia realizes to leave him and to get rid from this torturous man.

The feminism also focuses on to get freedom by engaging in sisterhood in terms of feministic approach. Nettie who comes to Celia's house as a rescue from Alphonso. Mr. --- - makes her to leave from his home because of her refusal for marriage at first and also follows her to submit to him. This shows the restriction of engaging in sisterhood. Then the other major character Sofia, who is Harpo's wife is a strong girl no man could overcome her valour. Harpo does not want to be like his father Mr. ---- 's relationship with Celia. He tries to slap her as his father does to Celia, but he could not because of she is a strong feminist girl. Though she is strong, she has trapped with the white mayor's encounter. Miss. Millie and the mayor are much inspired by her children's cleanliness

and behaviour. So, they want her to be their maid but she refused, and taken into prison. Then Squeak whose name changed into Mary Agnes, as woman she has been molested by the white prison warden while she has gone to help Sofia to take out from prison. There the women's suppression reveals.

Shug Avery, who is the most "liberated" of the women in the novel *The Color Purple*. Shug who makes Celia to be a confident and makes to stand up on her own. She makes her to go to Memphis for practicing sewing as her own business. With her help, Celia becomes liberating in all her aspects of life, guiding her into emotional, sexual and financial independence and combining the roles of sister, friend and lover. Celia makes her mentally strong to stand up on her own without men and also finds equality and freedom in the patriarchal society.

Nettie, Celia's sister, has feminist approach and explains in her letter to Celia about Africa and her missionary with Samuel and Corrine. She also tells about male dominance which is encouraged in Africa and that males are treated as superior. "A girl is nothing to herself; only to her husband can she become something" (Walker 144). This shows that education is reserved for boys, so when they become men they are able to provide for their wives. The idea of woman being independent against African's beliefs and those who rebel against it will be sold into slavery. Thus, feminism exists even in other countries then. In this patriarchal

society, women start realizing that they are treated the way they let the men in their life treat them.

Conclusion

Thus, the novel *The Color Purple* demonstrates that female characters in this novel realized their strengths, their weakness and accept them. The feminist approach plays a significant so that the women achieve by acting out their views and deconstruct the patriarchal ideology that obstructs women from developing and expressing themselves. Through the strong female bonds, Alice Walker illustrates that not only they need to resist patriarchal ideals but the unravelling of a path for women's rights. She also portrays the characters in this novel that even the protest of the whites considered themselves superior to any black, no matter how successful. The women's struggle ends with an optimistic view, that they finally attain their own identity and freedom in this patriarchal society as men have.

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ESL/ ELF: PARADIGM SHIFTS IN TEACHING OF ENGLISH

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Abstract

English language is no more a single language spoken in Britain, America, or Australia. English is no more an exclusive language of a country as it spread all over the world and became Nativised English. Thus we have varieties of English. It is appropriate to define the varieties of English and the importance of conceptual frames of English as ESL and ELF. The methodologies for the teaching English has been undergone a drastic changes over the decades due to the conceptual frames. An examination of these especially in the Indian context would be beneficial to single out one concept for the acquisition of language in the competitive world. It is undeniable that a technological crossing of borders in communication and language is present. So, it is imperative to reframe the concept of English teaching for the international intelligibility of communication. The intelligibility of the communication is much more important in the multilingual context of India. Though English is taught as SL, due to above said fact, a discussion about an adaptable approach is right. A new perspective in teaching English as Second Language (TESL) is to be evolved in this changing context and multilingual scenario. Post-Method macro strategies are to be considered in the shifting Paradigm of teaching English in India.

Keywords: World English, ESL, ELF, teaching paradigm, intelligibility of communication, Post method macro strategies.

Introduction

English language is no more a single language spoken in Britain, America, or Australia. It might not be legitimate to define English language as exclusively as native language of above said countries since many of the nations, where English spread, have made it as nativised language. Thus we have varieties of English. Although English is the native language of England, yet it has spread all over the world and gained the status of world language. Hence, the teaching of English has met with various changes and adaptation according to the culture and context, where the language is spread and used as official and communicative language. As the usage of English changes according to the culture and context of the country where it is spread based on political, economical, religious and socio cultural factors so also the teaching methods and focus on the definitions of language is changed. Even though English is taught around the world, the pedagogical approach of the language is generally based on conceptual frames of English offered as ESL, EFL and ELF.

This paper is an attempt to analyse these features of language in teaching English and its current status.

Defining Englishes

English cannot be considered as a language pertaining to a particular country or people within a given geographical circle. There are some countries that use English as their native language; there are some countries that use English as their second language and there are others that use English as foreign language. The underlying factors of these differences are based on the spread of English throughout the world. This unique development can be illustrated with Kachru's categorization of countries in which English is spread. At the interior level he calls it as; "inner Circle" comprising of the nations like U.S.A., U.K, Australia; "Outer Circle" comprising of India, Philippines, Singapore and "Expanding Circle" consists of China, Japan and Germany. (Mckay, 2003). All these English urge today to look at English from a different perspective. Single entity definition

of English is no more desired. As Seargeant suggests;

... in the modern world, the language needs to be viewed not as single, monolithic entity, but as something that has multiple varieties and forms. The use of this term [*English*] is motivated by an attitude which argues that it is no longer accurate to say that there is just one 'English' in existence around the world-but that instead we need to begin our investigation that diversity is the norm, and that the multiple forms the language takes are each and every one, both linguistically and socio linguistically interesting (2012).

So, a single definition of English is no more possible, the varieties of Englishes are to be defined. There are, relying upon the classification of English under different circles by Kachru, Englishes that can be defined as Native English and Nativised English. Native English is pertinent to English speaking countries and nativised English refers to Englishes that have been imparted in the nations such as India, Africa, and Singapore etc. Those Englishes have indelible flavour and aroma of the vernaculars used in those countries. By the spread of English language, an interesting fact that surfaced is the statistics that non-native speakers of English outnumbered the native speakers. These varieties of English pose a challenge in the methods of teaching English. It is clear that the methods vary from time to time and context to context.

Traditional Teaching Methods

The language teaching history has many fluctuations and shifts over the years compared to sciences that have a more or less steady progress. Language being an integral part of the communication, its learning or acquisition is totally based on some stimulus either internal or external. Many of the external factors initiated methodologies for teaching a language. "Prior to twentieth century, language teaching methodology vacillated between two

approaches; *getting learners to use* a language (i.e., to speak and understand it) versus *getting learners to analyze* a language (i.e., to learn its grammatical rules". (Celce-Murcia 2001). In the nineteenth century, the analytical Grammar Translation method was used as an effective way in teaching a language. By the end of the century Direct Method was prominent in teaching of language. From the beginning of the twentieth century many methods were in force like Audiolingualism, Silent Method, Oral-Situational Approach, Affective Humanistic, Communicative Method etc. These methods were used in different situations and different contexts.

From the various methods used traditionally in the teaching history of language, Kumaravadivelu (2006) brought forth a concept of Post method pedagogy where teachers are given autonomy in creating their own method based on the context and need. Post method pedagogy can be defined as an alternative to methods used in language teaching throughout the ages. This freedom of choice is given due to the realization of the fact that a single method or approach of teaching may not cure all the ailments in the classroom, rather a contextualised approach and method would create better learning atmosphere. This freedom given to the teacher may bring forth a didactic framework that enables the practioners with "knowledge, skill, and autonomy so that teachers can devise for themselves a systematic, coherent, and relevant alternative to method, one informed by principled pragmatism" (Kumara vadivelu, 1994).

While emphasis is given for from the traditional methods to Post method, on the other hand the spread of English caused the origin of different Englishes, and the question which model of English should be taught rather than what method to be used, became a vital issue for discussion. Since English in India is one of the official languages, and is taught as Second Language in the multilingual nation, a

diplomatic analysis is needed to decide which kind of English is to be introduced in the Indian scenario that would enable the learners to communicate both at the intranational and international.

ESL/TESL and Indian Context

English as second language in India is taught as the directives of government in 1964. Further the provisions given by NCERT in 1989 also helped in placing English as second Language in the Indian education system. English being a reminder of colonialism, had to face lots of struggle in getting into the status of second language since there was much struggle and debate over the issue. The Three-Language formula which emerged as a political consensus on languages in school education was a strategy to accommodate at least three languages within the ten years of schooling. English became one of the languages in the teaching curriculum. The teaching of English as second language in India has its lineage to English medium schools, teaching English language to the students from primary level to secondary level schools where English is taught as additional or second language from class five to secondary school level. Further, the tertiary level education medium is also English. The demand for English gained momentum due to many factors as recognized by the Position Paper on the Teaching of English produced by NCERT in connection with the National Curriculum Framework- 2005 as:

English in India today is a symbol of peoples' aspirations for quality in education and fuller participation in national and international life... The level of introduction of English has now become a matter of political response to peoples' aspirations, rendering almost irrelevant academic debate on the merits of a very early introduction. (NCERT, 2006, p.1).

From the statement cited above it becomes evident that peoples' aspiration about the

knowledge of English language is increasing day-by-day in India.

As is the case, the acquisition of English as second language is much connected to the mother tongue of the students. The indelible affiliation to mother tongue distinguishes the learner from other speakers of English. This may be a unique trait of Indian multilingualism. Be the person a Bengali, Punjabi, Keralite, or Tamilian speaking English, each one is distinctively different from each other on the basis of pronunciation, diction and intonation. This being a hindrance to mutual intelligibility not only at the intranational but also at the international level, a new outlook towards teaching English has emerged. This outlook towards English as foreign language or *Lingua Franca* is based on the concept of international intelligibility and growing opportunities to the younger generation at international level. So these current situations of language learning demand a paradigm shift in the teaching of English in India not just as a second language but as a *lingua franca* that suits to the international communication.

English as a foreign language has no importance in India since English is considered as second language in India. The concept of foreign language becomes pertinent to those expanding circle countries as explained by Kachru as the boarder lines of language distinctions (ESL/EFL) become thin in the non-native situations. English as a foreign language is used in absorbing the culture, where ESL is used to express one's own culture in an alternative language. Thus the expression of self in another language might help in the nativisation of English as it is seen in the case of India that has an Indian English at present. The perspective of a young learner has also changed altogether in the globalized world. People, who in large number, avail the chances of immigrating either for lucrative job or permanent settlement, approach learning of English language as a foreign language desiring

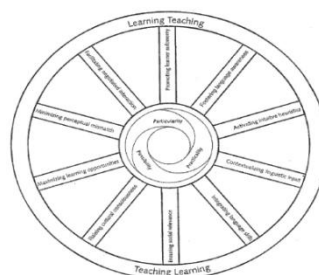
to enable them to be intelligible enough in the new culture and atmosphere. People from India seek viable opportunities both in the 'inner circle' countries and 'expanding circle' countries. When it comes to the inner circle opportunities many of the applicants fail to meet the adequate criterion of language stipulated in the language testing system like IELTS and so on. Those who take exams in IELTS undergo a specific training that enables them to score a competent band of score from 6-9. But in fact they are notably less in number even after their tertiary education in English and an intensive training for IELTS. This probably indicates a paradigm shift from SL to LF.

We might argue, in the contexts of multiculturalism, language variations, that it is not imperative to adhere to a native standard of English. As far as the proficiency and accuracy are concerned, an adherence to near native speaker is all the more desired for the international and intranational communication. Since Indian system of English language is much dependent on British English, a conscious effort in teaching English as Lingua Franca both phonetically and syntactically is necessary. This is to be done not by hiding the identity of the language user but enabling oneself to be intelligible at the international level. Non-native speakers have to be intelligible to other non-native speakers as most of them will never communicate with a native speaker of English. As a consequence, it will be the task of EFL teachers to help their students develop common pragmatic strategies of achieving reciprocal understanding. (Jenkins, J. (2006, p.159). This reciprocal understanding is practical by developing a common pragmatic approach as Kumaravadivelu's proposition of 'macrostrategies'.

Post-Method: Macrostrategies

Kumara vadivelu proposes macro strategies from his assumptions on the available

knowledge of L2 learning and teaching. He enumerates ten macrostrategies that give both teachers and learners a new space and freedom to teach and learn that are considered as "managers of language" (Allwright, 1984, p.15) rather than mere teachers and learners. Kumara vadivelu states, "Macro strategies are guiding principles derived from current theoretical, empirical and experiential knowledge of L2 learning and teaching. They may change as our knowledge base grows or changes along with the pedagogic parameters of particularity, practicality, and possibility..."(2006). The interconnectedness of the parameters and macrostrategies are shown in the figure 1 given below.



**Figure 1: The Pedagogic Wheel
(Kumaravadivelu, 2003)**

The macro strategies seen in the diagram are principles for classroom teaching which have to be complemented with macro strategies in practical level. "Each macro strategy can have any number of, and any type of, micro strategies, depending on the local learning and teaching situation; the possibilities are endless"(208- 209). It is the duty of the teacher to construct appropriate micro strategies that corresponds to the macro strategies as seen in the figure 1. This adaptation of the micro strategies based on the contextual need of the class rooms has to be in reference with the global need of reciprocal intelligible communication. The implementation of Post method may bring some pedagogical barrier to the teaching of English.

The pedagogical barrier namely transmission model (Kumara vadivelu 2006, p 217) teaching can be shifted to transformative

(Kumara vadivelu 2006, p 217) model teacher. The transformative teacher education can “alter the role played by learners, teachers, and teacher educators that post method pedagogy seeks to accomplish” (Kumara vadivelu 2006, p 217). This also deconstructs the hegemonic outlook as native speaker is the referential point in teaching and learning process. An unconscious dependability is seen in promoting the language teaching methodologies and theories that originated in west. While the Post method pedagogy envisages shifting the traditional outlook toward language, language teaching and language usage, it is also a venture in breaking the geographical barriers in communication simultaneously keeping one's identity.

Conclusion

In the multilingual context of India, the teaching of English language as SL is a practise followed for a long time. It has its own achievements and flaws. But the negligence of conceptual shift in English language from a Second Language to Lingua Franca has often been neglected. The teachers in India are often restricted with the traditional methodologies which the West provided. With the Post method pedagogy, the teacher and the learner own a responsibility and freedom of teaching and learning as to which English to be taught and what method to be used. The responsibility and freedom of the post method teacher is based upon his/her teaching experience. He /she may begin teaching L2 depending on the ‘methods’ used and in short time teacher comes to the point of breaking the ‘method’ used in teaching according to the practical situation. The response to the practical situation demands the teacher to provide adequate importance to the learner. The responsibility of the learner depends on their willingness to take charge of their learning. This makes the learner to be more active and enthusiastic in learning. From the perspective of the shifting scenario of the current world, it is quite natural and probable to

use English not only to the non-native speaker but also native speaker. Keeping in mind the forthcoming social and cultural contexts a teacher has to reshape and reconstruct the English teaching from merely a second language to English as Lingua Franca. This shift in teaching eventually enables the learner to be intelligible both internationally and internationally.

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“COMPASSION” A WAY OUT OF LABYRINTH OF SUFFERINGS IN PLEASE LOOK AFTER MOTHER BY KYUNG-SOOK SHIN

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Abstract

Postmodern Literature is seen as a reliance on narrative techniques such as fragmentation, self-consciousness and ambiguity and it is a response against dogmatic enlightenment. It is characterized by consumerism, commodification, cybernetics, hyper reality, carnivalesque ideas etc. Kyung Sook Shin is one of South Korea's most widely read and acclaimed novelist. Kyung Sook Shin is known for her heartfelt and expressive narrative style. Her novels explore the depths of humanity, human feelings and emotions. Please Look After Mother is a heartbreaking story of hardworking and illiterate rural mother who got lost in a Seoul Station during her trip to the big city to visit her neglectful grown children. This paper attempts to study about compassion and importance of its presence in the place where it is absent. It also brings to limelight the idea of how lack of compassion would depress a person and enhancement of compassion would cure a person, through analysis of the character Park So-Nyo.

Korean literature is divided chronologically into classical and modern period. Great reforms swept Korea after the mid-19th century as its society actively absorbed Western ideas. Korea's classical literature developed against the backdrop of traditional folk beliefs of the Korean people. It was influenced by Taoism, Confucianism and Buddhism. It can be ranked under three categories: works written in the early transcription systems, those written in Hangul, and those written in Chinese.

Kyung-Sook Shin was born in 1963 in Jeolla Province in South Korea and attended the Seoul institute of the Arts with creative writing as major. In 1985 she published her first novella entitled "*Winter's Fable*" which earned her the MunyeJoongang Literary Newcomer's Prize. Korean literature was heavily charged with political themes but Shin's book explored the depths of humanity. She is also known for her expressive and heartfelt narrative style. She has been honoured with variety of literary awards such as Manhae Grand Prize for literature, the Dong- in literature Prize and the Isang Literary Prize, as well as France's Prix de l'Inaperçu etc. She has written twelve novels, five short stories and two non-fictions. She currently lives in

Seoul and New York City, where she is a visiting scholar at Columbia University.

Please Look After Mother is quiet a devastating story of a hardworking and illiterate rural mother, Park So-nyowho got lost in a bustling Seoul station during her trip to the big city to visit her neglectful grown up children. While her family desperately searches for her, they realize how their mother sacrificed her life for them without giving room for her happiness, her desires and her dreams by recollecting the past. Through a series of revelation the family members paint a picture of So-nyo as they never knew her and regret for not acknowledging her after she went missing. Finally So-nyo dies but none of her family members knows it. The novel ends by Chi-hon praying to God to take care of her mother which is the title of this novel.

There are many themes in this novel which are used as tools to demonstrate and support motherhood and all the themes are interrelated. The theme of sacrifice is seen in the mother character because she sacrificed her whole life for her family. Though she lived a sacrificial life her family never valued her presence and her sacrifice until she went missing. Her family

members regret, realize and self-recriminate through recollecting the past. Maslin in her review *A Mother's Devotion, a Family Tearful Regret* says "Shocked into decency, her husband, two sons and two daughters find themselves replaying all the button pushing, tears-jerking that moments that illustrate this women's love and devotion." The whole novel is a fragmented piece of memories in which the theme of recollection of past plays a vital role.

The husband and daughter accuse themselves of being cruel toward the mother. So-nyo's husband regrets for his habit of always walking in front of his wife during all those years of marriage. Chi-hon accused herself that she ill-treated her mother which would have affected her a lot thus the theme of self-recrimination is seen in the character of father and daughter. Realization is another theme which is experienced by all the characters only after mother went lost. Maslin in her reviewsays, "Characters eyes begin watering, pooling with tears, brimming over and so on as each one has chance to realize that mom was a treasure." Though there are many themes the discussion of this paper centres on the main theme compassion. Compassion was lacking in all the characters except for the mother.

Modernization is evident in the younger characters of the novel. Hyong-chol and Chi-hon moved away from their tradition and culture. Park So-nyo stood for the old values on the other hand her children stood for modernism. So-nyo had arranged marriage but her daughter who was a writer got into modern dating before her marriage. She lived in the village Chongup whereas her children moved to city Seoul. Schillinger in his article "Kyung-sook Shin Talks About Her Novel *Please Look After Mom* comments "Mom's rural hands- on, family centric life and modern, soulless city lives that was chosen by the children by moving from village to city". Park So-nyo did the ancestral rites every year but her children were too busy in city who did not think of their tradition. She

took care of abandoned children and donated money for orphanage but her children did not get time to even make a phone call to their mother.

So-nyo was illiterate but she had known the purpose of life, On the contrary her children were all educated but they had lost the meaning of life. As observed mother going lost is parallel to tradition going lost. Shin warns against the literal interpretation of the novel and Schillinger says, "It's the mom who goes missing, but that's a metaphor, It does not have to be mom who disappears; It could be anything precious to us that has been lost, as we have moved from a traditional society to modern society."

In this materialistic life one can get anything out of money except love and compassion. In authors note Shin says "We live in a modern era of materialism, where practically anything is possible". *Please Look After Mother* made its readers to realize mothers compassion to their children through the character Park So-nyo and it also made the readers to ponder over the importance of giving back the same compassion to their mother. Dalai Lama xivin his book "*The Art of Happiness*" says

"Love and Compassion are necessities, not luxuries. Without them, humanity cannot survive"

Hyong-Chol, eldest son of So-nyo thought of giving better life to his mother and convenient room to stay for her. But he did not think of talking to her or listening to her, "I'll buy a house in the city, I'll be able to have a room that this women can sleep in comfortably" (115). Caring person is of two types. Taking care by giving money or full filling the materialistic needs and the other one is taking care by spending time, showing love and compassion.

Hyong-Chol concentrated on fulfilling his mother's materialistic needs rather than emotional or moral support. He had no time to meet his mother in village so just send her money every month. According to him compassion is just giving away money and he

failed to understand that spending time with his mother means so much to her. Thus mother gets materialistic compassion than emotional compassion. He realized and regretted that he did not do anything to his mother only after she went lost by recollecting the past.

When Kyun, brother-in law of So-nyo passed away, village people rumored that she must have poisoned him with pesticide. Though her husband knew very well that Kyun and So-nyo were like mother and son, she would have not done that, he did not utter any word by the way of supporting her, "You refused to speak about it and you'd driven her into a corner" (PLOM 172).

Shock of brother-in-law's death and the silence of husband were the reasons for her constant headache suffering. Compassion is the way through which one comes out from labyrinth of suffering. If he had consoled her and supported her with emotional compassion she would have not got into depression which stemmed out as headache. Her constant suffering made her unconscious that she would go outside to feed the dog but instead would head for the well and she would leave the house to go somewhere but would stop in her tracks forgetting where she was going. As a husband he fails to give moral support and fails to relieve her out of that mental suffering by showing compassion to her. He understood her and realized his faults after she went lost but this lack of compassion affected her in many ways when she was with him.

Chi-hon, eldest daughter hurt her mother the previous day of her missing saying that nobody would like to eat the rice cakes which she brings to city so that it would be better if she does not bring those cakes. She also said that she used to stuff all the rice cakes in the freezer and thus cakes given three years back are still kept in her freezer without eating," Yes, I have even some that are three years old" (PLOM 179). This hurt mother and she cried. Shin in her authors note "Why I Wrote *Please Look After*

Mother says, "Glory of youth never last forever and whatever alive is always changing, it is not still" (PLOM 269). Similarly mothers are not mothers always the more they become older the more they become children. So it is children's responsibility to be compassionate towards them.

Children need mother at their younger age similarly mothers need their children at their older age. Chi-hon deserted her mother in village and on top of that she hurt her in many ways. She yelled her mother and did not realize that mothers need to be mothered. Kyung Sook-Shin says, "I wanted to show how mothers whom we rely on to protect us may also be fragile beings in need of care" (PLOM 271). Whenever she was in despair she went to her mother for solace but later realized that she too must have been in need for a person to share her sorrows. After mother's missing Chi-hon recollected these incidents, regretted for her behaviour and for not mothering mother.

Park So-nyo's younger daughter regrets for not giving room to her mother's dream "Why did I never give a thought to mothers dream" (241). All the children in the novel saw their mother, as a woman who was responsible for her children rather than a human being are a person who has her own dreams, wishes, and happiness. Only after she went lost the younger daughter realized that she failed to take care of her mother.

Younger daughter asked herself that even though she was a mother she had so many dreams, of her own and remember things from childhood but why did not she think of her mother. She says that she cannot sacrifice her life for her children like her mother:

I feel that my life has stalled because of the kids, I am going to send him to day care, or find someone to sit with him, and go to work. That's what I'm going to do. Because I have my life, too. When I realized this about myself, I wondered how Mother did it the way she did,

and discovered that I didn't really know her. (241)

Many things are unsaid in human relationship. Even more articulate people do not express the important things. So-nyo's children do not know what their mother want but the guilt is seen in the younger daughter after the mother is lost. The pity is that mother herself does not know what she like. When her eldest daughter asked her did she like cooking? She said it is not that she liked or not, she cooked because her children ate well.

So-nyo does not know to discover herself because she lived for her children and sacrificed for them. But younger daughter failed to discover her mother. Mother's should be given space to live up their life because mothers are not servants to work only for family throughout their life is what understood by the younger daughter. This realization is seen in the letter which Chi-hon received from her sister which was filled with guilt and regret.

Taking care of mother emotionally by giving her moral support, allowing her to live

the life of her dreams, looking after her as a child at her older age was realized by all her children. The most important idea that compassion relieves one from their sufferings is brought to lime light through husband and wife relationship.

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PATRIARCHAL CODE IN AMRITA PRITAM'S "THE WEED"

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Abstract

The Weed is regarded as one of the best short stories of Amrita Pritam and like most of her other writings poses questions regarding gender discrimination and female sexuality that prevail in societies rooted in superstitions and strongly conditioned by patriarchal values and standards. Angoori, the protagonist of the story is taught to believe that reading and education are sinful practices which all village women should keep aloof. But urban women are not considered do. There are many interesting instances which dug up on the cultural tags imposed by the society upon women. At last Angoori requests the narrator to teach her to read which indicates that she is willing to commit the sin. It also questions the old concept of Marriage, sexual attraction and the basic rights of women that are denied by the society.

Keywords: Patriarchal, gender discrimination, sinful practices, cultural tags, concept of marriage and sexual attraction.

Angoori is the heroine of Amrita Pritam's short story "The Weed". Stepped in superstitions, she is unaware of her inborn talents. She can sing angelically and she is a feast for the eyes of the onlookers. She is married to an old, short, loose-jawed man by her father, and she submits to it passively. She is uneducated, but is made to believe that it is a sin for a village girl to be educated. One of her friends fell in love with a man, and this is also regarded as a sin and attributed to the weed she might have taken. Things began to go awry when she herself was swept off her feet by Ram Tara, a watchman who used to being milked and have tea with her husband and herself. His jocular manners and handsome appearance cast a spell on her. She attributes it to the weed he might have given her mixed in the milk. The writer shows how the life of a young, charming girl thus falls to abysmal depths on account of patriarchal manners and superstitions.

Amrita Pritam criticizes the patriarchal society that denies education and even freedom to women. A girl is forced to marry a man chosen by her father and even the custom of marriage is steeped in superstitions. The girl's father takes the young man's wet towel, wrings it dry symbolizing that he is wiping away the tears of grief that wet the towel. The writer

humorously comments that no man could have cried enough to wet the towel that measured a yard and a half. Angoori married Prabhati whom she had never seen before. The marriage was postponed for five years. For, she was too young to marry then. She is beguiled by the superstitions of various types. She believes that for a girl to be educated is a sin and that love is instilled in her by the weed. A woman is thus undermined by the superstitions, all in favour of men who can thus rule women with a high hand.

Amrita Pritam's story "The Weed" punctures the patriarchal balloons floating on misplaced beliefs and ideas. Angoori, the heroine, is an innocent teen-aged girl married: an old widower. Her father fixed her marriage when she had been too young for the marriage and therefore the marriage was postponed for five years. As the girl, and even her mother has no right to question the father's decision, all that she could do was to submit to his wishes. She is taken by her husband to the spot where he is employed. We learn more about her from her dialogues with the narrator.

The narrator is prepared to reach Angoori to read and write, but she is laboring under the delusion that education, is forbidden to village girls. She believes that it is a sin for a village girl

to learn to read and write. The only happiness in her life lies in displaying her silver ornaments. She speaks to the narrator of a friend who fell in love with some one and eloped with him. This, in her view, is a sin, for marriages of girls are to be fixed by the father alone. A girl has no right to choose her husband, and if she ventures to do so, it is regarded as a sin. The villagers attributed the sin to the consumption a weed. The description of the friend given by Angoori is pathetic. She used to sing constantly, never comb her hair and looked crazy. Angoori cannot make out what made her elope with her lover, for, in Angoori's view, she had everything she needs.

The author stresses in no mean terms how the father, the despotic ruler of the family, fails to understand the emotions of a grown-up girl. Love cannot be forced in one. Angoori herself, married to an old, short, loose-jawed man seeks happiness in the company of Ram Tara, the night watchman. Love of a teenaged girl is regarded as a sin in the patriarchal society. She must knuckle under the authority of her father. As a society denies young girls the right to love, the girls themselves attribute their love to the harmful effect of "the weed".

Angoori is too innocent to understand even the emotion of love. The patriarchal system allows women, especially women, especially young girls, to love only those approved only those approved by the elder male members of the family. The genuine love that a girl feels for a young man is considered a sin. The father alone has the right to decide whom a girl should love. The girls, therefore, attribute their love to the effect of "the weed" supposed to be given to

them by a man. Otherwise, it is transgression of the social codes. Thus, when Angoori's friend is smitten with a young man, Angoori traces it to the 'weed' given to her by the man. Later, when angry herself loses her heart to Rama Tara, she is caught unawares. It passes her comprehension and boggles her mind. Ultimately, she concludes that she has been given "the weed" mixed in tea by Rama Tara.

We cannot but sympathize with a girl who is victimized by the patriarchal social system that subjugates women to such an extent as to deny them even the right to think and feel.

The psychological insight of the writer is praiseworthy. The writer almost dramatizes the patriarchal code which operates cruelly and indifferently on the characters mentioned. The topic of love and marriage comes up twice in the story. Angoori is forced to marry the man of her father's choice, but later she falls in love with Rama Tara, the night watchman. Her feeling and beliefs seem to be at war then. The playwright displays excellent psychological insight in the portrait of Angoori and other characters in the play.

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AN AVANT – GARDE HYBRIDIZATION IN BEN OKRI'S TRILOGY

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Abstract

The aim of this paper is to explicate the black writer Ben Okri's intensive thought of native Nigeria. Using a child protagonist he explores the struggles of Nigeria. Okri makes use of limited characters in his works, one among them is Azaro. He is an 'abiku' or spirit child. As an abiku Azaro witnessed dual circumstances in which he is inescapable of it. The one is, he is often calling from his spirit companions and the other situation in which Azaro is encountered with the real life situation. The spirit child Azaro is floating between dual existence," in the middle space between the living and the dead" (TFR 258). The former refers the myth or fantasy and the latter refers the real or pragmatic condition of the ghetto. Okri wants to disclose the exact situation of the country by mixing both myth and reality simultaneously. Okri's trilogy underlines the corruption and violence that happens in Nigeria during 1970s, and also the divisions in the political parties and their fake promises deceive the poor.

Keywords: Ben Okri, Hybridity, myth, fantasy, pragmatism, reality, abiku, spirit child, corruption, sufferings, violence.

Ben Okri is a Nigerian born – British author, The Booker Prize winner, novelist, short story writer, prose writer, poet, playwright, a recipient of many literary awards. He is often compared with Salman Rushdie and Gabriel Garcia Marquez. In her article Juneja says,

Ben Okri's works are better understood in the context of nightmarish imagery and surrealist contortions of reality to portray the bizarre social and political conditions inside his Native Nigeria, after independence. Roy Hattersley seems correct to say: "He is idolised by readers who ... are enchanted by the colourful mysticism which is his stock in trade." (5). (73)

In his trilogy, Okri displays the scene of the Nigerian slum during colonialism and after colonialism through the 'abiku' juvenile. Azaro using the concept of hybridization. The definition of hybridity is given in Wikipedia as, "Hybridity, in its most basic sense, refers to mixture. The term originates from biology and was subsequently employed in linguistics and in racial theory in the nineteenth century.... A hybrid is something that is mixed, and hybridity is simply mixture". (web)

In an article, "Politics and History in Ben Okri's *The Famished Road*", Diler and Emir mentions Ben Okri's preconception as,

The Famished Road is set at the historical moment of Nigeria's Independence from the

British colonial rule in 1960. That is, the novel portrays the social, economic, and political situation of Nigeria on the verge of self-government and investigates the post-colonial Nigerian society and the failure of the country as an independent nation state through the Yoruba myths of the road and the abiku child – "a child in an unending cycle of births, deaths and rebirths" (Quayson, 1997, pp. 122-23). The abiku child Azaro is the protagonist and narrator of the novel. As "a child of miracles" (Okri, 1991, p. 10), he wanders between the realms of the living and the dead never completely belonging to either of these realms. Living with his poor family in a leaky apartment room in a slum of a capital city of an African country, Azaro observes the chaotic life of the people around, their sufferings, poverty and struggle to survive, and social and political violence around them. Moreover, he always keeps in touch with the world of the dead. In this way, he encompasses all his past, his present, and possible future lives within himself. Becoming "a perfect metaphor for postcolonialism's dualistic anomie" (Aizenberg, 1999, p. 465), Azaro's in between and ambiguous ontological position represents the traumatic story of an African nation - by implication the Nigerian nation. According to Felicia Oka Moh (2002), Azaro's continuous births and deaths symbolize the political

history of Nigeria and the Nigerian nation. For Moh, Azaro is "on his fifth round to the earth; a parallel to the five eras of government in Nigeria: Colonial, first Republic, Military Rule, second Republic, Military Rule" (p. 90). Thus, by the help of Azaro and his experiences Okri scrutinizes the Nigerian nation and its chaotic passage from the colonial period to the years of Nigeria's Independence. Arlene Elder (2009) expands Moh's contention claiming that Azaro functions not only as a symbol of Nigeria, but "even of Africa as a whole" (p. 11). (92)

Ben Okri makes use of both myths and reality simultaneously in his works. This is obviously a new kind of amalgamation in the literary world. There are so many hybrid incidents and hybrid characters that can be witnessed, in his works.

The deep abyss of consciousness yield visions of profound understanding as critic Maria Thomas remarks:

Okri still is in taking the ready steady on, step by step as in matters of fact, away of grounding the most bizarre takes. We are told of men who are arrested as accomplices to their own robberies, of cars that drive in the air over rain, of earth that bites like insects of towns where everything is upside down and backwards, of winged people who come out of trees. Typified by the palm-wine tapster of the last story, Okri's heroes.... the inner mate with unchecked energy in a waking dream.(13)

Okri often mentions of mythical elements in and around challenging the impression of reality. In *The Famished Road*, the child protagonist 'Azaro' an 'abiku' or 'spirit' child witnesses the two worlds, "I smelt the world of holidays the world of spirits" (374). Suddenly Azaro felt a three-head spirit was sitting beside him and also he felt the frailty and powerlessness of his parents. It is stated that on Abiku child has the ability to react with the pragmatic 'world and the mythic' world just as,

Dad was on his chair, polishing his boots. He looked at me furtively.... he made no attempts to reach me, made no gestures towards

me, did nothing to appease me, did not even attempt a smile at me, I listened to what the three-head spirit was saying. 'Your parents are treating you atrociously', he said. 'Come with me. Your companions are desperate to embrace you. There is a truly wonderful feast awaiting your home coming. They yearn for your lovely presence. You will be treated like a prince, which is what you are. Human Beings don't care. They don't know how to love. They don't know what love is. Look at them. You are dying and all they do is. Look at them. You are dying and all they do is polish their boots. Do they love you? No!' I paid attention to the words of the spirit. And his words led me into a blue terrain beyond the hungers of the flesh. Sunbirds sang from branches. The trees were golden. I travelled on the wind of amnesia till we came to a mighty green road. 'This road has no end', said the three-head spirit... The world kept changing.(TFR-375-376)

Cooper says

The Famished Road is Okri's exploration of his society through the wanderings, dreams, experiences and nightmares of his young protagonist, Azaro. Azaro, as an *abiku* baby has an ambiguous existence- *abikus* torment their mothers by being spirits in the guise of babies, spirits who are born repeatedly, only to die and return to the spirit world. He may have decided to stay in the world of the living but he is perpetually vulnerable to the call, and even to the threat, of his companions in the spirit world, who wish him to return. His world is the bizarre product of both new and old, tradition and burgeoning change. (145)

There are so many instances to showcase the condition of reality and even spirits are for magical elements says Okri, and his works are "not magic" but a deeper kind of realism and a dimension of the spiritual. He says in an interview, Dhahiya quotes, in her article,

I'm looking at the world in *The Famished Road* from the inside of the African world view, but without it being codified as such. This is

just the way the world is seen: the dead are not really dead, the ancestors are still past of the living community and there are innumerable gradations of reality, and so on. It's quite simple and straight forward. I'm treating it naturally. It's a kind of realism, but a realism with many more dimensions. (n. pag)

The very first page of *The Famished Road* gives evidence of the unwillingness of the spirit to come to the human existence. It must be believed that these spirits are their forefathers. Having suffered a lot by the domination of colonialists they are not ready to come to the human world. The real condition of the country can be witnessed in the utterance of spirits as,

We disliked the rigours of existence, the **unfulfilled longings**, the enshrined **injustices of the world**, the labyrinths of love, the ignorance of parents, the fact of dying, and the amazing **indifference of the Living** in the midst of simple beauties of the universe. We feared the **heartlessness of human beings**.... (TFR 3) (Emphasis Mine)

The above said quotation is authenticated from the remarks of Maurice O'Connor quotes from Ayittey's work as,

True freedom never came to much of Africa after independence. Despite the rhetoric and vituperations against colonialism, very little changed in the years immediately following independence. For many countries independence meant only a change in the colour of the administrators from white to black. The new leaders began to act in the same manner as the colonialists. In fact in many places they were worse than the colonialists. (83)

Kim Sasser quotes Wilson and points out instances where the magical code comes into contact with the real through "emergence":

[...] one world may lie hidden within another. Then the hybrid construction emerges from a secret already contained within, forming an occulted and latent aspect of the surface world.[...] This pattern of the one world waiting secretly within the other seems too apparent to

miss: the hybrid construction, then its always already present.(72)

Azaro's family encounters various kinds of hardships. For instance, his landlord threatened them to vacate his place and asked them to find a new place to live and he employs extreme violence just as,

He hurried away and returned an hour later with three policemen. They fell on us and flogged with whips and cracked our skulls with batons. We fought them back. We beat them with sticks and ropes. We tore their colonial uniforms and sent them packing. They came back with reinforcements. Dad lured two of them down a side street and gave them a severe thrashing. More came at him. He was such a dervish of fury that it took six policemen to subdue him and bundle him off to the police station.(TFR 12)

In the ghettos of Nigeria, many of the people experience this sort of atrocity as part of their daily lives. But this type of violence and abuse of power may be inimical to many readers.

It is a well known truth that Africa is famous for its civilization and it gives to the rest of the world. There is a statement Dad says "Africa is so much of Everything"(122) and on the contrary he is listing the problems too,

He saw our people drowning in poverty, in famine, drought, in divisiveness and the blood of war. He saw our people always preyed upon by other powers, manipulated by the Western world, our history and achievements rigged out of existence. He saw the rich of our country, he saw the array of our politicians, how corruptible they were, how blind to our future, how greedy they had become, how deaf to the cries of the people, how stony their hearts were, how-short-sighted their dreams of power. (TFR 564)

The above said passage about the Europeans' and their heartlessness are clearly narrated. Azaro asked the story about White people, Mum says,

When white people first came to our land, ... In the olden days they used to come and learn from us. My father used to tell me that we taught them how to count. We taught them about the stars. We gave them some of our gods. We shared our knowledge with them. We welcomed them. But, they forgot many things. They forgot that we are all brothers and sisters and that black people are the ancestors of the human race. The second time they came they brought guns. They took our lands, burned our gods, and they carried away many of our people to become slaves across the sea. They were greedy. They want to own the whole world and conquer the sun. Some of them believe they have killed God. Some of them worship machines. They are misusing the powers God gave all of us. (TFR325)

The statements like "Africa is the home of the world" (SOE126) "HEART OF WORLD" (IF 236) "Africa has everything". (SOE122) If these assertions are really true; Africa is the richest country in the world. But, on the contrary, the plight of the country is incontestably expressed in the words of Dad. "Poverty everywhere, wickedness, greed, injustice all over the place, goats wanting to lead the country, cows running for elections, rats scheming to become governors...." (SOE 126).

A world of violence, of famine, of pullulating hunger, with beggars swarming the city centre, with maggots devouring the inhabitants, with flies eating the eyeballs of the children who were half-dead with starvation, with traffic jams everywhere, and people dying of hypertension at their steering wheels, with gases burning in the air, multiplying the ferocious heat of the sun; with housing projects built by corrupt businessmen collapsing and crushing to death inhabitants all over the country (SOE 89)

Here through these passages Okri divulges the exact condition of his people employing various situations. Okri's writing is really a great delight to read and his understanding of the world of his imagination and the life of

reality. He used the mythical elements in his works that gives us the realistic representation of the Nigerian experience. Hence Okri manipulates the mythical method to showcase post independent Nigerian world view.

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AN APPLICATION OF ECOCRITICISM TO THE STUDY OF MAHASWETA DEVI'S "SALT"

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Abstract

Mahasweta Devi's short story "Salt" focuses on the exploitation of the vulnerable bonded labourers of the Palamau district in Bihar. It is a region though rich in terms of forests and mineral resources, is considered to be one of the least developed parts of the country. The arable lands of the villages that were traditionally owned by the tribals are appropriated by the unscrupulous money lender, Uttamchand, who shackles the tribals into forced labour taking advantage of their ignorance. He orders the grocery shops to stop selling salt to the tribals. The lack of salt destabilizes the tribals. This story highlights the environmental injustice done to the tribals.

Keywords: *Wageless labour, landless tribals, salt, environmental injustice.*

Literature is a very powerful medium. What others cannot see, a writer can see. His pen can make the things known to the world. In every walk of life, how the world is progressed is made known to the world by the writer. A writer is really a friend of humanity. Many writers have come and many have gone. But to write about the adivasis, tribals, and bandhuas dedicating one's own life has never been done by any writer. It is Mahasweta Devi alone. Devi wrote plays, dramas, and a number of articles to newspapers. All her writings are mostly concentrated on the adivasis.

Mahasweta Devi is one of the greatest contemporary Indian writers. With many short stories, novels to her credit, she has emerged as a major force to reckon with in the realms of social-political activism and literature. There are very few writers in India who write with more authenticity and commitment. There are few writers in the world who want to be sure of their information and art. To be more authentic in her information she personally visits places and gathers information. The content, coherence and narrative style perfectly coalesce in her writings. The stories that Mahasweta writes are true to every word reflecting some real-life incident or the other of the downtrodden. All her protagonists are embodiments of some form of exploitation and oppression and/or

resistance. Through her writings, she wants to remind them of their glorious past.

Exploitation is a common phenomenon in a capitalist society where the weaker sections and tribals are the victimized lot. If one were, to sum up in a word the theme of Mahasweta's works and the motive force of her life, it invariably would be: FIGHT AGAINST EXPLOITATION. In the study of the interaction of humans with nature, Ecocriticism plays a vital role. Scholars are interested in investigating the ecological issues in literature through ecocritical theories during the past decades. It is necessary for us to know what ecocriticism is. It emerged as a study of the relationship between literature and the natural environment in the mid-1990. Ecocriticism is a term derived from Greek words, Oikos and critics. "Oikos" means "house," a nexus of humans, nature and the spirit. "Kritis" means 'judge', the arbiter of taste who wants the house kept in good order.

In an interdisciplinary point of view, Ecocriticism refers to the study of the relationship between literature and environment. It probes into the environmental issues as depicted in literature and tries to suggest possible solutions. It was officially heralded by the publication of two determining works written in the 1990's, *The Ecocriticism Reader* (1996) by Cheryll Glotfelty and Harold Fromm and *The Environmental*

Imagination(1995) by Lawrence Buell. Due to its interdisciplinary nature, ecocriticism has a strong connection between the sciences and the humanities. Ecocriticism is defined by people of various fields in a variety of ways. However, various approaches like environmental ethics, deep ecology, ecofeminism, eco-marxism, social ecology, environmental justice and etc. have emerged in an effort to understand the relationship between man and the earth.

"Salt" is one of Mahasweta Devi's Palamau stories in the collection entitled Bitter Soil. The theme is the usual Mahasweta's basic concern – the hunger, starvation of the adivasis for generations and its impact – biologically and economically and sociologically due to the environmental injustice done to the tribal people. Mahasweta is at her ironic best in depicting the plight of the tribals and the negligence of the authorities.

The story "salt" is a good example of the helpless condition of the tribals and the oppressive behavior of the money lenders. Jhujar is a tribal village in the lap of the Palamau Reserve Forest. In that village, Uttamchand Bania is the money lender and big tradesman. His forefathers came to this village just after Kol rebellion of 1831. One of them bought up the tribals land and driven them out. So the real landlords (tribals) became landless people due to the environmental injustice done to them by the mainstream people. Uttamchand not only controls the economy but also political affairs of the village.

The village is bound in the shackles of wageless labour to Uttamchand. In order to repay the unrecorded debts of their forefathers, the villages have to work as the wageless labourers in the fields of Uttamchand. The tribals used to cast their votes since the fourth election. Uttamchand, in fact, manipulates this. He says, "Why go all that way to cast your vote? Take a rupee each, my fathers and mothers. I will vote on your behalf." (128). But in 1977 a change takes place in this pattern. With the initiative of primary school teacher

Balkishen Singh, the tribals go in person and cast their own votes. This invites the wrath of Uttamchand.

The youth team came to the village and noted down the particulars of the families who were doing wageless labour to repay debts. They warn Uttamchand for his illegal activities. He accepts the defeat but vows to avenge himself. He said, "I will kill them by salt." (130). At first, the villagers didn't give much importance to the unavailability of salt in the market. But later understood that their lives were impossible without salt. "To the villagers of Jhujhar those days of wageless labour, with no rights to the crop, seem happier by comparison. They mentally weigh the losses and gains... salt proves much heavier in the balance while an end to wageless labour, and the rights to share of the crop, come out lighter." (131)

Salt is very much important in the life of man and animals. It is the cheapest commodity but highly indispensable item in our food. Despite many steep price hikes, salt is still the cheapest one in India. "Salt and water are the inorganic and mineral constituents of the body. They are indispensable for life and have an important role to play in bodily functions. The main salts are chloride, carbonates, bicarbonates, sulphates, and phosphates. These occur as compounds along with sodium, potassium, calcium, magnesium, chloride and iron, CO₂, sulphur and phosphorus. In general, one can say the salt performs the following functions within all living bodies:

1. Protects and maintains the internal physiological balance.
2. Keeps the water content of the body balanced and maintains the volume of blood.
3. Maintains the acid-base balance of the body.
4. Provides vital components to the skeletal system and teeth. Salt is also essential for preserving the proper irritability of the nerve cells and muscles. It is essential for blood coagulation.

5. Salt is a necessary constituent of some enzyme systems, respiratory pigments, and hormones.
6. Salt regulates and controls the cell membranes and the capillary permeability in a living body" (133-134)

Purti Munda and others went to steal salt from elephant's salt lick. But the elephant attacked them and they died tragically. This event makes a short item in the newspapers. Even the police find fault with the dead tribals as, "They must have been drunk." and "they died trying to steal the elephant's salt earth." (146). But the underlying truth seems to be mere salt. "The law and the system under whose aegis Uttamchand's refusal to sell salt is not counted as a crime?" (146-147). Seeing the dead bodies the villagers thought that the youngsters drank a lot. But from their death, they could not comprehend anything. Thus, salt problem took the lives of the youngsters. It is not a poetic justice. The tyrant Uttamchand is a sinner but he takes revenge on the voiceless tribals. His words, "Nimak Haraa Mi" – "Betraying the salt; biting the hand that feeds you." is also metaphorically associated with the freedom movement.

Salt is the metaphor for British oppression and the process of exploitation during the British colonial period. Indians had always produced their own salt. Yet the British colonizers forbade the making of salt and forced Indians to purchase imported salt which had a tax on it and which cost a good deal more for Indians than salt they made themselves. In 1923, the salt tax was doubled rising even further the cost of salt. In 1930, Mahatma Gandhi and his followers protested the salt tax by gathering salt encrustation from Dandi beach in Gujarat. The

salt tax, the law forbidding the making of salt by Indians and the hastening of rebellions agitating for India's independence all form the metaphor that links salt with the process of exploitation. In Mahasweta Devi's "Salt" the tribals are undermined when they make the slightest move towards freedom.

The analysis of "Salt" thus illustrates Mahasweta Devi's commitment at once to social justice and environmental protection. The more we read the works of Devi, the callous exploitation of the tribals by the Mainstream Indians in power and their extended exploitation of the environment come to light. Devi subtly suggests that the tribals have many finer virtues, including their love of nature. To read her works is highly educative of the necessity for social justice and ecological balance. Hence, she holds a distinguished chair in the annals of the study of English literature.

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ALLIANCE AND PARALLELS BETWEEN SHAW'S FEMALE CHARACTERS AND NATURE IN THE PLAYS PYGMALION AND ST.JOAN: AN ECOFEMINIST ANALYSIS

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Abstract

Although eco feminism as a movement started around 1970s much after Shaw's death, his plays depict how foresighted he was with regard to the association that existed between nature and woman that started this movement. His plays are mostly scene in the light of reformation of society at which they are aimed but they also abound in instances that reflect the undeniable association and dependence, women and nature share with each other. This aspect of his writings has been largely overlooked. This paper is written with the aim to explore and unearth this association in two of Shaw's plays Pygmalion and St.Joan. The paper indicates how Shaw's plays provide an insight to the objectives of Eco-feminism and its off-shoots like vegetarian eco feminism. It also performs interpretation of these texts in eco feminist light and relates the first few decades of twentieth century English writings to eco feminist movement.

Keywords: Eco feminism, Vegetarian Eco feminism, G.B.Shaw, Pygmalion, St.Joan.

Eco-feminism is a term that combines in itself two disciplines that are relevant in the contemporary times, namely, ecology and feminist studies. Ecology is a term that is understood as a scientific analysis and study of interactions among organisms and their environment. As a discipline, ecology address the full scale of life, from tiny bacteria to processes that span the entire planet, the various physiological processes, cycles and interaction that go on continuously in various ecosystems to maintain the balance among much cherished life-forms on earth. Feminist studies however are the study of ideologies that share a common goal to define, establish, and achieve equal political, economic and cultural, personal and social rights for women.

In the light of above definitions of these two disciplines, the question arises that what is it that unites these two disciplines with their different goals in the form of ecofeminism. It is the marginalization of the interests of women and nature a like by the patriarchal and industrial society that sees both the women and nature as a source for exploitation and oppression. Ecofeminism as a movement, thus, voices the common wants and needs of women

and nature against their shared oppression at the hands of men.

The hunting and food gathering theory in anthropology state that the evolution of human beings divided the role of food and water gatherer to women while the role of hunting the game was given to men. Women thus have historically held the role of primary food, fuel and water gatherer for their families and communities. **Vandana Shiva**, a leading exponent of ecofeminism, also recognizes the same when she says that women in subsistence economies who produce "Wealth in partnership with nature, have been experts in their own right of holistic and ecological knowledge of nature's processes". Because of all these , they have also had a major interest in trying to prevent or undo the effects of deforestation, desertification and water pollution and as such are associated with nature as its preserver. Any major change in environment affects women directly. For instance, construction of dam on a river creates the issues relating to household consumption of water for women who have to fetch water directly from the river. Thus , any adverse effect on nature has great impact in the lives of women as both are closely related.

Throughout history nature is portrayed as feminine and women are often thought of as closer to nature while men are the founders and closer ones to culture. The menstrual cycle, which is linked to lunar cycles, is also seen as evidence of women's closeness to the body and natural rhythms. Women's physiological connection with birth and child care has partly led to this close association with nature. These connections are illustrated through traditionally "Female" values such as reciprocity, nurturing and cooperation, which are present both among women and in nature. This association between women and nature is clear in the poem *Three years she grew by William Wordsworth*:

**Nature said, 'A lovelier flower
On earth was never sown;
This child I to myself will take;
She shall be mine, and I will make
A lady of my own'.**

However, women and nature are also united through their shared history of oppression by a patriarchal society. This undeniable association between women and nature gave rise to ecofeminism, a movement that can be seen as one stemming out in reaction to androcentricism and anthropocentrism. Ecofeminism describes movements and philosophies that link feminism with ecology. The term is believed to be coined by the French writer **Francoise d'Eaubonne** in her book *Le Feminisme ou la Mort* (1974). (Merchant 184)

Ecological feminism, or ecofeminism, is an interdisciplinary movement that calls for a new way of thinking about nature, politics and spirituality. Ecofeminist theory has particular and significant connections between women and nature. Ecofeminism interprets the repression of women and their exploitation in terms of the repression and exploitation of the environment. Ecofeminists argue that traditional androcentred approaches involving exploitation of and supremacy over woman are echoed in patriarchal norms and discourse with respect to the environment.

Though eco feminism was coined as a term in the 1970s, women active participants in the environmental movements, mainly preservation and conservation much earlier to this. In late 19th century, women worked in efforts to protect wildlife, food, air and water. Susan A. Mann consider the roles women played in these activisms to be the starter for ecofeminism in later centuries. After 1970s, the feminists that took interest in these movements explored how oppressions were linked through 'Gender, race, class, and ecology, as well as species and ideas of nationhood'. The ecofeminist movement developed through texts, such as **women and nature** (Susan Griffin 1978), **The death of Nature** (Carolyn Merchant 1980) and **Gyn / Ecology** (Mary Daly 1978). However, in the 1990s the advancing theories in ecofeminism began to be seen as essentialist. Through analysis done by post structural and third wave feminists it was argued that ecofeminism equated women with nature.

In 1993, an essay entitled "**Ecofeminism: Toward Globas Jus ce and Planetary Health**" authored by Greta Gaard and Lori Gruen outlined what they call the "ecofeminist framework". The essay provides data and statistics along with laying out the theoretical aspects of the ecofeminist critique. The framework described is intended to establish way of viewing and understanding our current global situations so that we are better able to understand how we arrived at this point and what may be done to better the situation. "The four sides of the frame are : the mechanistic materialist model of the universe that resulted from the scientific revolution and the subsequent reduction of all things into mere resources to be optimized , dead inert matter to be used, the rise of patriarchal religions and their establishment of gender hierarchies along with their denial of immanent divinity, self and other dualisms and the inherent power and domination ethic it entails, and capitalism and its intrinsic need for the exploitation,

destruction and instrumentalization of animals, earth and people for the sole purpose of creating wealth”.

Feminists before this period were focused on deemphasizing the differences between men and women, but ecofeminists started a study of particularly female ways of “being and thinking about nature”. Thinkers in various fields, from science to anthropology, sociology, history and politics began to question and analyze traditional attitudes toward the environment from a feminist perspective. The primary aims of ecofeminism, thus, are not the same as those associated with liberal feminism. Ecofeminists do not seek equality with men but aim for liberation of women as women. Central to their liberation is the recognition of the value of the activities traditionally associated with women like childbirth, nurturing and the whole domestic arena.

In the 1990s, a field of study called Ecocriticism-an-earth-centered approach to literary studies. Ecocriticism studies the relationship between literature and the physical environment, asking how nature is represented in literary works. Wikipedia defines ecocriticism as

“The study of literature and the environment from an Interdisciplinary point of view, where literature scholars Analyze text that illustrate environmental concerns and Examine the various ways literature treats the subject of nature”

While ecofeminist literary criticism is similarly concerned with the depiction of nature, it emphasizes how traditional representations often see the land as innocent, female and ripe for exploitation. The ecofeminist literary criticism explores a text in the light of following elements to aid the investigation:

- The coercion undergone by both women and nature.

- Unraveling the association and cooperation between women and nature.
- Depiction and comparison of women and nature.
- An ecological vision encompassed in feminist analysis that may indicate or propose a potential solution to ecological damage.
- A feminist analysis of natural processes or happenings to suggest a potential solution to the problem of oppression of women.

For most female writers, concern with the environment is not tied to romantic longing for the openness of the rugged landscape or the withdrawal from society which is common theme in men’s nature writing. Rather the earth is seen as sustaining human life and relationships, and the fragile boundary between nature and humanity is emphasized. Critics who study these women’s writings have been particularly interested to show how the “gendered” female landscape is given more complex expression in works by women. They also show how female writing about the environment weaves together concerns about ordinary life and explores questions of community, gender, domination and exploitation.

However, where Shaw’s plays are concerned they were written by a male dramatist which makes some of the new generation feminists dismiss his work from the purview of feminist analysis. But one not forgot that although Shaw was a male dramatist his role had been pivotal in making the new woman characters acceptable on stage as well as society. His insight and presentation of female point of view may be biased by his over emphasis on his life-force theory but there can be no denial that other than that he had presented the female point of view a champion figure when it comes to liberating the much oppressed Victorian woman. As such, perhaps no aspect of women suffrage and psyche escaped his notice and treatment in his plays;

and so is the case with the unique bond women and nature share among themselves.

Most of his plays have urban settings; still they do not fail to highlight the bond between women and nature in an important light. The degree of proximity he believed that women shared with nature would not have been something lesser than a direct, unadulterated contact as it is evident from Act III of *Pygmalion* where Prof. Higgins tells his mother that one of the safer subjects on which Eliza can talk without giving herself away is weather.

"Higgins: She's to keep to two subjects: the Weather and everybody's health."

Weather being directly related to a place's natural conditions was a safer subject because it brought other women closer on a subject of shared interest that couldn't be affected by individual biases. However, Shaw didn't fail to show how a conversation that should have been based on scenic observation of nature turned into a speech filled with the intrusion of scientific information under the influence of Prof. Higgins's training who in this play emerges as the oppressor when seen in the feminist light after coming in contact with whom Eliza lost what was natural and innate in her. With the refinement of her language, naturalness left her speech.

Mrs. Higgins: Will it rain, do you think?

Liza: The shallow depression in the west of these island is likely to move slowly in the easterly direction. There are no indications of any great change in the barometrical situation.

She talked like a battery operated doll repeating what has been recorded earlier. So deep is his influence on her that all she seemed to be concerned about was the correctness of her pronunciation and grammar of her speech.

Freddy: Ha! Ha! how awfully funny!

Liza: What is wrong with that, young man? I bet got it right.

Further, how a change in the natural condition directly affects the life of women is

presented in Mrs. Eynsford Hill's concern about influenza.

Mrs. Eynsford Hill. I'm sure I hope it won't turn cold.

There is so much influenza about. It runs right through our whole family regularly everything.

Even spring which is otherwise a season for rejoicing becomes one for concern to the ladies due to the change in weather. How closely nature and the life of home-makers is related can be clearly understood from here.

We can clearly find the association between man and culture and woman and nature in the respective settings of Prof. Higgins's and Mrs. Higgins's room. In act II, the play introduces the wim pole street laboratory of Prof. Higgins. This room faces the street and is well equipped with all the furniture depicting the cultural taste of his times along with various apparatuses and devices that help Prof. Higgins in his scientific study of language. This room shows the progression of culture and cutting off with the natural surroundings as evident from the presence of only portraits on the walls.

"It is a room on the first floor, looking on the street, and was meant for the drawing room....a flat writing-table, on which are a phonograph, a laryngoscope, array of tiny organ pipes with a bellows.....on the walls, engravings; mostly Piranesi and mezzotint portraits. No paintings."

In contrast to this is the drawing room of Mrs. Higgins at Chelsea Embankment which has its windows facing the river and the balcony decked with flower pots. Although, Mrs. Higgins does not remain untouched by the influence of culture as reflected in her taste of furniture and paintings, nature has not lost its touch upon her as the sole landscape on her wall finds a special mention in the description.

"Her drawing room, in a flat on Chelsea Embankment has

Three windows looking on the river...The windows are

Open giving open access to a balcony with flowers in pots...

A few oil-paintings from the Grosvenor gallery thirty years ago(the Burne Jones, not the Whistler side of them)are on the walls. The only landscape is a Cecil Lawson on the scale of a Rubens."

"A blinding flash of lightening followed instantly by a rattling peal of thunder" introduces the Galatea of Shaw's *Pygmalion*, Eliza Doolittle. Thus the connection of the female protagonist with the physical nature is immediately established as soon as she is introduced in the play. Soon after we find her regretting the loss of her flowers spoiled in mud. Shaw's dramatic technique is not only limited to the purpose of connecting the flower girl with flowers but also draws a parallel between the condition of the flower girl and her flowers-both being beautiful enough yet smeared with mud and dirt with the effect that they appear to be spoiled in the eyes of bystanders. This mud and dirt are the result of the pollution man has driven into the world of nature. As such, man again takes the role of oppressor against both woman and nature through his industrial advancement by polluting the nature as well as through the feminization of poor.

The flower girl [picking up her scattered flowers and Replacing them in the basket]

[She sit down on the plinth of the column, sorting her flowers, on the lady's right. She is not at all a romantic figure. She is perhaps eighteen, perhaps twenty, hardly older. She wears a little sailor hat of black straw that has long been exposed to the dust and shoot of London...]

This image of the flower girl with her flower basket recurs in almost all acts of the play and his basket becomes the symbol of Eliza's connection to the nature where she is free from the oppression of Higgins and her father as she mentions in act V:

Liza: oh! If I only could go back to my flower basket! I should be independent of

both you and father and all the world! Why did you take my independence from me? Why did I give it up? I'm a slave now, for all my fine clothes.

In this wailing of Eliza it can be clearly seen how the aristocratic culture forced on her by Higgins cut off her connection with nature to which she now finds difficult to return. There is a parallel drawn here indicating the modification of physical environment which is not always renewable and sustainable and totally undesired for Man's domination over nature and women make them a slave to their circumstances.

Interestingly, Eliza's conduct at the Ambassador's garden party has been compared by Shaw to a sleepwalker in the deserts. "She is so content on her ordeal that she walks like a somnambulist In a desert instead of a debutante in a fashionable crowd."

Eliza has been introduced in the play as a flower girl who comes to Higgins to learn perfect English speech that would make her eligible for the job of a lady in the florist's shop. But when she actually perfects the art of correct pronunciation in English language her surroundings become devoid of flowers. The desert symbolized a sense of complete isolation and alienation from her present world where she is taken as princess as well as her former world at Drury lane. The image of sleepwalking in desert is in keeping with the aimless and the question of future belongingness that Eliza faced in the next act, act IV:

Liza: Whats to become of me? Whats to become of me....

I sold flowers. I didn't sell myself. Now you've made a lady of me I'm not fit to sell anything else. I wish you'd left me where you found me.

Due to her transformation at the hands of Higgins she cannot revert back to her previous low class self but she has no means to keep up her life style as a lady. Thus, her situation and the damage done to her natural self becomes

irreversible. She thus becomes a permanent victim to the demands of middle class society. Her transformation from a blooming flower to a desolate and barren state finds its parallel in the world of nature also where the exploitation of the fertile land by men renders it barren. She becomes that beautiful mirage herself that she seems to be following in the desert – an illusive pursuit of better prospect. However, on reaching the destination, she finds herself craving with thirst more severely than before.

Eco-feminism also lies in the core of the play *St. Joan*, the theme of which is a farm girl's resolution to free her motherland from the oppression of English men. In scene IV, she explains her motive, inspiration and her resolute purpose as under:

Joan: My father told my brothers to drown me if I would not stay to mind his sheep while France was bleeding to death: France might perish if only our lambs were safe. I thought France would have friends at the court of the king of France; and I find only wolves fighting for pieces of her poor torn body.

A simple farm girl despite opposition from her family sensed the oppression her motherland is undergoing and decided to fight for her (France's) freedom singlehandedly because she was able to empathize with her land in a way that no men including the king did. And thus, nature helped her in the ways in which she (nature) never helped the fighting folks of her land.

Though Joan's faith, courage and determination are central to the play, the cooperation nature extended in her miracles is unquestionable. An alliance between nature and woman is evident right from the first scene of the play where we find hens and cows refusing to provide for the squire who refused to give assistance to Joan in her enterprise. It's like nature and female protagonist forming a sisterhood based on non cooperation against men.

Robert: No: not oh sir, oh sir, but no sir, no sir. My three Barbary hens and the black are the best layers in Champagne. and you come and tell me that there are no eggs! who stole them? Tell me that, before I kick you out through the castle gate for a liar and seller of my goods to thieves. The milk was short yesterday, too; do not forget that. Steward [desperate]: I know, sir. I know only too well. There is no milk: there are no eggs: tomorrow there will be nothing.

Robert: Nothing! You will steal the lot: eh?

Steward: No, sir: nobody will steal anything.

But there is a spell on us: we are bewitched.

Robert: That story is not good enough for me. Robert de Baudricourt burns witches and hand thieves. Bring me four dozen eggs and two gallons of milk here in this room before noon, or heaven have mercy on your bones! I will teach you to make a fool of me. [He resumes his seat with an air of finality] **Steward:** Sir: I tell you there are no eggs. There will be none – not if you were to kill me for that as the Maid is at the door.

Here the application of eco feminism to animal rights that has been established as vegetarian eco feminism can be seen. Vegetarian eco feminism combines sympathy with the analysis of culture and politics to refine a system of ethics and action. The demand of such an amount of eggs and milk within few hours by Robert de Baudricourt shows how man relentlessly exploits the flora and fauna in nature without any consideration for the latter's capacity, health and life. How men establish their undeniable and authoritative control on means of production as well as reproduction is evident in these lines. (Gaard 23)

However, how these animals supported Joan in her endeavor by withholding their productivity and reproduction clearly shows the bond of mutual and woman; which they released only when Robert agreed to assist her towards the end of scene I.

Robert [to Joan] : Have what you please.....

Steward: Sir, Sir –

Robert: What now?

**Steward: The hens are laying like mad, sir.
Five dozen eggs!**

The idea that only the female species, the feminine aspect of nature can produce, provide for and sustain life is given in the very opening lines with a pun on eggs showing a parallel between nature and women.

Robert: Blasphemy. You tell me there are no eggs; and you blame your maker for it.

Steward : Sir: what can I do? I cannot lay eggs.

Thus, the importance of females in the world of nature for a balanced and healthy sustenance is indicated. Another miracle performed by Joan was in the lap of nature beside the river Loire Scene III. At Orleans, Dunois, exasperated from the strong east wind is desperately urging the west wind to come to their assistance by composing verses on it. Even the kingfisher which is often considered as a good omen for the change of wind and to whom Dunois requests, "Blue bird, blue bird, since I am friend to thee, change thou wind for me", couldn't help him.

The west wind assists Joan in moving a step closer to her canonization by letting its course change only upon the arrival of Joan.

[Joan, in splendid armor, rushes in a blinding rage. The wind drops; and the pennon flaps down the lance;]

Realization of this miracle came to them right when Joan was about to go to church and pray for the west wind, which ultimately forced Dunois to seek Joan's leadership.

The page: No: the wind, the wind, the wind [pointing to the pennon]: that is what made me sneeze.

Dunois [looking at the pennon]: the wind has changed.[He crosses himself].God has spoken. [Kneeling and handling his baton to Joan.] you command the king's army. I am your soldier. The page [looking down the river]: The boats have put off. They are ripping upstream like anything.

Throughout the play nature's assistance is extended to Joan. The alliance that Joan receives from nature finds its roots in her empathy with nature. She can feel what the natural setting tries to convey her. To the much asked question on her insight and orders from god, she finally speaks in Scene IV which testifies her direct contact with the world of nature.

**Charles: Oh, your voices, your voices. Why don't the voices come
me? I am king, not you.**

Joan: They do come to you; but you do not hear them. You have not sat in the field in the evening listening for them. When angels rings you cross yourself and have done with it; but if you prayed from your heart and listened to the thrilling of the bells in the air after they stop ringing, you would hear the voices as well as I do.

In return what Joan supplies is her love for nature which becomes evident to us at several occasions like her childlike enthusiasm and excitement at the thought of seeing a kingfisher in Scene III. So great is her love for nature that she decides to embrace death under the open sky than living a life in man-made prisons away from the lap of nature as she tells in the scene VI.

Joan: you think that life is nothing but not being stone dead. It is not the bread and water if ear: I can live on bread: when have I asked for more? It is no hardship to drink water if the water be clean. Bread has no sorrow for me, and water no affliction. But to shut me from the light of the sky and the sight of the fields and flowers; to chain my feet so that I can never ride with soldiers nor climb the hills....

I could do without my warhorse; I could drag about in a skirt; I could let the banners and the trumpets and the knights and soldiers pass me and leave me behind as they live the other women, if only I could still hear the wind in the trees, the larks in the sunshine, the young lambs crying through the healthy frost, and the blessed church bells that send my

angel voices floating to me on the wind. but without these things I cannot live;

It is to be noted all the aspects of nature that Joan lists down show nature at its innocent, unadulterated beauty and form. Here the criticism done by the radical feminists seems to be true that in the comparison of women with elements in nature, writers are often driven toward what is meek and positive. Eco-feminism firmly correlates the social status of women with the social status of nature, rather than the view that women and nature both have masculine as well as feminine qualities. As such those aspects of nature that are symbolic of aggression are mostly deemphasized in relation to women. This kind of depiction can be more frequently found in the male writings as is the case here. We are not giving any parallel in nature to the way Joan won the war for her countrymen. In *Pygmalion* too, a parallel in nature can't be found to the aggression Eliza showed while conveying her annoyance at Higgins's indifference. The nature and women are both shown to be sisters in relation to the oppression they receive but the retaliation aspect deemphasized.

But the fact that in both the plays the opening scenes juxtaposes the world of nature and the world created by men cannot be without some purpose: in *Pygmalion* people are found to be taking shelter under the human construction, i.e. portico of St. Paul's church against the nature's rain; in *St. Joan* "the fine spring morning on the river Meuse" is juxtaposed against the castle of Vaucouleurs. The purpose of the playwright here might have been to relate an urban setting to the broader context of all spread nature. Both the heroines

are being shown as coming from the world of nature (Eliza in the portico of St. Paul's Church and Joan to the castle) only to crave for freedom and the desire to escape back to where they came from: Eliza to her flower basket and Joan to her meadows. Nature thus signifies a sense of ultimate freedom to these female protagonists where they would be free from the oppressions of men. And this is where eco-feminist movement joins hands with liberal feminism when women achieve their freedom in the nature and in the causes related to nature.

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SELF-DISCOVERY OF STEPHEN IN JAMES JOYCE'S A PORTRAIT OF THE ARTIST AS A YOUNG MAN

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Abstract

A Portrait of the artist as a young man is nearly a complete rewrite of the abandoned Stephen Hero novel. It is an autobiographical novel showing the process of attaining maturity and self consciousness by a gifted young man. The main character is Stephen Dedalus. He realizes at a young age that there are several choices in front of him; therefore, he does not have to follow in the path that has been drawn for him by others. He starts to observe the society and the world around him eliminating the choices that do not suit him and focusing on the ones that he would like to be identified with. Stephen decides to take the Path of art instead of the path of religion and he consciously takes the right actions to be identified as an artist.

Keywords: Artist, Death, Hell and Heaven

Introduction

The novel tells the story of the first twenty years of Stephen Dedalus a young catholic boy growing up in late 19th century Ireland. As the title suggest this is the story not just of a young man, but of a boy developing into an artist. As Stephen grew up he was sent to school. His parents took him to the school. His mother advised him never to talk to rough boys. His father advised him never to report against any classical fellow. Stephen was not interested in sports but he pretended to show interest in games because they were very important in the school.

Stephen remembers one Christmas dinner that he had at home. He was now grown-up and so he was allowed to sit at dinner with the elders. The elders started a discussion about Parnell, the great Irish Patriot, who had just died. The Church had condemned him because he had taken mistress. Mr. Casey , a guest was in favour of Parnell. Dante said that Parnell was a bad man and the Church was right. She became so angry at this Criticism that she walked out of the room, slamming the door behind her. This left a very poor impression about Politics in the mind of a young boy.

While Stephen was sitting in the playroom Wells came in and asked whether he kissed his mother going to bed. Stephen answered that he did. The other boys all started laughing.

Stephen thought that he had given the wrong answer and so he said that he did not again they laughed. Stephen was confused. He did not like Wells. It was he who had pushed him into the cold and slimy ditch.

Stephen remembers that he was unjustly punished by Father Dolan. He had fallen and broken spectacles and so he had been excused from studies. Although he explained all this to Father Dolan, the latter called him a schemer and called in front of the whole class. The students persuaded Stephen to report the case to the Rector. He went to see the Rector, Father Conmee. The Rector was very sympathetic and said that he would speak to father Dolan about it.

One day Stephen attended a children's party at Harold cross. The Children danced and romped noisily and though he tried to share their merriment, Stephen felt himself a glooming figure and did not take part in the games. After he had sung his song he withdrew into a snug corner of the room and began to taste the joy of his loneliness. But one girl attracted his attention. His heart was excited when she looked at him. He tried to hide from other eyes the feverish agitation of his blood. When the party was over he walked with her to take the tram. The tram which they took was the last tram and there were few passengers. There

was Perfect silence everywhere. He sat on the upper step and she on the lower one. She came up to his step many times once or twice stood close to him. He felt that he should catch hold of her when she came to his step and kiss her. Nobody was looking. Perhaps she too wanted him to catch hold of her and kiss her. He found himself unable to do so. She got down from the tram and he was left alone in it. He felt that he had missed an excellent opportunity

Simon Dedalus had to sell some Property in cork and so he he went there by train and took Stephen with him. Simon also took his son to visit Queen's college where he had studied. In the Anatomy theatre he saw the word 'Foetus' cut several times on a desk that startled him. His father told him stories about his classmates which he had told the members of his family many times. The visit only bored Stephen

Stephen won a prize in an essay competition. He used the money to pull the family out of the normal squalor of their lives. He purchased presents for all the members and took them to theatre. But the money was soon spent and the family went back to its usual misery. Stephen was very much depressed due to the drab atmosphere of his home and school. Although he was only sixteen he had a strong sexual urge. One day he went to a street where there were many brothels. One young woman invited him to her room. He surrendered himself to her body and mind. After this initial experience he started going to the Prostitutes quite frequently

As Stephen thought about his actions realized that he was leading a miserable life and he stood in danger of eternal damnation. He knew that even prayers to God would not help him. At that time the school observed a three day retreat in honour of St. Francis Xavier, the Patron saint of the school. During this Period, the students were supposed to withdraw their mind from worldly matters and think only of spiritual matters. Father Arnall delivered a series of sermons. He urged the students to

banish from their minds all worldly matters and to concentrate only on death, judgement, hell and heaven. He said that God would reward the good and punish the sinners. Stephen felt that the lecture was meant only for him. He was in terror. He remembered all the sins he had committed. He felt that he must make a full confession of all his sins and ask for God's forgiveness. So he walked to a distant part of the town. There he found a Chapel where an old priest was hearing confessions. Stephen confessed all his sins before him. The Priest passed his hand several times over Stephen's face and spoken to him words of comfort, advice and warning. Stephen now felt light because he had confesses and repented for his sins and God had pardoned him. He received Holy Communion the next morning and made up his mind to lead a noble life from then onwards.

Stephen now gave a new turn to his life. He Prayed regularly. He brought each of his senses-sight, hearing, smell, taste and touch under a rigid discipline. The Director of the school was highly impressed by Stephen's Piety. He called Stephen one day and asked him whether he had ever thought of becoming a vocation. He said that God had chosen him to become a Priest of the Church. The Director asked him to think over the matter and let him know his decision. Stephen thought very seriously of this offer Priesthood would give him secret power and free him from material worries but it would destroy his freedom as an individual. So he gave up the idea of becoming Priest

Stephen was taking one of his usual walks by the sea-shore. He seemed to see a winged form flying above the waves and slowly climbing the air. Stephen felt as if he was climbing the air like the mythical Dedalus. This thought thrilled him. He heard the call of life to his soul. He had become conscious of his identity as an artist. He saw a girl standing in the water ahead of him. She seemed to be a beautiful sea-bird. He looked at her with

worship in his eyes. He was thrilled. The course of his life became clear to him. He would live a full life now erring, falling, triumphing ready to recreate life out of life. He would never be a Priest. He was destined to become an artist.

Conclusion

The last Chapter sums up Stephen's attitude and his choice of the life he wants. He wants to experience life and art to the fullest,

So be it. Welcome, O life! I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscious of my race.

27 April: Old father, old artificer, stand me now and ever in good Stead.(217)

Stephen chooses the "race" of artists as the race that he wants to be identified with. The last sentence is addressed to his symbolic father whom he chose for guidance, the mythical Dedalus, to stand by his side.

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ENGLISH FOR SPECIFIC PURPOSE IN CURRENT SCENARIO

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Abstract

The Millennium learners today live in the digital era, where they have to face immense changes in every facet of their life. English Language is no exception in undergoing these changes. English as a foreign language is witnessing the greatest change in the history of Language teaching and learning today. Language today has to be studied by the people in every walk of life. English has become the need for every person who wants to widen his horizon. The traditional methods of learning English is slowly deteriorating and new innovative methods to learn the language such as English for Specific Purpose is emerging. Teaching the English language for specific and limited purposes is steadily growing and it has proved itself as a dynamic field. This paper will analyse the importance of English for Specific Purpose for today's learners and its impact, influence on the students.

Keywords: English Language, innovative teaching, learners, impact and influence.

Introduction

Language learning is complex. It ranges from the acquisition of simple automatic skills to an understanding of abstract conceptual and aesthetic meanings, all occurring in the same sentences. This reality in English language teaching has led to the emergence of a new field of enquiry namely English for specific purposes. English for Specific Purpose is taken to be the live-wire of English Language Teaching and as a matter of fact has fascinated and conquered the entire domain of ELT. The teaching of English for specific purposes is an excellent illustration of the pace at which change may take place. ESP has emerged as a particular sub-division of the general activity of teaching English to native speakers as well as speakers of other languages.

Characteristics of ESP

- Designed to meet specified needs of the learner
- Related in content to particular disciplines and activities
- In contrast with General English
- Restricted as to the language skills to be learned
- Taught according to any methodology

Communicative methodology is most suitable for the teaching of English for Specific purpose. ESP is well utilized for the students

who has done a general English course at school and now, as a young adult, wishes to extend or adapt this competence to his or her particular field of work or study.

Scope of English for Specific Purposes

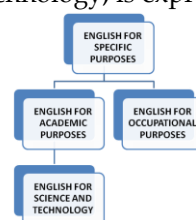
ESP has almost become a blanket term to cover up variety of purposes. There have been a number of attempts to draw up a classification for the different branches of ESP. A major classification is English for Occupational Purposes from English for Academic or Educational Purposes with sub-division as follows:

- Occupational requirements
- Vocational training programmes
- Academic or professional study

There is tremendous scope for ELT when it is confronted with specific purposes.

Branches of English for Specific Purposes

A classification that was proposed under the aegis of British Council in English for Academic Study with Special Reference to Science and Technology, is expressed below:



English for Specific Purposes has two main branches: English for Academic Purposes with a sub-branch English for Science and Technology and the main branch being English for Occupational Purposes.

- a) Occupational requirements include English for International Telephone operators, for civil airline pilots, for mariners, for seafarers, for firemen, etc.
- b) Vocational training programmes, include English for hotel and catering staff, for secretaries, for managers, for diplomats, for technical trades etc.
- c) Academic purposes include English for engineering and its various branches, for medicine, for law, for language teachers, for social scientists.

Occupational Courses

When the students attend the same core English group in a job skill class, the language teacher makes connections between what they need to be able to do on the job and more general language skills. The students' need of the language skills for the jobs, Language lessons on the job, Under ideal conditions, language skills become the foundation for

generalizations which will lead to greater language competence in other fields.

Conclusion

To sum up, English for Specific Purpose course is purposeful and is aimed at the successful performance of occupational or educational roles. It is based on rigorous analysis of students' needs and should be tailor made. An ESP course may differ from another in its selection of skills, topics, situations and functions and also language. It is likely to be of limited duration. ESP, being focused on the learner's needs, wastes no time, ESP is relevant and successful in imparting learning. It is more cost effective than General English. Thus, English language teaching has become almost a precision instrument.

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THE SELF MADE WOMAN IN THE NOVEL OF CHETAN BHAGAT'S ONE INDIAN GIRL

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Abstract

In today's world women have reached new horizons with education and independent financial stability as career women. They are ambitious and brave in the professional sphere but when it comes to domestic life they are still suppressed under rigid social structures. To love and to be loved is a necessary pre-requisite for any relationship to exist. But at times "love" is used also as a tool in suppressing the individuality of women. And the Institution of marriage in India usually imposes a lot of restrictions and limitations on women thereby snatching away their identity. Women are expected to be dedicated and submissive wife, and are not encouraged to hold higher qualification or salary than her partner which is considered to be an insult to the masculinity. Marriage is considered to be the summum bonum of a girl's life. But though all these perspectives have changed to a great extent in the modern era, they still keep lingering in the minds of the people.

Keywords: desires of womanhood, career woman, house wife etc

Introduction

In today's world women have reached new horizons with education and independent financial stability as career women. They are ambitious and brave in the professional sphere but when it comes to domestic life they are still suppressed under rigid social structures. To love and to be loved is a necessary pre-requisite for any relationship to exist. But at times "love" is used also as a tool in suppressing the individuality of women. And the Institution of marriage in India usually imposes a lot of restrictions and limitations on women thereby snatching away their identity. Women are expected to be dedicated and submissive wife, and are not encouraged to hold higher qualification or salary than her partner which is considered to be an insult to the masculinity. Marriage is considered to be the summum bonum of a girl's life. But though all these perspectives have changed to a great extent in the modern era, they still keep lingering in the minds of the people.

Chetan Bhagat, a notable Indian novelist has carved a niche in the contemporary modern Indian literature as a novelist, screenplay writer, columnist, and public speaker. He is the author of the blockbuster novels *Five Point Someone* (2004), *One Night @ the Call Center* (2005), *The 3 Mistakes Of My Life* (2008), *2 States* (2009),

Revolution 2020 (2011) and *Half Girlfriend* (2014) and *One Indian Girl* (2016). He is looked upon as a youth icon and his works fall under the light of feminism and multiculturalism. His Latest novel *One Indian Girl* is a reflection of the predicament of educated and working women of India who are not rendered the equality like men in choosing what they wanted to do. They undergo a lot of stress when they are compelled to give up their career for the sake of family life.

Chetan Bhagat has vividly portrayed his female protagonist an Indian girl Radhik Mehta, a 27 years old girl unlike the traditional version of the angel in the house who boldly forsakes her love life as she is determined to play the dual role of a career woman as well as a dutiful mother and wife and not ready to compromise either of it. At the age of 27 she has established her role in the Goldman Sacs bank earning in millions as a reward for her intellect and hard work. The novel portrays how Radhika Mehta's love affairs chiselled her personality and helped her realize the necessity for asserting her individual autonomy with audacity as a new woman crossing the patriarchal thresholds. Her acquaintance with Debashish Sen in Newyork leads to a love affair which hurted her feminine sensibility. He who appreciated her intellect and encouraged her in achieving success in her job slowly develops an indifferent attitude as the

male chauvinism in him pops out. Both Debu and Radhika's living together ends in crisis when Debu expresses his thoughts, *"But I have an image of the wife I want. The mother of the kids I want. I am not judging you, but I think I want a housewife"*(99). It was a huge blow for Radhika as she never expected her lover to react in such a manner when she had dreamt of getting married and settling with him. The rift had developed between them because of Radhika's earning three times his pay which made him feel insecure and pushed him to desert her inflicting pain and agony. Radhika is found to be a woman with determination of not compromising her career in order to step into her marital life. She tries hard to convince her lover that she could really be a good wife and mother and also continue her work. But she fails as her love is turned to ashes when she sees her lover in bed with another woman in his apartment. Radhika exhibits sheer courage as she moves on with her life getting her transfer to Hong Kong leaving her lover behind. With a heavy heart and taunting memories of her lover she takes her new job in Hong Kong and is engrossed in her work in order to escape from her loneliness.

Radhika's association with Mr Neel Gupta, a partner in special situations group, Hong Kong office slowly develops into an affair which she falls for easily as she was depressed after her break up. Neel Gupta is an elderly old and married man with two kids which she overlooked as she was able to enjoy his company. Their relationship became deep and with her mounting pressure because of her mother's nagging on her settling down in marriage she wished to have a future with Neel in spite of knowing its difficulties. Both of them were enjoying their success in their work and their compatibility was great both in official and love life. When she initiated in her conversation with Neel regarding her idea of getting married then came the next blow from his comment, *"It's just I never thought of you as the maternal*

type. I don't know if you were even meant to be a mother." (209)

These words of Neel pierced her heart for the second time crushing her self-respect. She was stern in deciding to leave Neel as he suggested her to just give up her idea of marriage and just continue her life with him as it is without any changes. She moved to London with her transfer throwing out the love that enslaved her and forced her to compromise her dreams of her marital life.

Two contradictory perspectives of the men who loved her finally ended up in tragedy because they were only forcing her to choose either family life or her career. The author had vividly brought out the fact that though women are given equal rights in other spheres like political and economical, in marital life they are always not provided with the freedom of choice. Debanish her first lover wanted her to give up her career whereas Neel viewed her as only a career woman and ignored her desires of womanhood of becoming a wife and mother. In the concluding passages of the novel the author had nailed that discrimination between genders still exists using Radhika as his mouthpiece as she asks her both former lovers the following,

"Let's say in the name of male right, men are given a choice. Come on guys, choose. You want a career? Go for it, just give up sex. Oh, you want sex? Just worship women all day and give up your career dreams. So choose, we are giving you equal rights. Choose now. Sex or career?"(259)

Neel and Debu, as the representatives of the male dominating world fumble upon the ridiculous choice given to them by Radhika. Thus she emphasizes how women are cornered asking them to choose either to fly or nest not realizing that women wanted to have a lovely home and be a great mother and simultaneously shine in their career. The true independence given to a woman is when her wings of self-confidence are not curtailed and allowing her to

choose what she wanted. She voices out her decision boldly cancelling her wedding with Brijesh Gulhati, arranged by her parents as she had to deal with her ex-lovers who appear in her wedding trying to reconcile with her. She handles the situation bravely and in a matured manner meets her ex-lovers together and point out their mistakes and informs them that their chapters are closed in their life. With great difficulty she convinces everyone and stops her marriage and goes on a journey in order to discover her 'self'. She is in no hurry to proceed with her life without clarity. She is a woman with perseverance and talent who loses her 'self' in pursuit of love but recoups as a strong woman who is not ready to lose her identity. She does not remain as a passive sufferer even after her break-ups with her two lovers but evolves from her bitter experience with more lucidity and focus. Her final choice of the proposal arranged by her parents Brijesh is also made to wait as she is on the look out of her 'self'.

Thus Chetan Bhagat presents her as a self-made woman who tries to carve her future according to her will in spite of all odds. Through her he brings to limelight the different kinds of hidden suppression of women by men

in the name of love as Radhika pin points at her lovers:

To Debashish *"You said fly, but when I flew high, you wanted to clip my wings. Fly, as long as you fly beneath me, is it?"*

To Neel *"You loved me as the flying bird. You wanted me to fly higher and higher.....You didn't want me to have a nest" (258)*

Unlike the angel in the house who doesn't voice out their opinion and compromise their life for the societal demands, Radhika as a new woman confronts all the challenges without compromising and shapes her own destiny with utmost courage. She is portrayed as an ambitious feminist who is conscious of her mind which she calls it as the mini-me, her eternal critic who helps her to achieve her dreams and aspirations. As a new generation woman with clarity and confidence she is not ready to be bounded to the men or society who wanted her to compromise either her job or family before marriage. As a free woman her journey continues with new hopes and dreams of exercising her true freedom of choice with her new partner.

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POST-MODERNIST FEMINIST PROJECTIONS IN ANITA DESAI'S *CRY*, *THE PEACOCK* AND *WHERE SHALL WE GO THIS SUMMER?*

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Abstract

For centuries, women in the traditional social order and system have always been considered subservient to men. In patriarchal Bourgeois society, the matriarchal community has been 'humiliated', 'afflicted', 'silenced' and 'tortured' socially and economically. With the post-modernizing age, women began to see the universe with their own eyes and not through the male gaze. In India, with the matriarchal struggle against patriarchy another inner revolution started manifesting itself in literature, especially women's writings. The voices of women began to view with those of men. The purpose of the paper is to focus on the feminist message as articulated in Anita Desai's well reputed novels, *Cry*, *the Peacock* and *Where Shall We Go This Summer?* The intention of paper is to examine critically how in the post- modern era Indian women writers in English have highlighted women's questions. They have raised a fiery voice or initiated an inner revolution against the traditional customs and gender discrimination with a view to equalizing

Human rights. Considering the *femme fatale* characters of Anita Desai, one of the most renowned Indian writers writing in English, especially the powerful and domineering female protagonists, Sita and Maya of *Cry*, *the Peacock* and *Where Shall We Go This Summer?* This paper proposes to draw attention to Desai's works as exemplary instances of postmodern feminism.

Anita Desai has treated psychological realities very minutely in her novels. Her purpose of writing is to discover herself and then aesthetically, convey the truth. She has tried to probe into the depths of a woman's psyche and showing its relation to society. And, this concern can be drawn through the portrayal of the neurotic like Maya and Sita. Both these women present sensitive individuals in their moments of intense struggle and their efforts to seek neurotic solutions. Anita Desai is widely recognized as the pioneer of psychological novel in modern Indian English literature. The prominent feature of her works is her art of the portrayal of characters. She examines the psychological inner workings of women and presents their reactions. Her two novels *Cry*, *the Peacock* and *Where Shall We Go This Summer?* Present the traumatic experiences and mental tensions that Maya and Sita undergo. Desai explores the emotional world of neurotic Maya, who is haunted by a premonition of her husband's death on account of her belief in astrological prediction; while in Sita, Desai highlights the theme of repressed childhood neurosis. The repressed impulse and memories

lie buried in the unconscious of the protagonist Sita but return later in a form of a full- blown neurotic picture during her fifth pregnancy.

The theme of both novels is disharmony and discord confined to the family and at times to the mal-adjusted or ill adjusted self. Loneliness and unrequited love drives Maya to the jaws of death and violence, while Sita suffers from "Oedipus complex". Both Maya and Sita are representatives of **Postmodern Indian Feminism**. They both represent the Indian personality structure which is very complex and multilayered.

During psychoanalytical study, we may realize Maya and Sita likely to be the representatives of repressed female community. Maya's unexpected to deal with neurosis goes for violence while Sita's compromising and adjusting with it returns home peacefully. Anita Desai's Treatment of Feminism Anita Desai, undoubtedly, occupies a supreme position of the

Contemporary Indian Feminist novelist. With her poignant, hypersensitive knowledge, erudition and inner psychological power concerning the natural and real everyday affairs

of familial, societal, economic dealings as minutely impacted in her major novels. Her novels symbolize the universal feminism. Through her novels, Desai has unveiled the grim as well as mysterious truth of human psychology, especially women's questions in most of her novels of our postmodern era. As a self-conscious social critic and reformer, Desai has divulged the unnoticed images of the inferior and hatred feminine community of her age. Feminism is one of the top most issues of her Fictional world; she has pictured a paradigm of the whole women community with a view to spreading the message of the second sex. She has dealt her fiction with feminine sensationalism and vivid themes which are innovative and potential concerning the miserable, drudgery plight of the weaker working class of women's untold affliction, agony, and psychological, conflicting senses under the unconscious and unwise, inconsiderate husbands, fathers, and brothers. Desai has wanted to highlight the matriarchal struggle, self-freedom, and self-identity and self-power against the male dominated world, where she has universalized the feminist message with the inner gaze.

Anita Desai, in her psychological novels, focuses on the minute and subtle images of a tormented, tortured, toiled, trodden and self-frustrated feminism preoccupied with her inner heart, soul and mind, her sulking depression, melancholy, pessimism, self-storming pragmatics surrounding the atmosphere of mankind. The existential predicament of female world contradicts the masculinity. Though her female protagonists or femme fatale figures, Desai makes a fervent appeal and plea for a radiant dawn for the whole female community. The novelist discusses the vivid and clear cut problematic features of temperamental incompatibility, conjugal chaotic and

Conflicting dilemmas and ever growing hatred and despised disparity between male and female.

The artistic area in her novels she has pictured to postmodernist readers as a "readerly text" to exploit is wholly appreciated and praiseworthy. Undoubtedly, the readers wonder at the authorial skillful portraiture of feminism or women's questions. Anita Desai has treated realities very subtly and adroitly in most of her novels. The main motto of the postmodern novelist is to find out her true identity, existence and independence and then, aesthetically convey the deeper meaning of truth and beauty. Anita Desai has rendered a new dimension to Anglican fiction by handling the pitiable and awful predicament of the rifted self, especially of housewives facing singly handed by the torments and fortunes of their insensitive and temperamentally callous husbands. Desai presents a kaleidoscopic image of the profound minds of her women's personality.

The purpose of our paper is to focus on the feminist echoes as articulated in Anita Desai's famous novels, *Cry, the Peacock* and *Where Shall We Go This Summer?* Our intent is to examine critically how in the post-modern era Indian women writers in English have highlighted women's questions, demanding the rights, suffragettes. They have raised a fiery voice and initiated an inner revolution against the traditional order, system and gender discrimination with a view to achieving human rights. Considering the femme fatale characters of Anita Desai, one of the most renowned Indian writers writing in English, especially the powerful and domineering female protagonists of *Cry, the Peacock* and *Where Shall We Go This Summer?* This paper proposes to draw attention to Desai's works as exemplary instances of post-modern feminism.

'Maya' as the Representative of Post-modern Feminism:

In the first novel, *Cry, the Peacock* (1963), Anita Desai has tried to unveil the inner truth of the post-modern age through the female protagonist cum heroine, Maya with a view to

awakening the neglected, tormented, inferior women of the Indian Bourgeois society. In the male dominated society, Maya hardly enables to get adjusted with her family, her husband, Gautama, isogynistic lawyer who is much older than she. Through Maya, Desai wants to expose the psychological conflicts and agonies, alienations and abnormal treatment and mannerism of the protagonist along with the dreadful fright, culminating lunatic traits and the suicidal act.

Through her novel, Desai focuses on the fears, sufferings, solitude, inner melancholic mode, suppressed optimism of the Post-modern feminism of India. It is observed that the cardinal reasons of marital discord and loneliness of Indian women in age-difference, difference in maturation, Indian philosophy of segregations and mental relationship between husband and wife. The very mindset of Indian female community that they are supposed to be weak, other, inferior, and docile and so on adds to their vacuity.

Maya shares a deep affectionate relationship with her father and is pained to leave the parental home at marriage. Her unnoticed mental agonies and afflictions upbringing caused by her mother's death makes her alienated from outer world. The ambitions and expectations she had at married life are not fulfilled and as a result, she becomes fragmented, fuzzy and upset mentally. Thus Maya is highlighted as an extremely hypersensitive figure; Desai represents a hysterical and neurotic woman who fails to cope with the patriarchal order and system where she revolts silently and helplessly like an inferior being. It seems to us that Maya fails to accept natural truth and realistic issues in the cocoon. She adopts an escapist path and becomes a "nature child" wherein she tries to find out condolence in the realistic environment and landscapes. She wants to get rid of her nothingness through getting mixed with birds, animals, and a space that humans fail to

compensate in Maya's storming life. Maya may be regarded as a different being from traditional and conventional norms and principles. Actually, she never supports the idealistic sense of an ideal wife in a middle class family of Gautama. Her economic reliance upon her husband makes her feel insecurity, helpless and powerless because she regards herself as the ruled to the ruler's gaze. The novelist wants to focus on Maya as a post-modernist female with a view to unchaining the iron of gate of her solitary life; Maya wants to search out a purified world where she will get equity without having any difference between male and female. Desai's *Cry, the Peacock* deals with the marital discord between Gautama and Maya. The novel is based on the metaphysical prays of a pitiable woman who lacks in romantic feelings and emotions. She identifies herself with the peacock in the conflicts of the excessive joy and ecstasy of their dreadful inner experiences of love and affection. We are told of her cruel past and her contradiction with the astrologer Albino who had once predicted to her that either she or her husband would die prematurely within the four years of their conjugal life. The anxiety caused by this prediction had diminished with the passage of time but with the demise of their pet dog Totto. All these unexpected incidences and unpleasant memories haunt her frequently. The cruelty of the past of her childhood, the constant fear of demise, her expectation to exist, her regression, all these are closely related with her recollection of the oracles of Albino astrologer. The tale of Maya's existence seems to be one of the three-fold patterns of facts that may be concluded as: deprivation, alienation and elimination gradually. Firstly, Maya is deprived of brotherly as well as parental care and affection. Secondly, she is alienated from her father figure husband and at last, she brings about the elimination from life and her own self from familial responsibility and duty. Dr. Sanjay Kumar's comment may be accepted in this regard: Maya's fear is aggravated as she fails

to relate to Gautama her husband. Between the husband and wife; there exists a terrible communication gap as both of them seem to live in different worlds.

The feminist inspiration has produced women characters that do not lose their identity, but assert the necessity for an independent identity. In the feminist fiction, we find women who are highlighted to be making efforts to mould their lives to be themselves, even to the point of disrupting their convention, bond relationship in a traditional society. But in portraying Maya as a character born of feminist inspiration, Desai is apparently ambiguous of her own because Maya fails both in creating an identity for herself and in leading a stable life. The psychological problem and the agony of Maya's life are accurately impacted in the significant fable of the peacock's mating ritual.

In the novel, *Cry, the Peacock*, Anita Desai has given the feminist message of the post-modernist female generation through creating the protagonist cum heroine Maya. Through a small world of wife and husband, Desai has drawn a universal feminism where she also has pictured a basic difference between the patriarchy and matriarchy. But in the post-modern period, we may find the situation little better. In fact, the Indian authors have tried to truncate the ever growing feminist questions through the form of literature. We seem that Desai has tried to equalize the difference between male and female through her characters. According to many critics of Desai, Maya is the embodiment of the Post-modernist feminism of the Indian Bourgeois community, culture and society.

'Sita' as the Embodiment of Indian Feminism:

The aim of this paper is to highlight the feminist message through the protagonist, Sita in Anita Desai's *Where Shall We Go This Summer?* (1975). Anita Desai's chief concern is human relationship and she explores the disturbed psyche of the modern women. The

protagonist, Sita in *Where Shall We Go This Summer?* is a nervous, sensitive, middle-aged woman who finds herself isolated from her husband and children because of her emotional reactions to many things that happen to her. She takes a holy pilgrimage to Manori, an island for spiritual purification. She also redefines her relationship with her childhood soil, Manori where she understands her husband, children and city life. There is also a change in Sita's identity and she is redefining her relationship with her husband. She accepts to go with her husband. Her return to the mainland with her husband is the result of her realization and her sense of alienation is rootless. Anita Desai's *Where Shall We Go This Summer?* deals with the inner world of the protagonist, Sita.

She is physically unimpressive and over-sensitive. Her over-sensitiveness does not allow her to mingle with an ordinary life. It compels her to go away from this burdensome and crowded area. Sita decides to flee to Manori where there is no crowd except landscapes. Her over-sensitiveness does not allow her to give birth to her fifth child. But her stay at Manori helps to understand that she cannot live forever on a make believe stage and that she has to accept her existence as a whole. Sita deals with the past and holds the key to the present behavior in this novel. Sita's predicament may be compared with Maya. She is psychologically obsessed with her loveless marriage with Raman. Here marital relation as well as abnormal man-woman relationship has been portrayed with a remarkable poignancy. Sita is a married woman and has four children, but in the picture of misery and dejection. She feels herself to be an encaged bird in a house which offers her nothing but a crust of dull tedium, of hopeless disappointment. Her unhappiness in married life finds expression in emotion of contempt for the friends and colleagues of her husband. Her cruel childhood, stricken with deprivation doubt and despair, has had a negative impact upon her psychology. She feels

enslaved within these doubts and struggles to free herself. A series of situations and incidents project the seething tension, the compulsion and withdrawal of Sita's festered soul.

Sita's smoking is a trace of silent rebellion, of self assertion, an effort to be her and to show the world, which has an identity of her own, whereas in reality she is actually crumbling down. Her untidy before her husband is the outcome of an underlying desire to prove that she does not care for anybody in a world that has not cared for her.. Like other protagonists cum heroines of Anita Desai, Sita repels from everyone, but she remains like an encaged bird.

She therefore, decides to live under an imagination and finds the island to be as a gypsy, a protection. It had provided her the first beams of happiness after a grim past. Now, with the passage of time she can imagine only the radiant prospects of the island which spells to her. The search for identity leads to the great protection to Manori Island – an escape of a sensitive individual, so sensitive as to be made by her own husband. Sita believes that her decisions to say 'No' to society, to break its norms and not give birth to the baby are correct. Her rejection of her in-law and her alienation from social dictum are only camouflages, the way a tiny creature might adopt certain features, not of its own breed, to conceal her insecurity, restlessness her search for her true identity and her own unsucceeding inner strength from the abode. She has the conviction that she would ensure her expectations in loneliness.

Sita's over riding concern in unwanting to give birth to her fifth child is a kind of regression that she wishes to be reborn as a child. For, she had to assume the role of an adult before she could fully lead the life of an infant. No wonder she is obsessed with keeping her fifth child rather than let it go or grow because to her, keeping the child meant retaining her childhood in a carefree island. Sita soon finds that reality is no more troublesome

than imagination. Happiness at Manori proves to be a mirage for the grim realities of life are present on this island just as in Bombay. Sita gets puzzled fancifully with Manori and has to face reality. Her stay at Manori has refreshed her pressed psychology and she can now look at the world realistically. Unlike Maya in *Cry*, the Peacock, Sita's relationship with her husband is not abnormal. There is, no doubt, a temporary solitude at the time Sita comes to Manori, but absence makes her heart grow fonder and she realizes that this attitude towards life is more rational than her inner self. His courage in facing the complexities and realities of life has a greater meaning. She had merely been a coward and had all along felt obsessed while confronting the "ugliness of a meaningless life." Sita felt to make a compromise to live with her husband and travel alone mentally and emotionally.

Sita's final moment of realization comes, ironically not when her husband is patient with her on trying to reason with her but at a time when he has deserted her. Now she feels "released" and tension-free. The tensions and emotion within her psychology are not quite independent of her husband's, that life with him is real and the future is more precious than the past. And, with this realization the truth dawns upon her that her behavior had not been completely unnatural because the heifer, the grain, the slum barons all hopes to hide and resort to alienation before giving birth. In each case, the solitary experiences precede that of creation. She returns to Manori in order to give her fifth baby for a normal birth.

In alienation, she has discovered that her true identity can be forged only in relationship. If she has to live on earth, she can do so merely either by adapting to her circumstances or by copying with others to whom she has to deal in the course of life.

One may not unreasonably propose that the name of the heroine recalls not only the name of her nobler namesake in the Ramayana, but also

her undoubted faith that her real identity was firmly linked with that of her husband, Ramayana. In this novel, it becomes clear that Desai has fostered out the radical change in place of conservative.

Though the heroines of Anita Desai often act violently but in this novel there is a positive change. Sita reconciles herself to her fate. She strikes a perfect balance between her inner self and the outer world. Unlike Maya, her alienation is not temperamental or environmental. Desai's *Where Shall We Go This Summer?* depicts the real portraiture of an Indian woman who rebels against the convention and old mode of life, in the life of western freedom. In transforming her experience in the form of art, Desai uses visual details and an impressionistic style in an attempt to convey a sense of underlying meaning everyday affairs, manner and treatment.

To conclude, we may say that the theme of both the novels is disharmony and discord confined to the patriarchal structure and at times to the mal-adjusted or ill adjusted self. Alienation and unrequited love drives Maya to the jaws of death and violence, while Sita suffers from "Oedipus Complex". According to many critics and Desai Scholars, both Maya and Sita are representatives of Post-modern Indian

Feminism as impacted on *Cry, the Peacock* and *Where Shall We Go This Summer?* They both represent the Indian personality structure which is very complex and Multilayered. During psychoanalytical study, we may find Maya and Sita likely to be the representatives of repressed female community. Maya's unexpected to deal with neurosis goes for violence while Sita's compromising and adjusting with it returns home peacefully.

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FEMINISM IN JAISHREE MISRA'S ANCIENT PROMISES

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Abstract

A sensitive account of a girl's efforts to find her destination in life, is full of keen psychological observations, and culminates in a sane and balanced view of life. Transplanted from her home and the familiar world of Delhi at the age of eighteen to a highly conventional and aristocratic Nair family in Kerala, suffering from the pangs of separation from her first love, married to a man who is neither good nor bad but simply an 'expert in the art of escape', and surrounded by nasty and sly in-laws who will never let her belong to their world, the problems Janu has to face are numerous. All her efforts to endear herself to the family of her husband, which includes even begetting a child who is supposed to bridge the gap between herself and her new family, are in vain. It comes as a terrible shock to her when her child is declared 'mentally handicapped', but her intense attachment with the baby forms her best protection, and surprisingly, also her means of salvation. She starts rebelling against the snobbish conventions of the family, and slowly there emerges the first faint outline of a plan of escape.

Many theorists have concurred that the four forms of identity extremely influential these days, namely race, class, nationality and sexuality, emerged along with, and as products of, modernity. It is possible to discern the roots of the concept of "race" in the anthropological writings of Kant, while the concept of "class" owes its origin to capitalism, "nationality" to that of the development of the nation state, and sexuality to the creation of alternative communities. After a detailed analysis of the path breaking theoretical work on identity by various thinkers such as Hegel, Marx, Freud, Mead etc.,

However, an understanding of diasporic deconstructions of identity may have to start by

Creating a mutually accountable dialogue for those hybrid identities that totalizes heterogeneous

"Selves" and subjectivities. With the dominant paradigm of nationalist identity as part of an Imagined community, avant-garde theorists often view diasporic identities as a decapitation of the subject and a permanent retirement from identitarian forms of thinking and belonging. Thus, Contemporary hybrid identity of the Diaspora, as post-colonial theorist R.Radhakrishnan writes

achieves its entitlement through "a choice between the violent history of colonialism and

the Indigenous genealogy that existed prior to the colonial era." This argument also echoes the

Challenges felt by expatriates in constructing their identities in a nationalist framework. In some Instances, recognition of diasporic identity as a pre-condition for a particular class of People involving access to greater educational and economic opportunities may rise the concerns of class as an important issue of identity studies. Similarly, the play of identity and difference in diasporic studies constructs ethnic identity as a fundamental category within identity studies. Ethnicity, often coupled with diaspora identity and hybridity, implies a sense of belongingness, founded on an attachment to an actual or possible homeland, its cultural heritage, belief systems, political history, language, characteristic myths, customs, manners, food, sports, literature, art or architectural style. Based on perceived differences between a given identity and that of a dominant culture, the ethnic identity emerges with contemporary emphasis in the formation of migrant and hybrid identities.

Most of the diasporic writings of the period are written against a back drop of the brutal and inhuman othering of the seemingly silent and marginalized masses of expatriates who have been dispersed or who have migrated across national boundaries. Published in the year 2000,

Jiashree Misra's semi-autobiographical novel, *Ancient Promises* is certainly one such story of displacement and disruption, despite its romantic overtones, as it charts both the complex and ambivalent traumas of self-depreciation of the protagonist and the lamented horrors of hybrid cultural identity of the second generation diaspora by the dominant discourses of the society.

Along with the issue of representing and redefining the protagonist Janaki as a postmodern floating signifier, the novel also talks about the process of negotiating human relationships that have been foundered and are irrevocably damaged. A further implication, however, depends upon detecting the symbolic and ideological meanings in superficial glamorous trappings of the upper class Nair life, and the fake core beneath, where women are disregarded, oppressed and silenced. An awareness of the displaced figure of Janaki, caught between tradition and modernization, therefore, encourages a reading that the sanctified norms of a patriarchal culture in Kerala.

One question that comes up several times in this novel is "what is the identity of Janakias an in-between?" Her identity as an "incarcerated expatriate" is a complex one that emerges from the concurrent interplays of social roles foisted by dominant narratives as well as by her own interpretation and resistance of those societal roles and meanings. Her hybrid consciousness informs the whole text resulting in existential moments that express the uprootedness experienced by the migrant people. Hence Janaki's observation that, "Survival was one thing half way children were good at, hopping effortlessly back and forth between their different identities. Never quite belonging anywhere." supports the construction of a self that is open-ended, heterogeneous and negotiable. To assert her identity as a Malayalee and a daughter-in-law of Marars, Janaki not only has to live in Keralam, formally belonging to the Marar household, she has also to feel that this belonging is real. However, the Marar

household turns out to be a source of alienation and suffering for her as she sadly comments, What was I doing here, lying on somebody's foam-mattress bed that smelt of shop new latex, on such a frighteningly clean sheet?...Tears that I'd managed to stave off all day, in some desperate bid to seem in control, were now rolling down the sides of my face, making the insides of my ear go squishy wet. I desperately needed to see my parents and tell them their dream wasn't panning out too well for me.

Indeed, Janaki's parents cherished her arranged marriage to a "sensible" wealthy stranger, as a marker of the idealized relationship between the diaspora and the homeland which can ultimately reconnect them with their ancestral home. But, ironically, the Marar household locks up her subjectivity offering no space for expression, resistance or even recognition. In this context, it may be mentioned that the possibility of treating Janaki's identity as a separate or isolated entity wanes steadily throughout the narrative, as the above process is intimately bound to the domain of the needs, interests and desires of her family members. More specifically, it suggests that the subjectivity of Janaki encompasses her belonging/ exclusion in the in-laws household as well as her participation / isolation in the process involving family members. A further notable point here is that, by shunning the values, behaviour, belief and language of Janaki, resulting from her life and education in Delhi, the in-laws are precisely ignoring the existence of a cultural diversity among hybrids, thereby simultaneously inducting the higher values of Keralaeyatha associated with a "pure ethnic community" that existed nowhere other than in a glorified imaginary past of Keralam. Whereas the in-laws anxiously clung to tradition and customs, Janaki cautiously departs from it enunciating her cultural difference. Janaki challenges the notion of fettering of diaspora to a homeland as an attachment to the site of origin and authenticity. Rather than assuming the hybrid's longing for tradition, she problematizes the dichotomy of tradition/modernity in

the Marar family, and it is exactly this aspect that finally forces them to shed the guise of an inflated pastiness that, as Homi. KBhabha remarks, "is not necessarily a faithful sign of historical memory but a strategy of representing authority in terms of the artifice of the archaic

Much the same might be said about the assaults on her linguistic peculiarities, as the in-laws viewed her 'Delhi- English' as an instance of her unstable double consciousness. Strictly embedded in power relations, it is crucial to address the linguistic hierarchies present in the

Maarar family as an effect of the consumption and representation of a neocolonialist discourse which on the one hand privileges an English educated bride so that her husband "could take her to Bombay in the hoped-for expansion of his motel business" and on the other dislodges her western articulations/mannerisms to the margins. While exploring how language encodes power relations the Marxian thinker Gramsci observes that language conveys power differences which become apparent in the attempt of the dominant class to create a common cultural climate through the imposition of a national language. In the novel the situation is a reversion of the role

of the post colonial whereby the in-laws who see themselves without any „assumption of native backwardness" scrutinizes and objectifies the hybrid position and language of Janaki as badges of failure or denigration. Hence hearing the callous speech of her mother-in-law Janaki wonders "Was her displeasure because I'd spoken in English? Non-Kerala families like mine tended to mix up English and Malayalam into an easy, casual city-speech that had worked reasonably well on my holidays here. Now that I was here forever, it looked like that brand of Malayalam was going to be woefully inadequate. Even worse, seen as stylish Paradoxically enough, English, the language of the masters, acquires a resistant and subversive function in the Maraar household since Janaki often uses it against the hegemonizing role of her in-laws.

On the other hand, by privileging Britain, Janaki goes to the heart of the inherent paradox of post colonialism, the hostility towards an Empire willing to accept a culturally disabled Janaki and a mentally disabled Riya, whose abolition was at the center of the postcolonial agenda. Thus the novel, and Janaki's life itself, stands as a critique of a post colonial world view which is supposed to accept and celebrate differences uncritically. While Janaki's attempts in the early part of the novel to assert a Malayalee identity with a commitment that impressed even her, suggests her aspiration not to be categorized as another in the in-laws house, her later developments indicate her genuine ability to move on to the road of self realization, exploring into herself, challenging the sanctified norms of a patriarchal culture in Kerala and eventually, liberating herself from the restricted atmosphere to a broader and postcolonial world view which is supposed to accept and celebrate differences uncritically.

While Janaki's attempts in the early part of the novel to assert a Malayalee identity with a commitment that impressed even her, suggests her aspiration not to be categorized as an other in the in-laws house, her later developments indicate her genuine ability to move on to the road of self realization, exploring into herself, challenging the sanctified norms of a patriarchal culture in Kerala and eventually, liberating herself from the restricted atmosphere to a broader and wider sphere of the world. Her power to respond to oppression came from an awareness of a unique identity lived and experienced by her, and originating in a critical consciousness of being astride several categories. The interlocutory character of Janaki's identity should be viewed not only as a consequence of the dialogic relationship with an imaginary or generalised other in the Maraar household, but as a dialogue with the aspects of her otherness within her self.

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ISSUES OF IDENTITY AND RACE IN AFRICAN AMERICAN WRITING

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Abstract

African American literature is an integral part of American literature. Including African American literature serves as a catalyst for all cultures to better understand each other's heritage. A literature that is so rich supplies numerous insights into the cultural, social and political thoughts of its people and their impact on society as a whole. Much is also perceived about the political awareness of African Americans through the study of their literature. The broad spectrum of literary works by African Americans and the universal themes in these works provides an opportunity to share ideas and also enhance critical thinking. African American literature both shapes and is shaped by the changing conditions under which it is produced including slavery and its abolition, the Civil War, the Great Migration, segregation, Modernism and the Great Depression. African American literature arose out of the experience of Africans in the United States especially with regard to racism and is an attempt to refute the dominant culture's literature and power.

Keywords: Identity, Racism, Subjectivity, Narrative and Representation.

Historically, African American literature was omitted from the overall mainstream American literature. It was given a secondary status. But if one looks at it more closely there is such diversity and richness that comes out of reading it. African American literature like any other literature offers insights into the cultural, social and political thoughts of its people and also their impact on society as a whole.

Autobiographies remain an integral part of the African American history because it projects the daily obstacles and problems people had to undergo in order to achieve success. Also, the medium of autobiography provided a platform for writers to achieve selfhood and identity. Literary works like Maya Angelou's, *I Know Why the Caged Bird Sings* or Alice Walker's *Color Purple* is a motivation for young women to break free of the shackles of discrimination of gender and race that binds them. Margaret Walker in her poem, *For My People*, acts as a precedent because it urges Africans to stand up and take charge of their future or destiny.

One is accustomed to think of African American voice as a silenced voice but the authoritative presence of the writers remains a significant part of literary and cultural life. The authoritative voice played a major role in the social, political and cultural processes which shaped the American nation.

Due to colonization the Africans in America had to face slavery which was oppressive in nature. Though the Africans were encouraged to think of themselves as part of larger American colonial society they were expected to remain at the fringes of society. They were marginalized.

Christianity brought about changes in the lives of the slaves because they entered into an intellectual setting which was considered to be exclusively the domain of the white people. It also paved the way for the African community to get education thereby, creating literate slaves which became essential for the emergence of the African American literary life.

There was a heightened effort to create a distinctive African American voice. This effort continued to build on modes of self-assertion and identity that went back to the colonial period and at the same time incorporated new elements and concerns in African American life.

Many African writers have written different kinds of autobiographies which are called as the first person success narratives. This is crucial to the black tradition because it encourages transformation in a community where drugs and easy money is highly awarded than hard work.

Most of the African American success autobiographies have been written not by

creative artists but by doctors, scholars, ministers or other professionals. For e.g. Dr. Ben Carson, a surgeon at John Hopkins Hospital influenced a lot of people in the community with his autobiography *Gifted Hands* (1993).

The travel narrative is popular among black writers because many of them went to Africa and recorded their quest for identity. Some of the writers who recorded their travels in Africa are Langston Hughes, Maya Angelou and Gwendolyn Brooks.

The slave narrative is crucial because African American autobiography has its roots in it. The slaves recorded the difficult journey from Africa to America and the hardships of plantation life. It is in the form of a journey. The written narratives celebrated the achievement of literacy. Literacy according to the slave was associated with liberation. As Valerie Smith in *Self-Discovery and Authority in Afro-American Narrative* points out, "Afro-American writers traditionally have attached great significance to the acts of reading and writing." (34). In this way, writing becomes an antidote to the pain and also heals the wounds of the psyche. Many slave writers developed an identity for themselves through their writing. E.g. The Narrative of the Life of Frederick Douglass (1845).

The abolishment of slavery brought about changes in the way African American writers portrayed the wounded black body. Earlier these authors focused on slavery and in the post slavery era these writers started to concentrate more on the immediate political and economic issues.

African American women writers were marginalized by the mainstream American writers. Now it has changed because African American women writers are now central to American culture. For African American women writers, history has served both as text and context. Often ignored, early African American women writers wrote in a variety of

genres, including autobiography, poetry, fiction, non-fiction and journalism.

The Harlem Renaissance seemed to be a significant moment for the African American women writers because it is considered to be the most vibrant artistic movements in American history. During this period issues of identity and class were the most important themes as they presented and represented African American experiences during this defining moment.

The Black Arts Movement was another important movement for the African American women writers. Many men of the Black Arts Movement ignored women's issues and concerns while addressing issues of race and racism. During this period African American woman writers focused their writing on women centered issues and also of nation building.

After the Black Arts Movement African women writers started to understand the relationship between the self and society through personal experiences like motherhood and marriage.

For women becoming a writer in a male dominated society was difficult. Getting their work published was another problem faced by women writers. Some of these women writers succeeded by finding the right source for publishing. Others made use of their own funds. Also, in the nineteenth century personal narratives were rarely made public because women writers felt it was calling for attention to them by publishing their thoughts and experiences.

Contemporary African American women writers focus more on the complexity of contemporary African American life as this relates to the black woman. They explore the black feminine self. Barbara Christian says in *Trajectories of Self-Definition: Placing Contemporary African Women's Fiction*, "Contemporary African American Women's writing evolved and continues to evolve in phases." (3).

The sense of community which is connected to identity is an important factor in African American women's writing. In Maya Angelou's *I Know Why the Caged Bird Sings* (1970), the young Maya is raped by a member of the community who is her mother's lover and she refused to speak for a long time. Even then it is a member of the same community who protected her by murdering her rapist. Maya defines herself both through the strategy of silence through and within the community. Throughout her autobiography she recognizes the customs and traditions of the community and the culture and the forces that allow people to live through their hardships. Also the sense of community is brought out through the descriptions of informal gatherings in her grandmother's general store to gatherings like summer picnics and black folk celebrating and mourning together.

The term Black Aesthetic is used in reference to African American literature which was coined during the 1960s, but represents a critical moment in African American literary history that dates back to writers of the nineteenth century. This movement was a call for a revolution and it also forced African American writers to reject western ideology. Significant work of this period is Charles Chestnutt's *The Conjure Woman* (1899). It presents a main character who is a positive representation of the African American folk.

There is a great significance attached to the autobiographical impulse in the African American novel. The continuous need to explain and give an identity to the self in a world which has been historically denied the existence of that self gives focus and thrust to the act of writing a story about black life. For an African American author, the act of writing involves culture, redefining history and memory. Their vision was to change the future and in the process to give meaning to a common past in new ways. The writers could not ignore writing about slavery because the common part

of America lies in the experience of slavery that has an important role to teach us when treated as a narrative discourse. It is an indigenous form of American writing and it belongs to African American novelists as no other literary form does. African American writers have used it as a principal means for looking more deeply into the human consciousness.

In the novels of Sherley Anne Williams, Ishmael Reed and Toni Morrison the reader can find the reclaiming and returning to slavery which allows us to look at the psychic wound which is an important aspect of human identity which is part of all Americans and cannot be forgotten.

The nineteenth century African American novel focused more on the history of slavery and the slave heritage. In the 20th century there was a shift because it dealt with themes of migration, racial confrontation and equal rights. Novel writing during this period also underwent changes based on radical social change.

The African American novel participated in issues about race and identity at the same time it also offered challenges to the form of the novel and technique. What was once considered to be marginal to the study of black writing especially the political and social interpretation became widely accepted as a standard. There were even gaps and silences in the new novel form because it assumed the reader to be more actively engaged in the making of meaning. The novel as a form thus faithfully depicts reality across class and gender lines.

African American literature exists because the writers responded creatively to the social order that was imposed on them. They made black literature only and precisely because they encountered circumstances they would not themselves have chosen. It was an instrument for pursuing social justice. The recognition of African American art simply as art depends on society's achievement of racial equality. There is self-consciousness in African American

literature and it is as old as the storytelling tradition itself. This self-consciousness originated during slavery, when narrators narrated the real picture of slavery it became a vehicle of change. The Black Arts Movement looked at realism as the only mode of fiction through which social commentary could be voiced.

The contemporary interest in and recognition of African American literature can be attributed, in part, to several iconic texts, writers movements and literary ideals. African American literature serves both an ideological as well as social purpose.

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PORTRAYAL OF CONTEMPORARY SITA BY RE-VISIONING THE MYTH IN AMBAI'S FOREST

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Abstract

By re-telling the myth, Ambai has created 'his-story' to 'her-story' and it is called Sita'sayanam instead of Ramayanam. Her portrayal of characters in the short story *Forest* makes every woman who longs for a new space and self-realization. She subverts Sita's life which gives a result of ideology. The two women characters Sita and Chenthiru are not passive but they desire for what they would be long, deep, and psychological process of women's lives. Ambai has pictured a modern trend of using myth in her writing which explores women's identity and voice. It makes every woman to be voiced. *Forest* unfolds the mind and inner self of women. It shows the need for women to break the silence that would be barrier in the patriarchal world. Ambai's re-interpretation of myth expresses real desires and real choices in women's lives. It represents centrality of women and marginality of men. *Forest* is her refashioned way of giving new insights of women, mental vision and underlying truth of feminine reality.

Keywords: Women's visions, Sita'sayanam, kanjira, re-vision

Introduction

Ambai, as a Tamil Feminist writer explores new identity of women by retelling the story of Sita. Her different angle of bringing contemporary Sita strengthens the visions of women in male domain world. Retelling the myth is not only the story that is retold and it is giving a shape to the women's visions. Ambai's short stories are not merely stories but the reflection of women's real lives and untold thoughts and true feelings of inner beings. She represents women as a silent warrior for voiceless people. Her story *Forest* shows the plight of women in the society. It defines the issues of feminism to fight for identity and social freedom. Ambai introduced two characters in *Forest*: one is Sita and another one is Chenthiru. Both of them are going to search themselves in the forest. They want to fly in the open sky like a bird. Lakshmi Holmström talks about her that one such a challenge is the complex form of some of her short stories—or novellas, rather—which use different perspectives and voices and interweave different sorts of texts(ix).

Discussion

Sita and Chenthiru's desires are same. They long for their own life which they would like to handle themselves. Both of them have wished to

create their own life. Ambai's unique presentation in portraying the women protagonists is felt by readers who may have imagined themselves as Ambai's protagonists. Both the women have planned to live in the forest. Sita created her story Sita's ayanam by her experiences. That's what she told the sage Valmiki,

She stood up and bowed to him. 'A life-story', she said, 'Sita's ayanam.'

'Isn't the Ramayana that I wrote sufficient?' he asked.

'No. In the ages to come, there will be many Ramayanas. Many Ramas. Many Sitas.'

He picked up the palm leaves in his hand and asked, 'Is this not the same Sita I wrote about?'

'You were a poet of the king's court. You created history. But I experienced it. I absorbed into myself all manner of experiences. My language is different' (149).

By this creation, Ambai not only exposes the Sita's vision but all the women's desires and wishes. Ambai has such a wonderful observation and understanding on women.

Ambai brings forth the birth of Sita and Rama and we can see how she has re-visioned. Through their birth, she has marginalized Rama and given Sita's birth more special because her birth brought peace and destroyed violence.

'Sita came into being, in touch with flower and earth and water' (151). But Rama's birth brought grief which gave a pain not only to his family but the whole kingdom. Instead of boon, the family got curse from doe whose partner (buck) was killed because its flesh was best for making kanjira to little Rama. The doe's detriment made Kosala and her family to face curse that would bring unhappiness and untold sufferings. Each time the doe wailed with grief, when the kanjira made sound, saying, 'Kosala, one day you too will suffer this pain of loss' (152). Sita's birth drove patriarchal rule of Ravana. When Sita was in the innermost petals of lotus flower, Ravana as an arrogant king plucked a petal. From that time the male-domination was chattered through the girl baby's voice saying 'I will kill you. I will kill you' (151). Finally, after many ages, Ravana's kingdom was totally damaged and destroyed by her husband, Rama only for Sita. Ambai exposes that if men wish to play with women's desires and lives, the whole dominated power of men would be vanished. She shows the power of women against patriarchal world. She pictures that the women in patriarchal world should yearn pleasure and happiness.

K Srilatha observes that Ambai is a deft reinventer of tradition and she is a thoroughly modern voice. Sita and Chenthiru have wished to stay in the forest for searching their own identity. Both the women do not want to attach with the male domain world. Sita had been exiled to the forest by her husband who had given wrong judgement. Chentiru accompanies her husband Tirumalai in business. She cannot find her own identity and decided to leave home, family and work. Ambai portrays her protagonist not to be shy but bold and intelligent. That is why she has introduced as a good decision maker. Instead of getting permission from Tirumalai, she just informed him. Tirumalai argued against Chenthiru,

For a woman, a forest is a place where she cannot find her way. Everything there –trees, deer, flowers—is bound to mislead her and make her lose her direction. For a woman, the

forest is means of punishment. To send her there is to cast her aside and make her destitute. (147)

Whatever Tirumalai says, Chenthiru has thought that that happened once in epic period. But it's time for rewriting the epic. In the re-visioned myth, Valmiki asked Sita,

'Where will this story be launched?'

'In the forest. In the minds of forest-dwellers' (149).

That is the reason Chenthiru has decided to find her own life in the forest. She has felt burdens on her. She does not know her aim in the world and she has come to search and feel ease on her.

Chenthiru plays her role as a daughter, wife and a mother. She has done all her chores without any fault. She has not hesitated to tell about her love to her father. She freely talks to him how she has been attracted by her partner's life style. Written in letter, she has expressed, 'his unflashy, simple life style really attracted her' (156). The same expressions and thoughts were reflected on re-interpreted Sita who had met Rama in the garden and she truly expressed her love on him to her mother. 'With complete honesty she said that she had met Rama in the orchard, and been embraced by him' (158). Ambai creates that both the women Chenthiru and re-visioned Sita are same. They have not shown hatred on the men. But they need their space in family and society. Usha Bande and Atma Ram examine that the new woman is exploding the myths of motherhood, subverting the myth of purity and virginity (29). In epic, Sita was tested for virginity. In each and every puranas men are highly praised. Ambai as a feminist writer remakes them to create a new world for contemporary women instead of praising men. She says 'All visions and all quests are allowed only to those who are old enough' (160).

Ambai questions these myths and by making new myth, she explores new identity and voice for women. Sita and Chenthiru come from two different periods. Both of them need their self-identity. Here Ambai presents the

story of Sita whom Rama punished and sent her to the forest. Distressed Sita blurted Lakshmana that it was a main duty for Rama to doubt purity, 'to put them constantly to the test' (148). She asked Lashmana to inform his brother that she was with his child 'otherwise there will be preparation for yet another ordeal by fire. There are some whose minds cannot travel in straight line' (149). Chenthiru also decides to leave everything behind her husband and family. She needs to find a peace of life and understands her inner self. She informs him that she is ready to go to forest. Her husband tries to argue with her. He expects her wife to accompany with his business. Without her presence, he would not manage it. Her longing is not understood by her partner. After imprisoned by Ravana, 'it was Sita's sanctuary'. Mostly her life was spent in the forest. 'It was a refuge and an asylum for her and her husband' (163). After rescued by Rama she was exhibited to the crowd and it shown not Sita's safety but Rama's honour. He saved her only for his fame.

In the forest, Chenthiru comes to understand her 'self' with the help of old man who plays vinai. He helps her to understand what she is seeking for. She does not know and she says, 'when I think I understand I haven't really understood at all' (174). she learns from him the importance of self and she is answered 'Munbai can follow you here. And the forest too can go with you to Mumbai' (174). Like that Sita meets tapasvi who is staying in small hut. He says that he is Ravana whom Rama spared a new life after the request of his body guard. Ravana is waiting for long time to meet her. She asks why he has still infatuation for her. She tiredly says, "My life has been like a game of dice in which I am a pawn" (177). He says that a woman alone needs a friend and support. He would like to encourage and serve her. She requests him to teach vinai. He would not deny her and says, 'You lifted Shiva's bow with one hand. You should be able to conquer this instrument easily (177). and he adds 'Don't think of it as an ordinary musical instrument.

Think of it as your life and play on it (177). Suddenly she realizes herself and asks him, 'It is my life, isn't it? A life that many hands have tossed about, like a ball. Now, let me take hold of it; take it into my hands' (178).

Conclusion

Ambai is the most effective spokesperson for enlightened feminism in the Indian context. By re-visioning the epic *Forest* gives a space for women's self and selfhood. Women need to know the demand in society and they voluntarily come forward to understand their rights. They become voiced for voiceless. They need a change that is why Rukmini Bai said, 'the vessel is ours and the milk is ours. Just because the man gave a drop of buttermilk to turn the milk into curd...' (171). Through the short story Ambai interprets the epic and she hopes that her changes would change women's lives and demands. In *Facets of Ambai* the authors characterize 'this story about Sita breaks the traditional myth about Rama's divinity and presents him as an ordinary male who can never understand the thoughts and feelings of other sex. *Forest* ends with the peace of mind attained by both Chenthiru and Sita' (82-83).

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ANAPHORA AS A DEVICE IN SELECT POEMS OF CHAOBA PHURITSHABAM

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Abstract

North-east India has been a victim of colonial invasion as well as of the ethnic conflicts because of its geographical isolation. The region consists of the seven sister states which were the princely states before they merged with India. The North-east region has been facing a lot of struggles since when it merged with the Indian sub-continent in 15th October, 1949 which lead to the Second World War. Hence, literature from the North-east India largely deals with violence. It is the predominant theme of all the literary works of art produced from the region. There is a clash among the diverse ethnic groups claiming for autonomy. The secessionist movements and the armed insurgencies are playing a major role in the conflict and violence. The native people have been deprived of their fundamental rights, needs and they are forced live under domination and suppression. Women are doubly marginalised by the male colonizers and also by their own native men. The people express their plight, sufferings and emotions through literature. This paper aims to bring about the postcolonial aspects and its effects using a literary device, Anaphora, in select poems of the Manipuri woman poet, Chaoba Phuritshabam from *Tattooed with Taboos An Anthology of Poetry by Three Women from Northeast India*

Keywords: North-east Indian Literature, Anaphora, Postcolonialism.

The North-east Indian literature in English comes under the broad category of Indian English Literature. It represents the literature from the seven sister states of the North-east India which includes the states of Arunachal Pradesh, Assam, Manipur, Meghalaya, Mizoram, Nagaland and Tripura. The North-east people own up the oral tradition in literature. The seven states were once the Princely states. Soon after India got independence in 1947, there were several partition and divisions in the borders of the states. The division resulted in the completely land-locked position of the North-east region. A major part of the region has been sharing its border with the neighbouring countries such as China, Bhutan, Myanmar, Bangladesh and Nepal. It leads to the multiple ethnicities of the region. Each ethnic group wants to claim autonomy and individuality. So there is an employment of secessionist movements along with the armed insurgencies and militant outfits. Even after the independence, there is no freedom because of the divisions and the ethnicities. There are bomb blasts, terrorist activities, inter-ethnic conflicts, clash between militant groups and the government. It leads to

the predominance of the theme of violence in the literature of the North-east.

Tattooed with Taboos An anthology of poetry by three women from Northeast India is an anthology published in 2011. It is a collection of 77 poems by three Manipuri women poets, Chaoba Phuritshabam, Shreema Ningombam and Soibam Haripriya. The book has three sections where the first one is entitled as "Tattooed with Taboos". It depicts the suppression, physical and mental violation of women they undergo in that region. Second one is "Angst for Homeland" which deals with the thirst for freedom. Third is "Love and Longingness" which expresses the craving for love, family relationships and the happy past.

Chaoba Phuritshabam is a poet from Manipur. She has got a master's degree in Chemistry and an LLB. She is also an occasional journalist, worked for 'The Sangai Express'. She has published some of her poems in the journal, 'Our Private Literature', by Burning Voices. In the anthology *Tattooed with Taboos*, Chaoba has written eighteen poems in total. In the section, "Angst for Homeland", two of her poems have

been taken for discussion, "Between Two Flags" and "Freedom". The two poems vividly employ the literary device, Anaphora so as to emphasize the sufferings, the thirst for freedom, identity and individuality. The poems employ the first person narrative technique in which the poet herself is the persona.

According to *A Glossary of Literary Terms*, "Anaphora (Greek for "repetition") is the deliberate repetition of a word or phrase at the beginning of each one of a sequence of sentences, paragraphs, lines of verse, or stanzas." (344)

"Between the Two Flags" is about the poet's search for identity. The poet has been caught between two identities. She is confused to claim one among the two, whether to choose the Indian flag or of the Manipuri where the flags represent the two distinct identities. Both of the flags want to claim her but she was perplexed and frustrated. She loves both of the flags. She feels like she has both the identities. One nation deserves her; another one takes care of her. She recalls the adornment of the flag of Manipur and she feels like it awaits her to be owned up. She is concerned about the flag of India and feels like she does not belong to it. While thinking about the flags her mind becomes so fragile and weak. She says, she is lost in the war field crushed, wounded, not recognised and is claimed by both the flags. She questions everyone about her nativity and identity. Intentionally, she wants to belong to both. Her mind is in chaos, confusion and is occupied with fear. She feels as if she is trapped and chained, so she cannot move across the flags. She has to stick to anyone. She imagines that the Manipuri flag considers her as a stranger and chasing her with a sword. Each flag scrambles her and are claiming her to belong to them. In the end of a continuous struggle, she is sliced metaphorically. Each flag shared some pieces of her. She is still in a dilemma. She is forcing herself to be calm with no purpose, still confused between the two.

Anaphora has been devised in the poem, "Between Two Flags" to emphasize the poet's double-consciousness. "One, three headed / One, a charming chakra." (1-2); "One, borne / One, nurtured" (8-9). The word 'one' has been repeated in the beginning of successive sentences to highlight the two flags. The poet's confused mental state is evident in the following lines, where 'I' is repeated in the beginning of sequential sentences to focus on the poet: "I, bewildered / I, baffled" (4-5). The poet picturizes the two flags so often in order to choose one as her identity and picturization has been given a stress with the repetition of the word 'frequent' in the beginning of consecutive stanzas: "Frequent, my mind's eye" (10); "Frequent in my thoughts" (15). The poet is being forced to choose a flag as there is no autonomy and identity. Each nation is claiming her to come by their way and it has been vividly portrayed in the following lines, "She is mine / She is mine" (41-42). The level to which she is subjected to violence in the struggle can be noticed in, "Some pieces for one / Some pieces for another" (45-46). The poet's inability, confusion and a dilemma to acquire an identity can be seen in the repetition of the word 'Between': "Between two flags / Between these two flags" (51-52).

The poem, "Freedom" portrays the poet's thirst for freedom. The poet has been searching for freedom in an empty, dark room. She refuses violence. She is not in favour of attaining freedom with the help of violence. She states that she does not learn or wish to use the guns, bombs, swords and other such deadly weapons. Instead she believes in searching for freedom through peace and in the midst of darkness. She wishes to be brave but she is much worried about her life. She thinks that life is so precious, it is being created by the God Brahma himself and she seems not convinced about the loss of life, the free will to live it to the fullest. She attempts to gather bravery by thinking of Bir Tikendrajit, a Manipuri prince; Thangal

General, who diffused a bomb with his sword and Paona Brajabasi, a martyr who fought at the Anglo-Manipuri war. She is in a conscious search for freedom in the darkness where she lost it. She was interrupted by the sounds of guns from hills and valleys far away. The poet asks herself that for whom she was searching freedom whether it is for the Shiroy lily flowers or the Nong-een bird. The bird Taamna leaves its nest because of the fear of invasion and of being killed. The shiroy flowers are also not able to bloom because of the fear and sadness. The poet speaks for the flora and fauna in the hills and valleys. She wants them to speak for themselves to ask for their freedom. The poet continues to search for her freedom among the darkness. She is worried that there is nobody who helps her to find freedom. Aftermath of the revolution, even the lake Loktak covers itself behind the island of Phumids in shame, the swans are not able to dance in the lake and even the sun is upset out of shame. The poet is involving in deep thoughts of whose freedom she was seeking. The lake, flowers, birds are also under chains. She is not convinced about wasting her precious life which she can live once. The poet concludes with a rhetorical question that, like the Nong-een bird which longingly looking at the path of the moon, she too will give up her search for the meaning of freedom.

In the poem "Freedom", the poet's endless search for freedom can be witnessed by the repetition of 'In' in the succeeding stanzas: "In an empty room" (1); "In the midst of darkness" (9); "In the distant hills and vales" (19); "In fear of being plucked before time" (30); "In the wake of revolution" (37); "In the rhythm of ripples above Loktak" (40); "In the depth of Loktak" (45). The poet gets no help for her search. She is all alone and confined in her search with no one as a companion. There is an emphasis on 'I' that shows the poet's loneliness in the sentences in succession: "I seek the meaning of freedom / I cannot rule with guns in my hands" (3-4); "I

seek the meaning of freedom / I wish like the brave Tikendrajit" (10-11) and also in, "I ponder in the midst of darkness" (17); "I sit alone in the midst of darkness" (33). The poet ignores the company of violence in her search, which she shows by the repetition of 'Nor' in the successional sentences: "Nor can I defend with an army / Nor did I learn" (5-6). The poet is in a dilemma of whose freedom that she was seeking. It is evident in the repetition of 'Is it for the' in the following consecutive sentences: "Is it for the Shiroy lilies in the hills / Is it for the Taamna of the hillside? / Is it for the veiled face of Loktak as well?" (48-50). Since the poet is searching for a long time in spite of her struggle, she recalls the importance and the value of life in between her search. She has been emphasizing the value and importance of life in the following sequent sentences with 'This life': "This life that we get only once / This life that is envied by Brahma himself" (53-54).

The poem, "Between the Two Flags" gives a view of the poet's double-conscious mentality that she loves both of the identities both are chasing her to belong to them. She has to choose between the two. The two flags represent the two nationalities and two different identities. She lacks her individuality and struggles to claim her own identity. The poem, "Freedom" highlights the poet's search for freedom. She represents the entire Manipuri clan's people who are under suppression and suffering from violence. The people, their rights, along with the nature, the flora and fauna, hills and valleys all are under suppression and subjected to every kind of attacks. The persona in the two poems has no name and hence she represents the universal people who are subjected to violence, deprived of their own rights, land, identity, individuality, autonomy, etc... and also who suffers from all of the social evils.

The plights being addressed here are the result of colonial invasion that resulted in border divisions, existence of diverse ethnic groups, ethnic conflicts, terrorism, emergence of

militant outfits, armed forces, insurgencies, cultural clash, fight between the government and armed forces and so on. These are the outcome of colonialism which is persisting still today. Hence, the issues can be considered as the effects of postcolonialism.

Anaphora, as a rhetoric device has played a considerable role in the poems in emphasizing the conflicts, sufferings, thirst, angst and search by repeating certain words, phrases and sentences. It is one of the best ways in communicating the world, the pains and plights. Thus Anaphora serves a better tool in expressing the effects of postcolonialism in North-east India and the emotions of the poet in the two poems, "Between Two Flags" and

"Freedom" by Chaoba Phuritshabam. The poet takes poetry as means to fight back the domination and suppression in which she can use all the other rhetoric devices to communicate the core effectively.

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GLIMPSES OF GREATNESS: READING POSTCOLONIAL LITERATURE AS A DISCOURSE ON RETRIEVAL AND RESURGENCE

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Abstract

Literature defines humanity. It articulates culture, identity, ethnicity and racial differences that elucidate the revolutionary labyrinths which constitutes the crux of human history. Literature of postcoloniality expounds polyvalency of culture, postcolonial obsessions, and process of segregation, marginalization and subalternization. Postcolonial writers focused in building nations delineating colonial contamination as well as anti-colonial resistance. The paper analyses a few narratives of resistance; J. M. Coetzee's *Disgrace* (1999), Chimamanda Ngozi Adichie's *Half of a Yellow Sun* (2006), Elnathan John's debut novel *Born on a Tuesday* (2016) and Abubakar Adam Ibrahim's *Season of Crimson Blossoms* (2016). These encapsulate nativism, hybridity, racial separatism, mimicry and struggle for retrieval. Postcolonial literature identifies ethnic conflicts, assimilation of cultures and challenges modern Eurocentrism. The economic and political power structures and gender discourses interpret the essence of the narratives. Reflecting a Caliban complex in action, the "other" returns the "gaze" of their master, cracking the colonial dominance and South African literature is impeccably the grand epitome for such a revival.

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African literature is impeccably the grand epitome for such a revival.

Season of Crimson Blossoms exploits the illegitimate relationship between 55 year old widow, Hajiya Binta Zubairu and 25 year old weed dealer Hassan Reza Babale. Binta accidentally meets him while he was robbing her home. The scene reminded them about the death of Binta's son as well as Hassan's mother who had already left him. The urge for love, protection, care and longing –all miraculously amalgamated. The postcolonial themes of quest for identity, gender discrimination, religious and political turmoil and sexual harassment exceptionally got internalized in the work. The illegal contact between an orthodox muslim widow and a drug dealer is set in odd and stupendous style, of course characteristic feature of a postcolonial writing. The Politics of nativism, spirituality, cultural identity and community are put to test. Ibrahim Abubakar Adam makes his view clear in the BBC interview: "it's about telling people that here's a lot more happening in the North than Boko Haram, than people killing people." He further declares: "It's about humans, who have universal concerns, people who want to love,

who suffer from heartbreaks, who have desires and ambitions and hopes." The romance and pressures of the community is presented in an uncanny way.

The anti-colonial struggles of the Third World, birth of mimic men, the rise of nationalism and realization of the self form the kernel of postcolonial literature. The scathing and virulent impact of female infanticide and interracial molestation substantiates postcolonial obsession with mimicry- a ca for action-writing back. *Adichie's Half of a Yellow Sun* exquisitely depicts how women and children become the victims of racial segregation: apartheid and Nigerian civil war. Adichie prodigiously unleashes the marginality and subalternity of the Igbo community. The novel unbridles uniquely the senselessness of war. *Chimamanda Ngozi Adichie opines:*

I wanted to take ownership of a history that defines me... because I lost both my grand fathers in the war, because many of the issues that led to the war remain salient, because the brutal bequests of colonialism make me angry, because I do not ever want to forget. (121)

Frantz Fanon's *The Wretched of the Earth* (1961) explores the psychoanalytical interpretation of European "self" and the "other". The inferiority developed among the natives and the fear haunting them to resist colonial master resulted in violence. Adichie portrays the Igbo boy, Ugwu who learns English from his master Odenigbo. It is about the maturation of a thirteen year old boy. Odenigbo sends him to school. He reminds Ugwu, "Education is a priority! How can we resist exploitation if we don't have the tools to understand exploitation?" (11). Adichie discusses the ethnic strife and the retaliation of the powerless through the characters- Olanna, educated - privileged Igbo woman and lover of Odenigbo and Richard, the white man who falls in love with Kainene, twin sister of Olanna.

Half of a Yellow Sun (2006) promulgates the brutal ethnic conflicts and searing and sweltering political unrest by Nigerian civil war. Ugwu, later in the novel is seen forcefully conscripted into the army. He kills many soldiers, at the same time engaged in molesting an Igbo woman. The novel ends up in his writing *The World Was Silent When We Died*, narration of Biafran conflict. This *postcolonial work demonstrates the retrieval of Ugwu as a writer, of course the empire writes back.*

Padmini Mongia explains the term "post" in "postcolonial" as "signifying both changes in power structures after the official end of colonialism as well as colonialism's continuing effects" (1-2). J. M. Coetzee strikingly penned in his *Disgrace* the abhorrent plight of the black race and the reversal of fortune: the power structure gets upside down. It canvasses the disgraced state of a fifty two year old twice-divorced professor of English, David Lurie who confronted a real 'disgrace' for an illegal relation with one of his students, Melanie Isaacs. He sought refuge in his daughter Lucy's farm who earned by selling flowers. Petrus, the back neighbor assisted her in making money from kennel. But Lucy became a victim of interracial rape by Pollux, Petrus' mentally disturbed brother in law. She decided to give birth to the baby. In *The History of Sexuality* Foucault opines; "Discourses are not once and for all subservient to power or raised up against it ... We must make allowances for the complex and unstable process whereby a discourse can both be an instrument and an effect of power, but also a hindrance, a stumbling point for an opposing strategy" (100-1). Petrus agreed to marry Lucy in exchange of her property. Both Ugwu and Petrus defend their fate. They began to identify their selves and prominence.

Elnathan John's *Born on a Tuesday* unfolds the deplorable condition of a street boy, Dantala who attempts to seek his identity under the social and political turmoil. He was hired by a small party to cause trouble, but finally he has to leave the place for his life. Dantala became an

apprentice to a mosque's sheikh. But his identity as what kind of Muslim he was is put to question.

Postcolonial literature reviews how the marginalised becomes the victims of religious fundamentalism, ethnic, social and political conflicts. All these books enhance the encouragement of universalizing values. They reflect pre human and post human phases. They break the ground for a compromise between the dominant and the colonized. Literature galvanizes humanity to repay and reconstruct cultures: a radical social change in power is at play. The revolutionary march from margin to

mainstream to replenish history forms the quintessence of Postcolonial literature.

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LITERARY ADAPTATION: A NEW FACET OF LITERATURE

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Abstract

Conversion of an existing work of literature into a different genre is always interesting and a hideous job. Literary adaptation has been successful idea since its evolution because readers obviously have extreme curiosity in seeing their favorite work represented in another way. Adapting to the features of the new genre, it is almost a rebirth of a work of art in a different medium.

Onscreen adaptation of literature has been one of the most innovative trends in recent times. It is definitely a great deal of converting a piece of art into a film, imbibing all the expectations and reality of film making. Successful stories are always taken for adaptation because of their pre-established nature among the audience. Some critics argue that the original author cannot step into the literary adaptation where as some defend that it is the responsibility of the film makers to remain within the originality. It is obvious that the essence of the original work has to remain pure and safe under the hands of the director who incorporates his or her own style of presentation in the new work (film). But are the film makers carrying out the essence of the original in the new born work?

The popular contemporary novel *The Help* (2009) written by Kathryn Stockett is reminiscence of author's childhood and inspiration of her family maid Demetrie (Stockett). Before publication, the novel was rejected numerous times due to the raw portrayal of racism and slavery- the struggle of Black maids who work for the White residents of Mississippi, America during 1960s. They work tirelessly as maid as well as baby sitters with minimal wages, treated with racial discrimination with every basic needs of livelihood such as establishing colored bathrooms, colored schools, hospitals, restaurants, parks, theatres, etc... even after the establishment of The Civil Rights act. The central Black maid characters Aibileen, Minny who raise the Whites' children are sorted by an anti- racist White woman Skeeter Phelan in order to bring out the voice and perspectives of black community.

After successful publication of this novel, Stockett was strongly influenced by her childhood friend Tate Taylor to reproduce *The Help* into a film. The movie *The Help* (2011) is directed by Tate Taylor, with lead cast Viola Davis as Aibileen, Emma Stone as Eugenia

Skeeter Phelan, Octavia Spencer as Minny, Bryce Dallas Howard as Hilly Holbrook. The script of the movie is written by Tate Taylor himself, giving a better outlook of the novel. Stockett herself remarked that,

I cannot think a better team than Tate Taylor and Brunson Green to bring *The Help* to the screen. It is no coincidence that we grew up within one-mile radius of each other in Jackson, Mississippi- a place where there wasn't much for us to do but write, make movies in our heads and dream. I know Tate and Brunson will stay true to the story...

(Fernandez)

Thus movie *The Help* can be taken as a best example of literary adaptation on how the novel is edited for the script, how many inclusions, exclusions are made for the film's script, the scene setting, narration, representation of characters, screenplay, background score etc. E.g. the foremost difference is the novel has multiple narrations by Aibileen, Minny and Skeeter. But in the movie, Aibileen is the only narrator who gives the voice over in the respective places. The chronological order of the characters and the sequences of the novel are

changed according to the screenplay by the director. In the novel Aibileen is the first narrator where she starts to describe about where she works and how deeply she loves Mae Mobley (Daughter of Elizabeth). But in the movie, the very first scene is the interrogation session between Aibileen and Skeeter interviewed for the black maids' perspective.

In the novel, the reason for sudden disappearance of old maid Constantine who worked at Skeeter's family is described by Aibileen who works at Elizabeth's home. Initially she is hesitant to discuss about it to Skeeter but later their project on writing the maid's perspective had led her to reveal the story of Constantine. Later when Skeeter inquires about the terrible incident to her mother Charlotte, she reveals the secret of why Constantine was fired and does not feel sorry the poor old maid. But in the movie version, the scene is reversed where Aibileen does not know about Constantine 'quitting' Skeeter's family and in fact she is shocked to hear it from Skeeter. Later Constantine's disappearance is described by Charlotte with deep regret and guilt.

The story of Lulabelle (daughter of Constantine) represented the novel is changed completely. In the novel, Lulabelle is white in complexion and has an elaborate history of why she was abandoned by her mother initially. The important part is she is so enraged for being hurt against her old mother and as a result she spits over Charlotte's face. In the movie Lulabelle's name is changed into Rachel who is as dark as a normal Afro- American (see Fig.1.). Her history is not discussed in the movie, and there is no such harsh act of spitting made by Rachel. She rebels by refusing the instigations made by Charlotte by keeping forth her respect to her elderly mother and takes Constantine away from the home.

Skeeter's mother Charlotte Phelan is not very supportive in the novel than her character in the movie. In the novel she is completely

focused on her daughter - to have good appearance, to quit from job and get married as soon as possible. When



Fig. 1

Skeeter tries to patch up with her ex-love Stuart, Charlotte does not support it because she feels Skeeter may find a better suitor later. She is very much concerned about Skeeter's dressing and hair appointments as she assumes that her intestinal ulcers won't keep her long living. As discussed before Charlotte does not change her opinions towards racist issues in the novel; she is not regretful for what she had done to old Constantine. When Hilly scorns Skeeter for what she had written about her in the Black maids's perspective book, Charlotte tries to pacify the friends. She is neither proud about the book nor happy regarding her Skeeter's new job at Harper and Row Publishers, New York; where as in the film the role of Charlotte Phelan is slightly altered towards the climax. When Hilly and Skeeter are fighting over the book, Charlotte adds fuel to Hilly's anger by chasing her away from their house. The guilt of firing the innocent old maid and not cracking truths revealed in the book written by Skeeter changes all her racist ideas. She supports Skeeter's new job and feels so proud about her daughter who brought back the lost courage to her family.

The Lee folt Family portrayed in the novel is not the same as present in the film. Mr. Raleigh Leefolt's racist attitude is completely removed in the film. In the novel he warns Aibileen to avoid Skeeter when he comes to know about her anti-racist activities. Aibileen narrates few anti-racist stories to her dear Mae Mobley and soon questioned by Mr. Raleigh. Mae Mobley being little but brilliant fakes the

fact by saying that her school teacher Miss. Taylor had taught her the story for which she is forced to change her class by her father. This important scene is totally removed in the film. On the contrary, Miss Elizabeth Leefolt is a bit soft in her approach towards Aibileen. She even enquires whether her newly stitched dress has a homemade look or store bought. At the climax her emotions show pity towards innocent Aibileen as Hilly deliberately throws a false complaint of stealing 3 silver spoons and fires Aibileen. In the novel Aibileen potty trains Mae Mobley and the innocent child runs to use the colored bathroom. In the movie, this episode is altered and attached with the episode of Hilly's lawn filled with colored home's commodes. Mae Mobley is slapped by Elizabeth for sitting over the colored pot on Hilly's yard is purely fictional (see. Fig.2.).

Hilly's cruelty and racist attitude is much exaggerated in the movie. In the movie, she marks her toilet tissue papers with pencil to check whether her maid Minny uses her bathroom in her absence which is fictional. In the novel Minny is fired because Hilly assumes she doesn't provide proper nourishment for her mother and had stolen the silver candelabra. In the movie though these fake accusations remain the same, Minny is exactly fired during heavy storm at night for her usage of Hilly's bathroom. The scenes dealing with Yule Mae Davis, new maid employed by Hilly is well captured in the movie. In the novel the story narrated by Skeeter reading a letter written by Yule May. She asks her employer Hilly whether she could afford a loan for her boys' education for which Hilly refuses, insults in front of Skeeter by misconstruing their conversation that she is asking loan from Skeeter too. The scene where Yule May steals a ring while cleaning Hilly's home and her arrest (see Fig.3.) is very intense and well portrayed in the movie and not described in the novel. Followed by the most important part in the novel is Skeeter losing her satchel in the Bridge club is taken by Hilly.

When Skeeter realizes that she had left her satchel, she rushes to Hilly's home fearing that she would read the manuscripts of her anti racist activities. In the movie, Skeeter never loses her satchel but noticed by Hilly in the Bridge club conducted in her house. She catches Skeeter having the laws and regulations of the state Mississippi in her satchel and sternly advices Skeeter not to get into any trouble by involving in anti-racist activities. The beach episode and the controversial conversation between Hilly and Skeeter are completely removed in the movie.



Fig. 1



Fig. 2

In the novel Skeeter is very much worried about her mom's health. She never argues against her mother and takes care of her as the illness deepens, where as in the movie Skeeter's approach towards her mother is a bit harsh and bold in the movie. She is not taking her mom's stomach ulcers as a reason to control her anger towards Charlotte's racist mind. The scene where Skeeter asks Aibileen about the perspective of black maid in the novel is completely broken into two scenes in the movie. In the novel Skeeter secretly goes to Gessum Avenue, Aibileen's neighborhood and expresses her first approach for the Black maid's perspective. But in the movie she asks Aibileen for the first time in Leefolt's house. The second time, she asks Aibileen at the middle of the road

in a white neighborhood where every white person watch the conversation between a Black maid and a White woman in curiosity (see Fig.4.).

The scenes of Minny and Celia Foote- In the novel, Minny is shocked to see such unclean bedroom and unwashed clothes which portrays the poor efficiency of Celia. This falls as a reason for the previous maids employed by Celia who quit their job due to the strenuous work in the unclean house. But in the movie Celia's house is shown very neat and clean. In the novel Jonny knows about Minny working in his house even before Celia's abortion. But in the movie this scene is shifted towards the climax where Jonny says that Celia had revealed about her secret maid along with the consecutive abortions she had. They both provide Minny a thanks giving feast in order to pay their gratitude which does not appear in the novel.



Fig.4

The assassination of Medgar Evers is very implicitly portrayed in the movie. Aibileen rushes to Minny's home in order to save herself from rampage; as she is running home she falls down terribly. She reaches Minny's home with a deep wound on her knee and Minny helps to give her first aid (see Fig.5.). The anxiety of the black people is very well portrayed. Where as in the novel, Aibileen never falls down and get injured. The inclusion of getting injury portrays the intense fear of black people that is lying deep in every minute of their life especially during racial outbursts.



Fig.5

The book sharing made by Skeeter according to the request of Aibileen's want of books from Whites' library is not present in the movie. Minny's contribution to the perspective is slightly changed in the movie. In the novel Minny knows that Aibileen is helping Skeeter to bring out the perspective and she also accepts and give her contribution. But in the movie, she never knows about Aibileen helping Skeeter. She is greatly surprised and shocked to see Skeeter sitting in Aibileen's home. At first Minny refuses to give her contribution but eventually accepts to share her perspective.

Stuart Whitworth has lesser importance in the movie. In fact his past love affair with Patricia Van Deventer is not brought on to the screen. There is no character called Jolene French in the novel. But in the movie this character is included though her role is insignificant. Apart from these major scenes, there are many minor changes made in the script of the movie. As per Stockett's expectation, *The Help* is successful in portraying the concentrated trauma of the black maids within 2 hours and 30 minutes.

Notes

1. The images provided in this article are taken from the movie *The Help* (2011). It is to signify that these images represent the changes made in the script extracted from the novel for screen adaptation. They are not actually present in the novel.
2. It is to be noted that only prominent scenes and plot twists of the novel is compared with the movie version in this article.

3. The images provided signify how well a novel can be adapted into movie. They intensify the emotions in a better level which cannot be obtained by reading the novel.
4. Certain issues are hidden from the movie script which may kindle controversy among audience. For e.g. the change of White-skinned Lulabelle into Rachel (see Fig.1.), a typical Afro-American is one of the notable characteristic of literary adaptation.

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HOME - A MEMORY LINGERING IN OUR TASTE BUDS

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Abstract

Over the years humans have changed - their dreams, hopes and aspirations for a better life. Early times people moved away from their native land when their life was at stake, for eg- Holocaust. But in today's world people will travel to any extent so as to build a better future for them and their families.

From forced migration to willing dispersal to unknown land for a better tomorrow, boundaries of home are being redrawn. In this paper presentation, an attempt is made to trace the interconnectedness of home and food through the study of diasporic novel- *The Namesake* by Jhumpa Lahiri. Diaspora is defined by displacement and relocation across geo temporal distances and each diasporic experience is marked by nostalgia for the original home and a desire for acculturation in adopted home. Lahiri in her debut novel captures each nuances of a diasporic Indian family residing in U.S.A. Though Ganguli family settled in U.S for their betterment, they always clinged on to their Indian roots. And to recreate their lost homeland, they indulge in homeland foods - a gastro nostalgia is created; through the Bengali dishes they reconnect to their root and culture. As the adage goes East or West, Home is the best; be it anywhere humans always fallback to their roots for support and encouragement. And food always acts as a link to their identity, lineage and heritage.

Etymologically, the term Diaspora was coined from the Greek word '*Diaspeirein*' which means "to scatter about, disperse". It was used by the ancient Greeks to refer to citizens of a dominant city-state who immigrated to a conquered land to assimilate the territory into the empire. The Indian Diaspora is a term used to describe the people who migrated from the territories of the Republic of India. Today it is largely the "success story" of the Indian diaspora in the Silicon Valley and the other professionals mainly settled in the U.K., North America and Europe.

Diaspora is defined as displacement and relocation across geo-temporal distances and diasporic experience is marked by nostalgia for the original home and a desire for acculturation in adopted home. Food, especially is a "potent site for construction of memory" and both food and memory are "floating signifiers" that can be engaged with in multiple ways to construct identities of self and communities (Holtzman 362). In displaced families, "the act of eating is transformed into a performance of 'gastro-nostalgia' "(Srinivas 196). To make this performance possible in the diaspora; recipes of homeland food are indispensable and are often passed down as familial legacies. Recipes are the culinary blue prints that enable the migrant

to reconstruct and remember their home in the other land.

In this paper presentation an attempt is made to trace the interconnectedness of home and food through the study of a diasporic novel, *The Namesake*, by Jhumpa Lahiri. In the past migration was forced, but in the present, it is voluntary migration to metropolitan centres in the global north in search of better prospects. Like the adage - East or West, Home is the best-people though they migrate to different parts, cling on to their roots and cultures and try to recreate them especially through their native cuisines. Food acts as a link to their identity, lineage and heritage.

For Indians, food is not a meal for survival it has an emotional and cultural sentiment. A food item whether an evening snack or sumptuous meal is always filled with the love, affection and care of the maker i.e. mother. Food creates a nostalgic feeling in the mind of the people for it is always connected to home, the stories of childhood and memories of our ancestors.

The Namesake is an evocative story of 'Ashima Bhaduri', a student in a degree class in Calcutta who becomes Ashima Ganguli after her marriage to Ashoke Ganguli of Alipore. Ashoke shifts home to Boston for pursuing his Ph.D. in Fiber Optics. Ashima's immigrant

experience, the clash of cultures in United States and her non- acceptance of the American society are the main concerns of the novelist. Ashima feels upset and homesick, spatially and emotionally dislocated from her ancestral home and her only source of comfort is food.

Food is not any dish that we eat, but it is the food that defines us. Jhumpa Lahiri in her first novel *The Namesake* talks about the dilemmas faced by an immigrant family, how they try to overcome it by trying to recapture the homeland through food and memories. Ashima Ganguli is the protagonist of the novel. The very beginning of the novel sets in tone the role of food in the life of a diasporic Indian, Ashima. She craves for her rice krispies during her pregnancy;

"On a sticky August evening two weeks before her due date, Ashima Ganguli stands in the kitchen of a Central Square apartment, combining Rice Krispies and Planters peanuts and chopped red onion in a bowl.... Tasting from a cupped palm, she frowns; as usual, there's something missing". (1)

Her simple act of craving is an attempt to visualize the real or imagined past in the faraway country i.e. an attempt to recreate homeland by revisiting the imaginary homeland. Food seems as a conduct to ventilate Ashima's sense of emotion, nostalgia and alienation. The Bengalis as a scattered community in America's metropolitan environment enjoy their cultural activities with fervour. They are a scattered community, found in different professions and doing their best to enjoy life in America's materialist society. Re-orienting their life in a new socio-political environment they exude a cultural resilience and keep acquaintance with one another on family get-togethers, regardless of each other's qualifications, professional engagements and economic status.

Indians always hold on to their culture no matter where they are or how rich they are, for it is ingrained in their soul and the culture embodies who they are. In America occasions are topped off with a bottle of champagne but

for Indians each occasion is special and food is an important factor that distinguishes each one from the other. Alan and Judy, Ashima's neighbour's welcome Gogol by sharing a bottle of cold champagne which is their custom while Ashoke and Ashima pretends to take sips, for Indians it is lassie that acts as their welcome drink.

In America Ganguli's celebrate Gogol's annaprasan (consumption of solid food ceremony) and miss their relatives from distant Calcutta. But the ceremony is carried out by Bengali friends who become Gogol's honorary uncles and aunts. There is no baptism for Bengali babies and their first formal ceremony of life centres on the consumption of solid food. And Dilip (Ashoke's friend) plays the part of Ashima's brother and feed Gogol rice, the Bengali staff for the first time. Ashima prepares Bengali food to welcome all their guests. Though it takes many hours to cook all the dishes, Ashima is happy for they are all connected to each other even though there is no blood relation between them. A sense of home is being recreated through the whole process of cooking, sharing and dining together.

Ashima tries to hold on to her Indian culture by recreating the homeland foods. For her it is these foods that provide her not just comfort in the alien land but it also gives her financial support, making her independent. In order to preserve their culture and identity, the second generation i.e. the children are taught Bengali language, literature and history by sending them to special Bengali classes. They are taught about their family lineage, religious customs, rites, beliefs, food and mannerisms. Ashima and Ashoke try hard to hold on to their Indianness -a belief in their culture- that they cannot let go.

Food is not only to fill your belly; it is the taste that which gives an identity. Ashima clings on to her ethnic Bengali tradition by preparing the payeesh on Gogol's birthday. Food is symbolic of love when words are inadequate. Ashima makes it a point to prepare Gogol's favourite dishes along with American dishes for

his birthday party. Ashima makes her rice krispies frequently, this act of Ashima to make krispies is just because it is her comfort food. People with strong relationships with their mother land preferred the taste of comfort food when they experience feeling of social isolation in the alien land. This is probably because individuals associate a particular food item with members of their family, social gatherings, or people taking care of them, which is why we see a lot of comfort foods that are either traditional meals or sometimes street snacks, remainder of good old days.

The second generation immigrants i.e. the children always favoured the host culture for them that is the culture they have seen around them. But Gogol and Sonia understand the value of native cuisine quite lately, "for ten days following his father's death, he and his mother and Sonia eat a mourner's diet, forgoing meat and fish." (180) the mourner's meal brings together the family which was earlier not at all connected.

Food not only does it filly our tummy but it also fills our heart too. People busy in their life, running in the rat race to succeed just gobble down what is readily available. But they always return to their native cuisine in the end- either to celebrate their victory in the race or to face their failure. For these favourite dishes usually comprises of childhood delicacies and these dishes always invoke in us the memory of mother's love, care, tales of childhood days and so on. The nostalgia associated with food often varies from one person to another.

Cultural displacement involves the loss of language, family ties and a support system. Lahiri stresses culture and its importance in immigrant experience with a humanist outlook.

The loss of roots, language and social norms are the three most important parts of the definition of what it is to be a human being. Lahiri's first generation Indian-Americans cherish their past and its memories as an indispensable, integral part of their roots and their being, her second generation Indian-Americans reflect both proximity and distancing from it, they seem to perceive and adopt 'new angles at which to enter this reality'.

At the end of it all, the novel sketches the transformation of its central character Ashima from a timid wife, lost homemaker to a confident individual, who has successfully recreated home in the alien space via food. At this instance the Sanskrit phrase *Vasudhaiva Kutumbakam* seems contextual, that multiculturalism should not be regarded as threat but as a part and parcel of life of all human beings living on the earth, reaching the great ideals of world peace, harmony and universal fraternity. As Gandhiji has once stated "I do not want my house to be walled in on all sides and my windows to be stuffed. I want the cultures of all lands to be blown about my house as freely as possible. But I refuse to be blown off my feet by any."

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GENDER IDENTITY CRISIS AND MARGINALIZATION: DAVID EBERSHOFF, THE DANISH GIRL

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Abstract

Transgender is an umbrella term for people whose gender identity, expression or behaviour does not conform to the sex they were born with. India has a history of people with an extensive range of transgender related identities, cultures, and experiences. People with such identities are known in different names namely, Hijras, Aravanis, Kothis, Jogtas/Jogappas, and Shiv-Shakthis. These identities have always been part of the broader Indian culture and were treated with great respect. Ancient myths bestow them with special powers to bring luck and fertility. But, now despite this supposedly sanctioned place in Indian culture transgender face ruthless discrimination and harassment in all respects in contemporary India. The perpetrators of violence and discrimination against transgender mainly are their own family members and to some extent society. There are about 4.9 lakh transgender people in India. Despite progressive laws in the country to prevent such bias they continue to face multiple forms of discrimination. Further, in India there has not been much academic interest in studying, understanding, and researching the transgender issues, legal provisions and the role of State in protecting the rights of transgender from an historical perspective. David Ebershoff's *The Danish Girl* clearly depicts how the protagonist is torn between the two selves-one hopes for the female and the second disgust for the male. This article attempts to trace the problems of transgender through Einar's question of identity, "That is not who I am. I was meant to be someone else."

Introduction

The act that one does, the act that one performs, is, in a sense, an act that has been going on before one arrived on the scene. Hence, gender is an act which has been rehearsed, much as a script survives the particular actors who make use of it, but which requires individual actors in order to be actualized and reproduced as reality once again. (272)

Judith Butler in her work *Gender Trouble*, proposes that gender cannot be treated as an essence, but must be taken as a perform active construct. Butler argues that identity and the subject are perform activity constructs. One arrives at an identity, that is, male or female through the perform active act of behaving like a male or female. When a child is born into a society the medical field identifies it as 'male' or 'female'. This name identifies the role the child has to play later; therefore the role is already determined. This stress by the society on role playing enables one to conceal one's identity. According to Butler one is not born as 'man' or 'woman' but rather one becomes a 'man' or 'woman'.

If the society labels a person as male or female it does not have sufficient meaning to give a definitive account of a person's identity. The perform activity of gender can be examined through the view that all gender roles are constructions which are performances being played out by an individual, and which are then either upheld or refuted by society. These gender 'performances' utilize and reenact the definition of what it means to be gendered male or female, and the gender identities are reinforced by the reiteration of the behaviour of the gender. This means that because the performance of the gender role is repeated it becomes a recognizable behaviour of that particular gender. To Butler only performance determines one's gender.

'What is the first question one asks about a newborn baby?' The system that we live today assigns gender immediately after birth and biological reproductive differences are assumed to determine individual's identity. Sex and gender are two different terms; sex refers to biology and body while gender is a constructed etiquette or a cultural element. Culture is a complex system which includes a set of belief,

values, expectations and norms which are taken for granted as natural and normal. Culture creates gendered stereotypes about individuals in a subtle way in order to make them components of the system and to maintain its structure. Gender is assigned to the individual by culture. It is the public sign or expression with which the individual lives appropriately

So gender can be seen as a kind of accepted practice. When the individual fits into categories of man or woman, he or she becomes the member of the society. According to Simone de Beauvoir's statement "one is not born, but rather becomes, a woman," Butler asserts that 'becoming' refers to gender's forming aspects, which is both a cultural construction imposed upon identity, and in a sense it is a process of constructing ourselves. Butler opines that gender is always in act of 'performing.' When some perform appropriately in accordance with their gender assigned from birth, some people impersonate gender and they go against culture. To be specific a male may turn into female by either cross dressing or surgery.

In the contemporary society there is a kind of master-slave dialectic between anchored straight minds and LGBT persons. LGBT people become subject to oppression. Their sexual lives, appearances, preferences are different from what we call "normal" so that anxiety and disturbance arise among the straight minds or heterosexuals, often resulting in repulsion. The LGBT (lesbian, gay, bisexual, and transgender) people are struggling not only for recognition but also for finding a way to escape being marginalized. They intend to get rid of the minority status and want to lead a life without discrimination, stigmatization and violence.

Gender identity is the personal perception of oneself as male or female. Gender identity is a combination of inside and outside factors manifested through character, behaviors and appearance. An individual constitutes an identity with the help of the society. As gender

is the major background of identity, the transvestite inevitably has identity problems. The private and public selves become two different parts of an individual that leads to a kind of identity crisis. This situation brings about identity problems and the LGBT people are not able to perform a straight life. As a result, they lead double lives, public and private ones, that include role playing and masking.

Ebershoff's *The Danish Girl* immerses the readers in the physicality of identity, exploring the complex interplay between embodied gender and expressed gender roles. *The Danish Girl* is a novel of a fascinating real life story. It is a transformation story of Einar Wegener into Lili Elbe. Einar who is certified as a boy at the time of his birth is expected to display masculine traits. As a male he is expected to have a muscular body and assertive male image. "Physically, Einar was an unusual man...when his shirt would split open further...everyone at the table could get peek of his chest which was as obscene as the breast of a girl a few days into puberty." (91) His physical appearance is confusing for a male as it conveys the feminine peculiarities. The doctor to transform Einar finds out that Einar has got underdeveloped ovaries.

Through Einar's life as Lili (or, as we are really brought to understand it over the course of the novel, Lili's life as Einar), *The Danish Girl* rejects simple binaries, giving a character whose gender identity uncertain. Einar Wegener who wants to be transformed into a woman, believes in the sexual differentiation between man and woman. Einar is not a man simply desires to turn into a woman, he is a woman born into a man's body that he wishes to be rid of. He is already Lili Elbe but has the body of Einar Wegener so he decides to transform his appearance. When Einar finally begins his transformation to Lili it is a dream come true to him. He can finally begin to live his life as he wants as a woman with the right

parts. Greta finds her husband wanted to 'kill' Einar and to become Lili.

Greta, Einar Wegener's wife is a daughter of a wealthy ambassador and also a struggling artist. She signs an agreement to paint a portrait of a famous opera singer, named Anna. However, when Anna sends word that she cannot come in to stand for the portrait, in a panic Greta convinces her husband, Einar, to put on Anna's dress and pose for her. He obeys her without complaining. Greta finds it funny to see him standing there holding a bunch of lilies in his hand. As a joke she calls him Lili. Secretly, however, Einar finds that he loves wearing Anna's dress, and loves even more, the name Lili. The paintings begin to bring recognition to Greta, which she loves. She insists that Einar continue to dress as Lili. Einar and Greta visit a doctor to examine mysterious bleeding (caused the changing of hormone, and it comes once a month).

"You're not really concerned about the bleeding?"

Greta asked to Dr.Hexler "Not in the least?"

"Not as much as I am about his delusion that he is a woman. Even x-ray can't cure that" *The Danish Girl* 215".

Dr.Hexler explains that Einar has a delusion of being a woman. Einar really realizes that the half of himself is Lili. His imagination about female organs also becomes his will. Greta supports Lili and sets Einar free to choose his identity. Einar's confusion about his identity is also hard to be faced. He often tries to be a man, and tries to forget about Lili, but he cannot hide Lili. Finally, he determines to undergo a surgery to give a true identity to his form but it ends tragically. Though the surgery was a success his body rejected the foreign body and he succumbed to death.

The traditional idea of gender and sexuality involve the idea of 'heteronormativity' which refers to a view of heterosexuality as normalized behaviour in a society. This is characterized by two binary notions of sex or

gender as male and female, where heterosexuality is the natural and normal accepted view of sexuality.

According to, Glover and Kapla define gender identity in Genders;

Gender identity starts with the knowledge and awareness, whether conscious or unconscious, that one belongs to one sex and not to other, though one develops, gender identity becomes much more complicated so that, for example, one may sense himself as not only a male, but a masculine man or an effeminate man or even as a man who fantasies being a woman (21).

Although the efforts by some State governments in terms of protecting the rights of transgender and introducing welfare policies and the Supreme Court of India's recent declaration of transgender as 'socially and economically backward class' with entitlement to reservation in education and job are remarkable steps towards transgender equality and social justice, the transgender continue to face multiple forms of discrimination. The Transgender Persons Bill, 2016, introduced by the Ministry of Social Justice and Empowerment, offers some hope. It prohibits denial, discrimination and unfair treatment against transgender people in healthcare facilities. It also asks the government to provide the community with medical care, including sexual reassignment surgery, and a medical insurance scheme. It prescribes imprisonment of at least six months and up to two years for those who harm the health of a transgender person. Alongside the right to marry and inherit property, they are also eligible for quotas in jobs and educational institutions

In addition, transgender women in India are being denied education and jobs due to persistent discrimination - despite progressive laws in the country to prevent such bias. Laxmi Narayan Tripathi, a founder of the Asia Pacific Transgender Network, said many transgender people are thrown out of their homes by their

families, lack a formal education and are denied jobs. They are forced into sex work, begging or dancing at weddings to make a living. Further, in India there has not been much academic interest in studying, understanding, and debating the transgender issues, legal provisions and the role of state in protecting the rights of transgender from an historical perspective.

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SILENCING THE FEMALE SOUND: TASLIMA NASRIN CONTROVERSY AND FEMINISM IN BANGLADESH IN CONNECTION WITH THE POEM AT THE BACK OF PROGRESS

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Abstract

Taslina Nasrin, a Bangladeshi writer, attracted international attention in 1994 when an obscure religious fundamentalist group issued a fatwa sentencing her to death and demanding her trial on charges of blasphemy. We know that Taslima Nasrin spins the world with her poems putting the reader in to an imaginary world and at the same time they pull them in to her creations with her magnetic power. She always feels proud of being a girl. "You are a Girl" begins her poem 'Character'. Her poetry is passing an invisible inspiration to women all over the world.

Keywords: Fatwa, Identity, Denial of equality

Introduction

At the Back of Progress projects the idea of a woman being silenced by the Power of a man. A woman is oppressed and tortured by the presence of a man itself. She has an identity and that identity becomes a mismatch in the society by the power of a man. In this poem the back is of Progress. *At the Back of Progress* tells the story of two men. The first is a white -collar upper class man in a nice office who always follows an aristocratic life. He has raped a number of girls; and it is mentioned that "it is a dozen or so". He is unreformed. He lusts after the women at the cocktail party and his eyes are vested upon "belly button". Of course, the man is trying to destroy the umbilical connection between motherhood and childhood. As an officer in the office, he is unkind and does not even treat his workers well. May be, he treats his workers better than his wife in his life! The next character is an employee, a subordinate of the first man. The second character is quiet and timid but not with his wife! He obeys whatever his master says. No objection! No arguments! No Questioning! But he beats his wife "over a green chili or handful of rice". Obviously, *At the Back of Progress* is a passionate tirade against the denial of equality and natural justice to women. Perhaps her ideas are clearer in her Poem, "Women Can't" translated by Alam. Here Nasrin repeats the message again:

Any man can unhesitatingly become

Exultant

By touching and kneading

Any woman's flesh and fat

Any man can get heated

By suddenly opening up any woman from

Top to bottom...

Only animals and men can

Touch a body of flesh

Without love.

Women Can't. (1994, 367)

Question of Identity and Humanity

From her poems, one may assume that she keeps hatred towards men. As Weaver comments about Nasrin, "she frequently professes to hate men, yet she has always surrounded herself with them". But it is also claimed that she is also an advocate for both sexes. As Habiba Zaman talks, however, she rejects outright her public image as a hard hitting feminist and man-hitter. She says: "I am just an advocate of humanity and of equal rights for both men and women". In her poem *Other Way Round* she tries to ridicule society's norms and beliefs:

I notice a man buying a woman at Ramna
Park

I would like to buy a man!

Clean shaved, clean shirt, groomed hair

Sitting on a Park bench, or standing lazily at
a street corner,

I would bargain him for five or ten Taka a time.

I would then pull him up by collar on my rickshaw,

Tickle him to giggle, Bring him in to my room, and Take my high-heeled shoe

To beat him up at my pleasure,

And tell him, 'piss off'...

I would like to buy a man.

When we read this poem, we can see that Nasrin, as a writer, breaks down stereotyped gender relations as well as sex roles and obviously, she challenges male chauvinism in a very unconventional way. It is challenging and disgusting too. *At the Back of Progress* tells the story of two men in a very special way. The first one is an aristocrat, a white-collar upper class man sitting in "an air-conditioned office" (1). He, "in his youth has raped a dozen or so young girls" (2). "At cocktail parties his eyes are always focused on lovelies' bellybuttons" (3-4). He always lusts after women's bodies. In order to fulfill his lust "he tries out his different sexual tastes with a variety of women" (7-8). Sex is not only a medium for abuse but also it channelizes violence. We read in the poem: He, "returns home and beats his wife because of an over-ironed handkerchief or shirt collar" (9-10). In his office, "he shuffles through employees' files" (12), "demands tea" (15), "shouts" (14), and "writing character references" (17). Taslima Nasrin presents the second character in the poem with a wide description. The next character is a subordinate to the first man. He is quiet and timid but not always. He pretends to be a great man when he is out of his office where he is working. He "speaks in a low voice" (18) but "raises his voice at home" (20). He is unpleasant to his family and "indulges in loud harangues with his buddies on art, politics and literature". He speaks in loud voice how his mother, grandmother and great-grand mother committed suicide. But at workplace he seems to be calm and quiet and "brings the tea"

(32), "keeps the lighter in his pocket" (33) and "receives a tip of taka" (33). The hidden nature of his personality is projected in the poem. The poet introduces heavy darkness in his heart through the lines like "he divorced his first wife for sterility" (35), "divorced his second wife for giving birth to a daughter" (36) divorced the third "for not bringing sufficient dowry" (37) and living with his fourth wife now. But he "returns home and beats his wife over a bar of soap or the baby's pneumonia" (27-31). Nasrin explains that the cause for this injustice is hidden. The hidden injustice looms beneath even our highest progress.

Taslima Nasrin writes and speaks on issues related to human rights, secularism and human rights. She continually upholds the rights of women and constantly tries to sensitize readers to the callous oppression of Bangladeshi women. She is relentless in her attack on any male dominated society which is determined to give women less than a square deal. Yes, it is true that Nasrin breaks the structural silence of her society on various women's issues. But her writings and her remarks went beyond what feminist/women's could support and may have jeopardized their gains. According to Habiba Zaman, the controversy surrounding Nasrin and her exile should not be treated simply as a local or Islamic fundamentalist issue, but as a geo-political, transnational feminist issue.

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GENDER BIAS IN CHILDREN'S LITERARY WORLD

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Abstract

This paper investigates gender stereotyping in children's literature. Children's books have a significant role in developing children's language skills in addition; they also play an important part in transmitting society's culture to children. As gender is an important part of this culture portrayal, gender roles contribute to form stereotypical gender images in their mind. The most vital and effective way of transmitting society's values and attitudes is through storytelling and in literate cultures this process includes children's books and media. Umpteen studies analyzing children's literature finds that the majority of children's books dominated by male figures. Although contemporary children's literature began to show females as more industrious and confident under-representation of them are still prevalent. Gender stereotypic thinking may curb children's interests, choices, and abilities. So more effort is required on the part of publishers and authors to confer children with literature that proffer more equal roles the roles of males and females.

Introduction

Literature has witnessed the evolution of female roles through the ages, but till latterly, the majority of the published writers were male, and the portrayal of women in literature was biased. Even though modern literature has served as an outlet for female writers and allowed them to come to the forefront and present the unique voice of female minorities, gender role stereotypes are still present, and they produce negative connotations and consequences, especially for women. While the frequency of males and females portrayed in literature had certainly become more evenly distributed over the past fifty years, the roles played by them have changed in a more subtle way. Even though today girls are being pictured in more instrumental activities, they are as passive dependent as fifty years ago. Boys are sporadically shown as passive dependent today but are no less instrumental than fifty years ago. This gender stereo typing is also prevalent in the Children's literature. Children's books have a significant role in developing children's language skills in addition; they also play an important part in transmitting society's culture to children. As gender is an important part of this culture portrayal, gender roles contribute to form stereotypical gender images in their mind.

Children in every culture perceive certain roles and behaviours as part of the socialization process, and identification with particular sex becomes the basis of many of these behavioural roles. The development of gender role identity becomes significant to children's self-perception, and it can influence the treatment of children by adults and peers, determining the expectations that others have for their behaviour. Among a majority of children, the gender identity is moulded by the universally shared beliefs about gender roles which their society holds. The shared beliefs of society usually take the form of oversimplified gender role stereotypes. The gender identity of most children is shaped by the universally shared beliefs about gender roles that are held by their society. These shared beliefs usually take the form of oversimplified gender role stereotypes. Gender stereotypes can be expounded as "assumptions made about the characteristics of each gender, such as physical appearance, physical abilities, attitudes, interests, or occupations" (Gooden & Gooden, 2001). Societies have many sources of information designed to foster these traditions. In most cultures, these gender role stereotypes are inflicted on children at a very young age through socialization, via a variety of agents, such as parents, teachers, elders, and the media.

The most vital and effective way of transmitting society's values and attitudes is through storytelling and in literate cultures this process includes children's books and media.

Umpteen studies analyzing children's literature finds that the majority of children's books dominated by male figures. An analysis of titles of children's books by S.B. Ernst (1995) shows male names represented nearly twice as often as female names. This study also reveals that even books with female or gender-neutral names in their titles in fact, often revolve around a male character. In numerous classics and popular stories where girls are depicted often reflect stereotypical masculine and feminine roles. In children's literature, usually girls are presented as sweet, naive, dependent, and conforming, while boys are typically described as strong, independent, capable, and adventurous (Ernst, 1995; Jett-Simpson & Masland, 1993). While boys tend to have roles as fighters, rescuers, and adventurers, girls in their passive role tend to be caretakers, princesses in need of rescuing, and mothers, and characters that support the male figure (Temple, 1993). Hamilton et al. (2006) say, Stereotyped portrayals of the sexes and underrepresentation of female characters contribute negatively to children's development, limit their career aspirations, frame their attitudes about their future roles as parents, and even influence their personality characteristics.

Findings

The unequal representations of gender roles have major influences in the development and socialization of young children. Gender stereotypes presented in these stories curb girl child's ability to express themselves due to the restraining gender roles present in these stories. These books proffer a wide range of life possibility to boys although they suggest only narrow possibilities for girls. The boy's literature encompasses messages that

emphasized building up men like action, leadership, and self-direction while girl's literature emphasized more on qualities like self-sacrificing, passive, compassionate, lacking any sort of intelligence and ambition. Even though the frequency of males and females portrayed in the stories had become more evenly distributed over the past fifty years, roles played by males and females have changed in a more subtle way. Today girls are depicted in more instrumental activities but are as passive dependent as fifty years ago. Boys today they are occasionally shown as a passive dependent but are no less instrumental than fifty years ago. The findings propose that even though gender imbalance has decreased in today's children's books, more effort is required on the part of publishers and authors to confer children with literature that proffer more equal roles the roles of males and females.

Interpretation & Discussion

Fairy tales one of the important pieces of children's literature has had a lasting impact on our society. Fairy tales may have originated from a wide variety of tiny tales perhaps thousands of years ago and may be related to beliefs, rites, values, and experiences of pagan people. With the passage of time, these fairy tales have undergone great changes and have become diffused in their nature and spirit. In 1697 Marie Catherine d'Aulnoy coined the term fairy tale when she published her first collection of tales, and in a way, her stories which celebrate the beauty, eternal youth, generosity, and true love of the fairies marked the 'modernist' recreation of oral folklore. The usage of the term 'fairy tale' was brought into English in 1750 and after that, the fairy tales have grown tremendously in significance and has become more widespread and complex. In the narrative of fairy tales females figure prominently and if we consider Grimm's fairy tales female figures like Rapunzel, Cinderella, Snow White, Red Riding Hood as well as in

numerous evil witches and step mothers come to the mind. But if one scrutinizes it thoroughly it becomes apparent that women in these fairy tales are either evil like the witches or stepmothers who usually die in the end or innocent, beautiful and virtuous maiden who waits for a prince who will save her from misery. Fairy tales encompass the ways that societies attempted to oppress and silence women making them passive. Fairy tale literature usually reinforces the idea that good women should be submissive, self-sacrificing, passive, compassionate, lacking any sort of intelligence and ambition. They associate beauty with goodness and ugliness with evil. While beautiful young maidens who are virtuous marry handsome, powerful and wealthy princes, their ugly step-sisters perish due to their evil doings. In a majority of the tale heroine's beauty, rather than her actions, drives the plot and the male lead enters the picture only after the victimized heroine dreaming of her saviour towards the last portion of the story.

In *Snow White*, the portrayal of Snow White is so innocent that she is deprived of developing an independent self. The dwarfs make the condition that the girl should not go out of the house or entertain everyone and also assure that she can wash, cook and clean the house. Snow White unable to defeat her stepmother's evil plans flees into the forest and saved by the dwarfs. Dwarfs, the men have conditions which Snow White should follow while staying with them, and she fulfils all the duties like a good housewife and only has a flaw. Her curiosity and naiveté compelled her to open the door and let the evil witch in, in spite the fact that wise dwarfs have warned her to be careful. Thus she becomes the perfect image of virtuous beauty, youth, and innocence. Cinderella who accomplishes the female duties around the house, even though she has to endure the abused of her stepmother and sisters serves as another example. She never stands against them instead she bears her situation until a princess

rescues her and thus possesses all the admirable qualities to be wooed by the princes; works for the house and endures everything with silence. Rose, the King's beautiful daughter in *The Sleeping Beauty* bestowed with kindness, beauty, health, sweet voice, health, grace and other womanly qualities make the handsome prince dazed because he feels that he has never seen anyone so beautiful and he misses her. The most desirable quality of women in the fairy tale is passivity, and she should wait for a brave prince to save her from an undesirable situation instead of saving herself. *The Sleeping Beauty* has to wait for nearly hundred years only to be awakened to life by the restoring kiss of the Prince charming. In *The Mermaid who could not swim* the young Spedwin helps Melin the mermaid to learn to swim to the depths of the sea. The fairy tales disseminate the message that women cannot trust each other, and also that the role of a female is inherently tied to a male. *Cinderella* propagates the notion that women will go to any extent in order to undermine each other which become evident in the mutilation of the stepsister's feet. This common theme gives the girls a message that they cannot trust each other, a message in approximately 17% of the tales (Baker, 2003).

Nursery Rhymes play a very significant role in the development of child's language awareness and language sensitivity. They have some recurrent themes like death, desolation, destruction and gender discrimination. The picturesque quality of nursery rhymes enthrals the impressionable mind of children, and they seem linguistically useful while cognitively harmful for the girl child. In a number of English Nursery Rhymes gender bias occurs, and they present the girl child as a subordinate to the male child. The rhyme *Jack and Jill* portray Jill as a poor girl who has no option but to follow Jill. The nursery rhyme *Old Mother Hubbard* presents men as masters of women with the power to order them around or demean them. In the rhyme *Singing a song of six*

pence, one gets the image of a king counting money in his counting house and of a queen in her parlour eating bread and honey. Here while the counting house has been kept reserved for male the girl child is subtly introduced to 'parlour', 'bread' and 'honey', which seems jarring in an age when male and female have equal right in 'counting house'. In *Polly put the kettle on*, the person who puts on kettle becomes Polly not Peter as it would be sacrilegious for the male child. Though nursery rhymes apparently appear as innocent, they seem to have a concealed agenda of installing a sense of inferiority and discrimination in the impressionistic mind of the girl child.

Today media play a very important role in the socialization process of adults and children, so gender portrayal in media gains importance (Signorielli, 1990). As young children cannot distinguish between fantasy and reality message conveyed by cartoons are of concern (Baker & Ball). A study by Streicher (1974) shows that many cartoons especially in those categorized as "chase-and-pratfall" had all male characters. When female characters appeared, they needed to be rescued. Research conducted by Barcus (1983) shows that 75.5% of characters in television were male and 21% female and the male had more significant roles and were more likely to be employed, aggressive, brave and give guidance. On the other hand, females use their personal charm or dependence to accomplish their goals and were more altruistic. Since 1980 there occurs a substantial change in the representation of female characters. They become more independent, intelligent, competent, assertive, and shows less helplessness, and gives more guidance. Changes occur in the presentation of males also: they become more technical, engage in more verbal aggression, leadership, ordering, and expression of excitement. They brag less than they used to be and sometimes also seen as providing routine services and gossiping. A few of these changes show less stereotypical gender role

behaviour, but gender bias still persists in cartoons.

Today more positive portrayal of women can be visible in children's literature. The Rebecca in Emily Arnold McCully's *The Bobbin Girl* works in a cotton mill in order to support her family and leads hesitant girls in her spinning room in a protest against unsafe working conditions and low salaries. Princess Pearl in *Zog and the Flying Doctors* by Julia Donaldson wants to be a doctor, and she is not content to sit around a castle, waiting to get married. She trains herself then meets a dragon and even tells off the dragon and her would-be suitor for fighting over her like she's not an autonomous human being and hires them in her new flying doctors business venture. Initially reserved Sophie Hatter in *Howl's Moving Castle* by Diana Wynne Jones becomes a strong-minded individual after cursed by the Witch of the Waste and turns into an old woman. Today, the Disney cartoons portray some of the female characters as independent and free spirited. Female characters like Princess Anna of Arendelle, Queen Elsa of Arendelle and Princess Merida of DunBroch shows some deviations from the traditional portrayal of female characters.

Conclusion

In addition to play an important role in developing children's language skills children's literature also play an important role in transmitting culture to the child. As gender roles are an important facet of our society and culture, children's books contribute to the image children develop of themselves. Although contemporary children's literature began to show females as more industrious and confident under-representation of them are still prevalent. Gender stereotypic thinking may curb children's interests, choices, and abilities. Literature has the potential to recreate and redefine the role of women so it should portray women accurately and should reflect social historian's new theories on how women have

impacted history. Even though gender imbalance has decreased in today's children's books, more effort is required on the part of publishers and authors to confer children with literature that proffer more equal roles the roles of males and females.

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A HUNT FOR REALIZING THE DREAM IN THE NOVEL THIS IS NOT YOUR STORY

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Abstract

The paper intends to analyse the novel This is not Your Story as a Hunt for lives realization. The study brings out the plot, character, theme, settings, and dialogue. The evidence of the novel suggests the struggle which was faced by the characters throughout the novel. The story revolves around three major characters that have been identified with their profession. Savi Sharma has displayed the novel in an accurate and in a chronological order. The story was made up with effective fictional elements which will create a wonderful impression for the readers to read further. A fiction is beautiful when they holds the beauty of literature and it is done with the help of the plot, character, theme, and irony this has created the story more creative and fascinating. Humanistic theory is considered as the perfect method for expressing the novel This is not your story. The author believes that the world is hidden under the coincidence which is revealed through this novel. The whole study concludes and justifies the novel as a Hunt for Lives Realization.

Keywords: Realization, Hunt of life, Dream, Humanism

Introduction

The novel *This is not your story* was penned by the famous author Savi Sharma she is the author of the best-selling novel *this is not your story* she has also written a book which is inspirational and was a guide line for all the beginners who are in the very starting state of their life with full of dreams and full of courage and energy within themselves. Mainly this novel *This is not your story* is a book which has took many hearts and has given more courage with lots of energy for all of them to go and meet the world in the different way so the world will understands them and will kept them in the different positions of life as a model who wants to see the world in the different way.

Savi Sharama is the author of best-selling novel *This is not Your Story* and *Everyone has a story* which is a inspirational story which is full of dreams of life, friendship, and love. She is also the co-founder of the motivational Media blog which is named as 'Life and People' that is the place where she writes about positivity, meditation, Law of attraction, Spirituality and all other topic. She was a girl who was born at Surat in a normal family. She has left her CA studies in order to become a storyteller. She was

the first one to self-publish her inspirational novel "Everyone has a Story" which has become a bestseller book .she was the first successful female as a self-published author. Her book is published in many languages in many different places with a very good response from the people and this story is her second novel which made her go to a greater heights.

Background of the Novel

The novel starts with a beautiful saying of following our dreams do not care about what people may think about us and our destiny. The novel rounds around three main characters who are running behind their dream. Shaurya is the protagonist of the novel who want to become a film maker and be in a different position but he was not able to move to Mumbai in order to attain his dream his parents wants him to do his CA and be with them till the end of their life. But his passion was very different and wanted to land up in the place where no one can think of him. The second character in the novel wants to be an aspiring entrepreneur who was also having the full support of the family and so he went to Bangalore and started his life but all of a sudden he had got a message from the local

police stating that his parents are no more the moment he heard that his parents are dead he cannot come out of that shock so then he could not continue life he was stuck with his life and started to kill himself little by little. He was not in the position to give his life a second chance but as time passes he felt that he should chase his life and follow his dreams and then he started to do all the things which is needed for it and then he will always feel that both of his parents are guiding him and so he will work hard to reach the heights. Then he started to work hard for his success and attained it. The third character in the novel Miraya who is an Interior designer she was different from all. She was a girl who was always believing and was also living in the dream world by believing the ones next to her and by loving the with all of her heart. The big mistake which she did was trusting all the people who ever came into her life. At last she had a very good and also a blessed life she happened to marry her friend who was there with her all the time and the one who will never ever leave her down at any point now at last the novel conclude by all the three characters who were characters who are running behind their Aim finally tastes the victory. Now Anubhav and Miraya are getting married and Anubhav is starting his new start up. And now Shaurya has done a story for his new movie. His parents were also so happy about him. His father was very much proud about his son even though he has brought shame to him by going out of the house and also have not completed the course which his father wants. He left the house without telling anyone and after three long years he came back to his own home town as a film maker. Kasturi who lives next his house was waiting for him for a long time had a strong feeling in her heart that her love will be true and one day she will meet Shaurya. As days passed and years rolled she has also completed her MBA and was waiting for him and take her away with him to start a new world. One fine day she was not

aware about the things which was going to happen in her life she knew that someone is on the way but did not know that Shaurya is coming to see her she was waiting next to the window and saw a man coming next to her. Then all of a sudden she saw him and was more happy. Then everything was in order both of them went to a wedding and then there Shaurya gave a book to his friend stating that he has written a story for a movie and all the directors were ready to work with him. The title was This is not Your Story. After a long pause he turned to her and showed her a box which was having a beautiful ring in it and also it was diamond. Now he was on his knees telling to me that will you marry me by giving her another book with the title Everyone has a Story and asked her that will she be a girl whom he can tell all his story and telling her the story is worthwhile.

Dream of Life

Everyone will have their own Dream and their own way to attain it likewise the characters in the novel played a very good role and also each one had their own way of expressing themselves. All the characters had a different but a strong will power towards their own life so that they will strive to hold it in their hands. Shaurya was very strong enough to go out of the house and achieve his goal of becoming a famous Film maker. He went out of the house without the help of his parents went to a place where he was not aware of the things which is going to happen to him. But then he was so confident of all the things which is going on in his life. Same way goes with other two characters in the novel but then these two people were supported by their parents even though they have different situations such as Anubhav lost his parents in an accident so he was also very low because of this main and a great loss. Still he did not leave his heart of achieving his goal of becoming a good and an aspiring Entrepreneur likewise he also achieved it. At the

last, Last but not least Miraya was a girl who was believing in everyone and trusted all in the same manner so that she cannot realise that who are loyal to her and the ones who wants to play in her life. At last there was one hope in her life that it was Anubhav whom she loved with all her heart and soul at last they go married .So all characters in the novel had their own dream.

Touching the sky

There is no one in this world to stop us. Sky is our limit. Even though there are no one and no one to support us we should believe in ourselves that we can do thing which our heart says. Shaurya's father was the one who said that his son will come back without nothing back home but as years passed and days rolled he came to know that his son will do something which everyone will see and wonder about in the same way he came back home as a good Film maker . Then his father told him "You were brave to chase after a dream like that" (p. 214). Then he understood that his son is worthy for everything and he could go to greater heights. Likewise everyone will have their own time to fly up in flying colours. Never look down and see the world we should always look high. As our characters in the novel had their own time for everything and their own duration there will also be some time for everyone.

Humanistic Theory

Humanistic theory was first found out by Abraham Maslow in the year 1943. It was developed as the theory of human motivation .Carl Roger also published a theory which was called as Person centered therapy which was brought out in the year 1961.This theory is a study about the individual and their uniqueness in every different person. This means going into the situation of each one and knowing their problems. This pays a way for us to understand the human nature and the human conditions this also teach us about the human behaviour which will always have an optimistic

perspective towards human nature . According to K.P.Sandhya "they divide this Humanistic perspective into three main parts such as Evolutionary approach, Socio-Cultural approach, and psychology's Future" (K.P Sandhyap. 20). Through this we could split human behaviour.

Maslow says that all the human beings will always strive hard for their self- Actualization with all of their heart and full potential . There are several characters of self-Actualization through which we can say about the people. Awareness and acceptance of their own self is more needed. They should always have the mindset to enjoy all the work they do. This theory tells us about the human behaviour and also about people are responsible for their own life and also they have the freedom to be of their self without changing their attitude and behaviour.

Analysis

The theory which we have adopted in the novel is Humanistic theory which is based on the human behaviour and their mindset. From this we could know about the behaviour of a person .Through this theory every one could understand that the novel This is not your story was written under this theory because all the characters in the novel wanted to show them out and wanted to be in a different place where all the people were not expecting them.

All the characters in the novel are well executed and shown to the audience with full energy. According to this theory each and every human will bring out their full potential in the right time during the time of their need. This is the only way to show the uniqueness in each and everyone .Through this theory we could bring out the various state of people and also their potential. Maslow has also related this with a flow chart which says about the needs of human and the way of progressing their internal and external factor of living. This will always helps us to increase or potential even

though we feel that nothing can be done by us this will always increase the power of our capacity and will make us to reach great heights and fly up in the sky with all the flying colours so that there will be lots of people who will come behind us. We could also see that not only in the novel but also in our real life there will be people in our life only if we touch the heights of glory and power from this flow chart we could understand the basic needs of human.

Through this flow chart we could understand the hierarchy of need where all the people are bound with. There are certain stages in life so that we may attain our victory which will always take some time. We should not go behind . Everyone should have their own destiny it is not brought out but someone even if it was brought out by someone we should know what we are going to do and what will be the result of what we are doing. There is no problem of waiting but then we should the correct reason of waiting all the characters in the novel have their own time to prove themselves so that they all came up in their lives. There was lot of struggles and hardship in their lives but then they had lots of courage in their lives that one day or the other the will reach the height of success.

Every one should have some dream in their lives so that they can come up in their lives it is

not that we feel that we can do all things the inner quest in ourselves will always lift us to great level.

Conclusion

This paper shows us the quest of Realizing the dream. Though we get lots of hardship in our day- today life. We should always have a heart of accepting everything as it is so that our life will be wonderful. This paper mainly focuses on the quest of life and the inner wanting of the heart.

Thus the paper

proves that each and every human will have their own way of achieving success no matter what happens in their life. The only way and the main thing which we all are in need is the will power of doing anything.



Figure 1 Maslow's Hierarchy of Needs

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ANITA DESAI'S *FASTING, FEASTING* AS A NOVEL OF ALIENATION

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Abstract

The paper focuses on the theme of alienation in Anita Desai's novel *Fasting, Feasting*. The male and female protagonist of the novel experience alienation and keep themselves isolated. The two characters are overpowered by the society and hence they keep themselves isolated and dwell in their own world. They think that this world would never give importance to their individual feelings and desires. People are dominated in the name of tradition and pride and they are restricted from attaining their destiny. Living without freedom and desires make them feel neglected and dominated. Their loneliness make them reach a place where they feel insecure. Anita Desai clearly portrays excitement, feelings, imaginations and fantasies of their life and alienation can be considered as the first and the foremost theme.

Keywords: Feelings, dominated, alienated, society, neglected.

Introduction

Anita Desai is a well known novelist, short story writer and a children's author. Her fiction has covered themes such as women's suffering and quest for a fulfilling identity, family relationships and contrasts, the crumbling of traditions, and anti-Semitism. Alienation is a trait of contemporary life of variety and complexity. This feeling of alienation is caused due to a sense of frustration, failure, loss and loneliness. Uma is the protagonist of Desai's novel and she is depicted as restless and helpless searching for self-identity and self-knowledge. She lives in an alienated world and fights for her existence and freedom. She is in a world of estrangement and alienation and this is evident for all the characters that are in the main stream. The characters depicted in the novel suffer from normlessness, loss of identity and loss of self realization. It is seen that the characters are in quest for identity and self realization. *Fasting, Feasting* is divided into two parts. The novel is a lucid revelation of the patriarchal society. The author brings to light how the major characters succumb to the desires of older traditional people of the society. The novel can be analyzed under four types of alienation. The first is a sense of alienation and rootlessness with no feeling of belongingness. They suffer both economically and socially. The second type of alienation is a sense of losing

their self identity and adjusting according to the environmental demands. Third is marital alienation which is a common type even in the present society. The fourth type of alienation is identified as self imposed isolation. The characters are tired of their busy life and strive to shun the society. They lead a life with unfulfilled dreams resulting in chaos.

The novel *Fasting, Feasting* is a lucid depiction of family and explores the formative experiences of Uma in India and Arun's experiences abroad. Alienation is an existential issue that affects the life of every human being and it is rooted due to the fear of life and death. Existentialists believe that there are three levels of alienation. The first being social alienation that alienates a person from the society and family. They feel lonely even in a crowd and are unable to communicate emotionally. The second level of alienation is from God. This level is the state of losing faith in divine intervention. The third is a serious stage and that is self-alienation. This third level leads to drastic acts like murder and suicide. The term alienation is defined by Sidney Finkelstein as "a psychological phenomenon, an internal conflict, a hostility felt towards something seemingly outside, oneself, a barrier erected which is actually no defense but an impoverishment of oneself".

The novel *Fasting, Feasting* shows the realities of society through the innocent girl Uma, who is hated by the society. The author makes Uma to appear as if she accepts her fate and tries to live like dumb driven cattle and that does not mean she is completely accepting her fate remaining unthinkable. She has her desires, wishes, imaginations and expectations which she is unable to express. There is a sense of suffering reflected throughout the novel but Uma deliberately hides the suffering and remains true to her nature. Uma is defined as different from all other heroines of Desai's novel. The author depicts Uma as a traditional woman who is born to live and suffer in loneliness.

Steaked with golden promise (*Fasting, Feasting*)

In this novel loneliness affects many characters especially Uma and Arun. In the first part of the novel, Uma is alienated from the family and society. Arun is similarly isolated from his family as he too has no friends and his education takes up all his energy and time. Mama and Papa proudly insist that all their hopes and desires are fulfilled through Arun from his birth. They think that he is a sun of their family and so they force him to study until his energy lasts.

In the second part of the novel, Arun flies off to the University in Massachusetts thereby trying to free himself from his family. Arun fears to live with the judgement and expectations of others and he seeks freedom from the Indian and American societies. In terms of his education, he is unable to come out of the clutches of Papa who wants to give, The best, the most, the highest (*F, F*)

Papa takes control of Arun's education from his childhood and sends him to America for higher studies though Arun did not prefer. Arun's letter comes from America just to indicate his endurance and survival. He feels uncomfortable and a misfit in Patton's family.

Leaving now?' she repeats, bewildered.

The semester starts tomorrow', he reminds her. 'I've got to get back to the dorm. I'm packed. (*F,F*)

The novel clearly shows the deprivation of a girl child's schooling and studies which is normal in middle-class family. Anita Desai realistically showcases the nature of dowry system and the treatment and humiliations met out to girls by her in-laws. Anita Desai presents another character Anamika who is the cousin of Uma and she is similar to Uma in undergoing sufferings. Anamika is portrayed as being beaten by her husband and mother-in-law on a regular basis. In the course of the novel, Anamika undergoes such agony to the extent of being burnt on fire. The novel does not reveal the death of Anamika as a murder or a suicide.

In the story, Uma is portrayed as unattractive and that eventually leads to alienation. Arun who leaves home, lives alone for a career but he feels that he has lost his identity and feels uncomfortable in Mr. Patton's family. Desai represents two cultures, the east and west. Randomness of thoughts of their life and living for others' existence and blaming the society as cruel are the miserable conditions and they ruin their whole life. As young children they live under the supervision of their parents with high imagination but the imposition of the elders and the society forces them to exist with unfulfilled thoughts experiencing isolation and alienation.

Thus the theme of alienation is seen intertwined throughout the novel. The novel brings to light how the protagonists succumb to alienation and it can be identified how they lose their individual freedom.

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DECLINE OF SECULARISM WITH REFERENCE TO SACRED GAMES: A BRIEF ANALYSIS

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Abstract

Vikram Chandra has published two novels Red Earth and Pouring Rain (1995) and Sacred Games (2006), and a collection of short stories, Love and Longing in Bombay (1997). He is known for his interest in narrative structure, and his works often feature embedded narratives, parallel narratives, multiple narrators, and a clever manipulation of the narrative conventions of various genres, including detective fiction, fantasy, and oral traditions. Chandra has also been one of the foremost chroniclers of the impact of new market- liberalised India on its urban landscapes, especially Bombay. This article examines how his novel Sacred Games figure Bombay haunted by spectral subjectivities. The novel makes the reader realise how communities rendered invisible by ethnic exclusivity threatening India's secular pasts beginning with the conflict between India and Pakistan during Partition.

Keywords: *Vikram Chandra, Sacred Games, Crime, Company, Partition, the Golden Temple, Babri Masjid, Apocalypse.*

Vikram Chandra's *Sacred Games* is a novel focussing on the life of Ganesh Gaintonde, an outlaw in Mumbai. He is a fictional remake of Arun Gawli alias Daddy, a Hindu gangster turned politician. Gaintonde's life is polymorphous with a mix of sex, espionage, crime and spirituality. He works for RAW, Indian Secret Service reminding the readers Chota Rajan, a nationalist Bombay gangster. Suleiman Isa, the Muslim gangster is his rival who runs S-company resembles Dawood Ibrahim, a supporter of Pakistan. The novel is set in Bombay, modern Mumbai where organised Crime happens in the form of extortion, kidnapping, embezzlement, blackmailing, counterfeiting, money-laundering, smuggling, drug -trafficking, rape, prostitution, murder, gang-war and arms dealing. There is a split between city's rich dwellers and the poor masses. The former lives in a liberal life style whereas the latter lives in a dream world and dallying with fascist ideology. Both the dream world and the underworld have connection to politics.

Chandra draws the reader deep into the lives of his two central characters. The cop is Sartaj Singh, a tall, handsome, thoughtful Sikh

inspector past forty identified by his turban, beard and a sharp cut of his trousers and the gangster is Ganesh Gaitonde, a celebrated and most wanted Mumbai don. He is a famous and ferocious bhai who leads his company to victory after victory, and discovers the strange emptiness of getting what he wants. His G-Company holds sway over much of Mumbai. Gaitonde is dead, but tells his story to Sartaj in alternating chapters, gradually confessing his deep emotions and how his mobster lifestyle developed. Besides police and gangster the novel revolves around many others who play significant roles in the growth of the novel.

The main course of the novel hovers over the police officer Sartaj Singh and his assistant Katekar as well as an extended autobiographical rumination by Ganesh Gaitonde. The insets adds colour to the extraordinary narrative of Ganesh Gaitonde and Sartaj Singh. It includes Sartaj's mother's recollection of Punjab and Partition; a double agent working with Islamist militants in London, Sharmeen Khan, a teen age girl in Suburban Virginia and Aadil Ansari, a farm boy turned Marxist guerrilla turned small-time gang leader who was shot dead by Sartaj

Singh in an encounter immediately after the assault of Katekar.

The novel's Inset titled, "A House in a Distant City", is told from the point of view of Nikki (Prabhjot Kaur), mother of Sartaj Singh, who recollects her childhood days of partition in Pakistan Punjab. She is aged ten has two elder sisters namely Navneet and Maninder and two brothers Iqbal and Alok. Navneet was engaged to Pritam Singh Hansra, Jr Engineer in PWD. Ram Pari, servant of their house has nine children was allowed to stay beside her house. Due to partition problem, Sikhs are asked to move from that place. When they are on their way to India in a car, they were attacked by a Muslim mob who took Navneet with them. Prabhjot Kaur thus lost her beloved sister in Hindu-Muslim Riots that happened in the 1940s. In the last chapter she goes to the Golden Temple in Amritsar accompanying her son. She laments for her sister Navneet. Nevertheless she is unaware that she died peacefully chanting Punjabi prayers before her last breath in the house of her son Major Shahid Khan. He is a Pakistani intelligence agent who masterminds a counterfeit money operation against India. Sartaj looks at the people crying in The Golden Temple and questions for what they are crying for and finds names of martyrs and fallen soldiers set on the walls in marble plaques:

He was mourning the dead, the captain, but also his enemies, who had waited for him on that frozen battlefield, gasping for air and wasting away their lungs. He was crying for all the names on all the plaques, and for the Sikh martyrs in the paintings in the museum upstairs who had stood in defence of their faith and had been tortured and mangled and executed. He cried for the six hundred and forty-four names on the list in the museum, for the Sikhs killed when the army had besieged the temple in 1984, and he cried for the soldiers who had been knocked down by bullets on these very stones. (Sacred Games 938)

The above incident talks about the war waged by Indian Army against Khalistan fundamentalists which resulted in the brutal murder of Indira Gandhi by her Sikh commandos followed by mass massacre of Sikhs.

In another Inset titled, "Five Fragments, Scattered in Time" Chandra introduces five minor characters: Suryakant Trivedi, who lives in London helping Guru running Hizbudden, a fake Islamist extremist group. This organization was funded by Pakistan Intelligence Agency; Ram Pari, the maid servant learns about Navneet's boyfriend; Rehmet Sani, who bribes rangers and BSF men has business and family on India and Pakistan; Dr. Anaita Kharnas, who is a doctor thinking of her dead patient K.D.Yadav; Major Shahid Khan, who is a Pakistan Intelligence Agent. He reads about the death of Gurcharan Singh Bhola. He is a strict follower of Islamic tradition. He feels, "his mind, his heart fills with the radiant glow of Allah's mercy. The fabric grows and he is at peace" (Sacred Games 718).

The novel also talks about the destruction of Babri Mosque in the 1990s which fueled the class conflict between Hindu- Muslim. This made enraged Muslim fundamentalist joining hands with Pakistan bombing Mumbai followed by chaos and violence. Hindu fundamentalists demolished Babri Masjid paving way to Ram Rajya not only in Ayodhya but all over India. Swamiji Shridhar Shukla the spiritual mentor of Ganesh Gaitonde is the master mind behind plotting a nuclear holocaust in Mumbai. He has planned for a nuclear armament in Mumbai in the name of fake Islamist extremist group called 'Hizbuddeen, the Army of the Final Day' (Sacred Games 707). Swami Shridhar Shukla thought that the parlay will make Indians feel the sense of apocalypse and create India a country for Hindus rejecting the Muslims on the whole. Guruji's master plan of cleansing the impurities leaving India a Hindu nation fails, but he is alive expecting his dreams will come

true with the help of new Arjuna for his Kurukshetra who can kill his own kith and kins. Earlier in the novel he called Ganesh Gaitonde a warrior, his "Arjun" to smuggle nuclear weapons into India illegally. Ganesh realises his mistake and tries to save Mumbai from its doom. As he fails he passes his duty to Sartaj Singh, the only Sikh with whom he has confidence. He saves Mumbai from its doom with the help of Iffat-bibi, Suleiman Isa's maternal aunt by diffusing nuclear bomb.

The theme of annihilation overflows in the mind of Gaitonde while witnessing the twin tower blast in Television, he realises life in Bombay is always a threat. He imagines Bombay with its people as:

Crawling ants' nest of a city eaten by fire, all of it crumpled and black and twisting and finally gone. They led miserable, small lives, these scuttling millions. After they were gone, after the great cleansing wind that would take not only this city but every other one, there would be space for a new start. (Sacred Games 837)

Similarly the police officer Sartaj Singh too imagines that one day Mumbai will fall apart. He too feels for the safety of his beloved ones as he is aware of the fallout.

Sacred Games is a novel of voices. The smutty aura of Mumbai rises from the poor to rich. The plot with variety of characters moves back and forth between the past and the present

revealing the shocking history of India. It also talks about the past conspiracy of Ganesh Gaitonde to Salim Kaka to the tarnished integrity of Sartaj Singh to his senior Parulkar. The two parallel narrative of Sartaj and Gaitonde gets fused across the thick of time and space. They attempt to save Mumbai from annihilation. Still apocalyptic vision lingers in the mind of reader as the fundamentalists are alive lingering with the thought of destroying the other.

This novel although is a fiction, there are lot of historical facts that revealing India's postcolonial history including the violence of partition in 1947, demolition of sixteenth century Mosque by Hindu fundamentalists, Mumbai bomb blasts, communist insurgencies, the rise of extremism and terrorism. All these tensions affect the secularism and brotherhood among Indians realising "no house that is safe" for them in this world (Sacred Games 44).

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