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Dr.S. Rajarajan | Dr.M.Palanisamy
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Editorial Note

The present volume of research articles entitled “**CRITICAL PERSPECTIVES ON SYNCRETISM IN LITERATURES IN ENGLISH**” focuses on the pluralistic society and its representations in literatures. Linguistically speaking, it is the integration of diverse inflectional varieties of a word during the development of a language. Syncretism involves the unification or absorption of several mythologies or religions so as to assert a fundamental unity and allowing for an all-encompassing approach to other faiths.

Syncretism also occurs commonly in expressions of art and culture known as eclecticism as well as syncretised politics. The conciliation of several ideas or viewpoints is known as syncretism. In other words, syncretism suggests the fusing of several parts, some of which may not always be internally coherent. It is the end result of the process that takes place when two or more peoples come into contact and the traditions of both peoples start to mix in the cultural realm. In other cases, the dominant culture is being compelled to be assimilated. It is an effort to bring together various doctrines that previously lacked any kind of consistency.

Cultural anthropology has frequently used the phrase to describe cultural conflicts that result from having to coexist for a protracted length of time. The emergence of religious syncretism as a result of cultural shifts among many people is a natural phenomenon. When there is an invasion of a certain place, it frequently happens in an obligatory manner. It is an effort to resolve a cultural crisis brought on by many religious traditions. For instance, the process that occurs when two or more towns interact and their traditions start to mingle results in cultural syncretism. It alludes to the process of blending and transculturation that takes place with many civilizations.

A phenomenon known as literary syncretism occurs when two or more morphosyntactic values have the potential to share the same form. It happens when one form is successful in assuming several roles in various ways. It may convey two or more morpheme-different grammatical meanings. The definition of child syncretism suggests that it is impossible to separate the components of a whole. The child has a pronounced propensity to view things broadly and through the lens of personal narratives that, at any given time, have a particular fascination for him/her. The child also finds parallels between things and facts without having done any prior analysis. The present volume of research articles contributed by faculties and research scholars from various institutions have dexterously attempted to elaborately explore the diverse aspects of Syncretism.

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04 November 2022

Editors' Profile



Dr. S. RAJARAJAN is serving at Kanchi Mamunivar Government Institute for Postgraduate Studies and Research (Autonomous), U.T of Puducherry. As a member of faculty in English, he has put in Twenty-Eight years of service in teaching and research. He is a committed teacher and an ardent researcher. He began his Teaching career in the year 1993. He has served in various regions in the U.T of Puducherry. He has delivered many lectures at various educational forums. His areas of research include Indian Writing in English, Language and Linguistics and African-American Literature, Mythology and so on. He has been supervising pre-doctoral and doctoral research for about 15 years in the field of Indian Writing in English, Postcolonial Literature and Common Wealth Literature. He has published 90 research articles in the journals of National and International repute. He also serves as a Member in various academic bodies.



Dr. M. PALANISAMY is serving as a faculty in the Department of English at Kanchi Mamunivar Government Institute for Postgraduate Studies and Research, (Autonomous), U.T of Puducherry. He began his Teaching career in the year 2004. He is not only an ardent researcher but also a creative writer. His forte is Post-Colonial Studies, and his area of interest broadens itself in to Literary Theories, Subaltern Studies, and Translation Studies and so on. He has published three books and many a scholarly research articles in the journals and books of National and International repute. He has been guiding M. Phil and Ph.D research scholars for about 19 years. He has been widely recognized as a resource person, and he has delivered for about 75 invited lectures so far at various National and International seminars and conferences.



Dr. C.S. JEYARAMAN, Ph.D., Assistant Professor in the Department of English, Devanga Arts College, Aruppukottai, Virudhunagar District, Tamilnadu State, has been serving the college as the Head of the Department of English, Dean of Arts, Deputy Controller of Examinations, Controller of Examinations, Vice-Principal and as co-coordinators of various programmes. He has specialized in Indian Writing in English, Gandhian Thoughts, and Communicative English and delivered many lectures in many reputed institutions as resource person. He is also the Co-Editor of "Harmony" and "Feminism and Post colonialism. He has completed one minor research project (UGC). He has guiding many M.Phil/Ph.D Research Scholars.



Ms S. SELVAMUTHUKUMARI, Assistant Professor is serving at Sengamala Thayaar Educational Trust, Women's College, (Autonomous), Mannargudi. As a member of faculty in English, she has Twenty-Six years of service in teaching. She is a committed teacher and began her Teaching career in the year 1995 and heading the Department since 2006. She has been consistently and constantly rendering her services towards uplifting the student community. She has published papers in her areas of interest which includes English Language Teaching, Indian Writing in English and Comparative Literature. She has organised National and International Seminars in her college as a convenor and published the proceedings of the seminar and also organised Webinars for the past two years. She has been the member of Editorial Board in the College Magazine since 2006 and chief editor of the text 'Poetry and Communication Skills'. She is the Coordinator of Internal Complaints Committee and member of various academic bodies. She is the recipient of 'Perasiriyar Rethna - 2018' award from Kaviarasar Kalai Thamizh Sangam, Namakkal on Teachers Day.

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GENDER DISCRIMINATION IN INDIAN CULTURE AND SOCIETY AS PORTRAYED IN THE NOVEL DOLLAR BAHU BY SUDHA MURTY

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Abstract

Indian culture is a mixture of various diversified cultures but valued for its uniqueness. Though invaded by foreign kings and ruled by them for more than centuries, it never loses its roots. It has its own unique ideas in relationship. According to Indian culture Marriage is a sacred bond between man and woman which will last until their death. But in marriage one can see the gender discrimination in crystal clear, the bride groom's family dominating the bride's family and demanding dowry. In Indian culture the girl child is considered as Lakshmi – the Goddess of wealth, but in the institution of marriage, the girl side is always critical and inferior. Though husband and wife are considered the two wheels of a cart to run the family smoothly, the woman is treated differently in the society. With the time the institution of marriage becomes a business by giving importance to the materialistic things than moral values. In Indian marriage the girl is uprooted from her family to place in a new family among new relationships with strange people. She has to adapt herself in the new situation by applying all the doctrines taught by her mother. The adverse side of the Indian culture shows that the girl is treated on the basis of dowry. This paper focuses how girls are treated by their mother in law according to their financial status but not by moral values in the novel 'Dollar Bahu' by Sudha Murty.

Introduction

Indian culture is a mixture of various diversified cultures but valued for its uniqueness. Though invaded by foreign kings and ruled by them for more than centuries, it never loses its roots. It has its own unique ideas in relationship. According to Indian culture Marriage is a sacred bond between man and woman which will last until their death. But in marriage one can see the gender discrimination in crystal clear, the bride groom's family dominating the bride's family and demanding dowry. In Indian culture the girl child is considered as Lakshmi – the Goddess of wealth, but in the institution of marriage, the girl side is always critical and inferior. Though husband and wife are considered the two wheels of a cart to run the family smoothly, the woman is treated differently in the society. With the time the institution of marriage becomes a business by giving importance to the materialistic things than moral values. In Indian marriage the girl is uprooted from her family to place in a new family among new relationships with strange people. She has to adapt herself in the new situation by applying all the doctrines taught by her mother. The adverse side of

the Indian culture shows that the girl is treated on the basis of dowry. This paper focuses how girls are treated by their mother in law according to their financial status but not by moral values in the novel 'Dollar Bahu' by Sudha Murty.

Gouramma – a typical Mother in Law

Gouramma, wife of an ordinary school teacher, clever enough to run the family with a dream for diamonds, gold and silver, cars, a big house and servants. She was ambitious and pinned her hopes on her children Chandru, Girish and Surabhi. In functions and gatherings, she felt ignored since none of her children were based abroad. Her everyday prayer completed with that her children should go abroad to earn a lot of money. Chandru, the eldest son, the favourite child of Gouramma shared her dream of going abroad. Chandru went to the land of opportunities and wealth. Gouramma advised him to stay as long as possible and expressed her wish to join with him. Chandru skipped the bond with the Indian company and joined in an American company. Gouramma celebrated the dollar currency like the Goddess Lakshmi which could elevate her

into the elite circle in the social gatherings. She was delighted to tell that her elder son was an NRI and she could invest him in the stock market of marriage to earn rich dividends. Gouramma preferred for second son's marriage before her first son. She wants her elder son to earn more dollars to accomplish her dreams before his marriage. Girish, her second son earned in rupees in India cannot contribute much to the family.

When Shamanna asked Gouramma's opinion about Vinuta as bride for Girish, she replied that elders from Vinuta's side should approach them since they belong to boy's side. She typically behaved like an arrogant mother of an eligible boy. Though Vinuta's uncle Rama Rao explained her financial constraints, Gouramma demanded a lavish wedding ceremony by insisting them to sell the house.

After all, this is the first wedding in our family and we have to invite all our relatives and friends. We do not want any dowry but everybody will be keen to know what saris and jewellery Vinuta will wear. Our elder son is in America and we have to maintain our status, isn't it? if the wedding is simple like that of ten other people, we will be ridiculed ...The wedding should be grand ... If the house were in Bangalore. It would have been a different thing. What will we do with a house in Dharwad? It is better that she sells the house.... (Dollar Bahu 36)

Chandru happy for his brother Girish getting married, but he felt that it was not practical to fly down to India to take part in wedding. He was sure that for his mother, money would matter more than his presence, sent them a gift cheque for five hundred dollars. Gouramma chose Jamuna, the daughter of multimillionaire Krishnappa as her daughter in law, though she is not suitable to Chandru. Jamuna's expensive sari and jewels looked very appealing to Gouramma than her dusky complexion. Gouramma discriminated between her two sons and two daughters in law on the basis of their financial support to the family. Chandru earned in dollars was dear to her than Girish earned in rupees in India. She disliked Vinuta since she didn't bring more money as dowry and publicly humiliated her financial status.

Gouramma pampered her daughter Surabhi like a princess and made Vinuta to do all the household chores. Every word uttered by Gouramma had a reference to her proud dollar bahu Jamuna. She was blinded by the money and jewellery brought by Jamuna. In case Gouramma sacrificed Chandru for dollars. She objected when Chandru wanted to gift a costly silk sari to Vinuta, but it was to Surabhi she won't rise a word since she was her lovable daughter. In Indian society no mother in law would treat her daughter in law equal to her daughter. When Vinuta accidentally saw Surabhi in cinema theatre along with her boyfriend, she informed Gouramma. But Gouramma did not care about the moral values, warned Vinuta not to poke her nose into Surabhi's affairs. The female section of the society must have freedom to express their opinion in the family affairs. Vinuta was not allowed in family affairs since she did not have dollars. Jamuna was allowed to dominate only because of her financial status. She considered her mother-in-law as stupid and greedy woman.

Gouramma was invited by Jamuna to America only to take care of her during her pregnancy. She did not allow Gouramma to touch the new born baby. Gouramma could cook food desired by Jamuna and could visit the women of her choices only. Gouramma fell a prey in the hands of Jamuna and her rich parents. Jamuna neither respected her nor allow Chandru to be close with his mother. Gouramma was shocked on seeing Chandru ironing Jamuna's sari. He also washed clothes and cleaned the vessels. Gouramma belonged to the society where the male members did not do the house hold chores like cooking, cleaning and ironing. Gouramma did not rise a word against Jamuna. Gouramma was furious when she came to know that Jamuna had given second hand saris for her daughter, but she could not ask about that openly to Jamuna.

In Indian society the daughter in law was given respect only because of their financial status. But sons in law were always treated well though they were not possessed wealth. Chandru was forced to give the watch gifted by his wife to Suresh, Surabhi's

husband since he is the son in law of that house. Discrimination in the treatment of daughters in law by mother in law according to their financial status prevailed all over the Indian society. Though Jamuna belittle Gouramma, she had no other way to keep quiet. If the same thing done by Vinuta, she would be scolded by Gouramma.

Conclusion

Sudha Murthy's *Dollar Bahu* can be considered as the mirror of the Indian society and culture where gender discrimination is prevailed all over the country. Even in globalized India, this sort of discrimination can be seen. In the end Gouramma realized that America was not a paradise and money is not more valuable than human relationships. Though Gouramma repent

at the end one cannot have a soft corner for her. If Jamuna gave a second hand sari to Vinuta but not for Surabhi, her own daughter, what would be the reaction of Gouramma is a billion dollar question. The novel is a terrible attack on the Indian madness for money.

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THE SIGNIFICANCE OF CULTURAL IDENTITY IN AN INDIVIDUAL: *GOAT DAYS*

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GOAT DAYS is a Malayalam novel written in 2008 about an abused migrant worker in Saudi Arabia written by a Baharini-based Indian writer Benjamin and Translated into English by Joseph Koyipally. *Goat Days* published by Penguin India in 2012 was Dr. Joseph Koyipally's English translation of Benjamin's Malayalam novel *Aatu Jeevitham* (2008). Since 1992 Benjamin has lived in Bahrain, his short story collection *Euthanasi* won the first award of Abu Dhabi Malayalam Samajam. In the year 2009 his novel *Aadu Jeevitham (Goat Days)* won the Kerala Sahitya Akademi Award. By translating such a real-life text into English, Joseph Koyipally has not only made the text globally accessible but also contributed immensely to Indian English literature. Koyipally's translation re-creates Benjamin's raw depiction of a real-life story.

This paper is an attempt to unknot the sufferings of the labor in an alien nation, the main objective in penning this paper is to analysis and interpret the textual conceptual juice of their sufferings in brief from the novel *Goat Days* in cultural perspective as the novel belongs to the real-life experience of a Gulf escapee in the year 1990 it translates the broken soul of India. The sad part of Laboure's migrated all over the world is not coming out openly and how labours become a new form of slaves.

The novel depicts the real life of a young Malayali Najeeb, an Indian emigrant going missing in Saudi Arabia. His dream was to work in the Gulf countries like his relatives and earn a handful of money for his family. Najeeb, like other youngsters in his native decides to go to a Gulf country for improving the quality of life and to meet the increasing demands of life in the arrival of his child. The Gulf dream which is similar to that of the American dream, has sown the same seeds of dreams in an ideal land in his young companion Hakeem's

mind for the shock of his life everything turns upside down when they are taken as slaves from the airport. Slavery had been legally abolished long before all over the world in the nineteenth century itself, but the saddest thing is that it still continues in different parts and forms.

Najeeb the protagonist of the novel a newly married sand miner in Kerala. After all the endeavors, living his mother, pregnant wife Sainu in his native he lands in Riyadh with Hakeem. A shabby Arab who he believes to be his Arbab in an old pickup, separates Hakeem and Najeeb in different *masara* (A goat farm) in the desert is a slave like existence herding goats, sheeps and Camels in the desert of Saudi Arabia.

The scary figure in the form educates Najeeb in taking care of goats in masara, 'like a dog wagging its tail, I followed him' (GD: 67) Najeeb in farm was forced to do work all time, kept him with hunger and even denied to use water stating it is precious. The brutal arbab of the farm keeps Najeeb under his control with a gun and binoculars, he beats him with a belt now and then. He is far away from human contact and then he shares one or two words with Hakeem who got trapped under another arbab and spends each day worsen than Najeeb, their life is like a puppet in the hands of the arbab, both of them face a cultural transformation when they are being tapped in the masara. When Najeeb could not follow his daily habits like bathing, brushing and cleaning which lead to cultural crisis. In the masara he has to violate all his regular habits affects his identity and culture "Hunger for one and a half days forced me to ignore my habits" (GD:68). On shedding his original habits Najeeb transformed himself into a new species. The socio-cultural transformation impacts the psychological mood of Najeeb.

The newly assigned duties are strange to Najeeb, but he was tamed by his master and forced to do the tiresome works. "The arbab cared only about my work, not my discomforts". (GD:94) Najeeb was willingly adjusting a lot to survive in a new situation, and yet the arbab persecutes him as if to discipline him to be an amenable servant. This can be seen as a tension between human being who is flexible and willing to mould himself and the master who is intended only on the work not in the person, except as a creature that works unconditionally, which would eventually lead a human being to undergo chronic depression and despair. Najeeb's as a lonely man was totally affected in the masara, where one can witness slavery, pain and panic became routine in his life. Najeeb survives by sticking his faith on Allah, he names the goats in masara after people back home, they became as people for him. He also names the goats after Malayalee movie stars, politicians or his own native. He began to live a *Goat's life*. As the title of the novel suggests the protagonist Najeeb started living animal life in the desert, which is completely controlled by the arbab's belt, gun and binoculars his life became a big challenge to Najeeb himself. The only human being he sees every day is his own tough and dirty arbab, who sounds like a thunder, and his friends in the desert are the goats, and the camels.

The arbab cares little for the health and basic needs of his worker, he is not treated like a human being nor does he have even the minimum facilities necessary for a man to live, the arbab is a man who exploits his worker for the purpose of labour and the only reward is the 'khubus' twice a day. The humiliating conditions and the beatings he receives, subject to the mood of the arbab, are terrible. He is left without any choice other than obeying the arbab.

I saw fumes coming out of its nostrils. The next moment, it charged at me, and without giving me a chance to evade, hit me right on the chest...

Then, when I opened my eyes, the arbab was in front of me. All that the arbab did was pour some hot water on my face.

Then he called me himar and shouted something. (GD:117)

On the same day, when he has been exhausted and stops to have some water, the arbab hits on him hard and has snatched the water from him. He has been forced to continue with the work in full of thirst and panting. Once when he was physically down, and begs the arbab, to take him to some hospital; it is not only that he does not pay any attention but also the very next morning asked him to milk the goats. When Najeeb showed his injured hand to arbab, "I got a smack on my head as a reply". (120) the novel is full of that shows a clear picture of how Najeeb the migrant labour is unheard, unnoticed, exploited and persecuted in the desert. It is well portrayed with evident that he is yearning for both psychological and physical freedom in the alien land.

The horror of his situation strikes him when he discovers the skeleton of the scary figure in the masara, who educated him about the desert life for three days. Both the physical tortures and the psychological stress in masara life is unavoidable and unexplainable. Man as a social being, always wishes for the company of another man, always urges for social interactions. The extreme isolation would surely have a mental toll on every individual especially on the desert, unknown place, language and culture. Like Najeeb got jealous on seeing Ibrahim with Hakeem, solitary confinement can lead to several psychological depression and suicidal attempt. Even though he is not behind any bars, but in a desert, a place of endlessness, his circumstances are worse than that of an individual under solitary confinement. The only thing is that he is expected to work all time with meagre food. The melancholy that suppressed to himself made him more helpless and hopeless. There is no occasion to speak to another person, no one to help and no hope of escaping from the arbab's belt, gun and binocular. "One day when the winter was coming to an end, two men came to shear the sheep... Filled with the joy of meeting people after a long time, I followed them around like a puppy". (GD:142). Solitary confinement can lead a human being to face several psychological challenges.

One day Najeeb grabs the chance of elder arbab's daughter's marriage and escape from the

masara with Hakeem and Ibrahim Khadiri. Hakeem dies and Ibrahim disappears while crossing the perilous journey through the desert, again he was left all alone, he contrives a hazardous scheme to escape his prison life. He reaches the city without any papers or identity and he give himself to police with Hameed after discussing with Kunjikka a fellow Malayali lives in Saudi Arabia who helps refugees. Jail seems to be heavenly, and there is possibility that he will be sent to his native by the Saudi Government. In the prison Najeeb enjoys a kind of freedom. "I had desperately craved for this in the past three or four years – the chance to talk to someone" (GD:15). Najeeb enjoys being in a jail as a new kind of freedom, because he has gone through worst conditions than those in a prison.

During the first parade Najeeb and Hameed were afraid of their arbabs showing up, but they were detained for months without any issue, until Hameed's arbab came with his visa paper and took Hameed away from Najeeb. In the next parade Najeeb's arbab marched into the jail but amazingly he doesn't take Najeeb with him. Najeeb was much relieved, thinks that the arbab didn't recognize him until a friendly warden tells him that the arbab didn't have Najeeb's visa, else he would have dragged Najeeb back to the cattle farm. Najeeb realizes the reality that he was kidnapped at the airport and used as a slave, while the visa was for some other job at some other company.

To the shock of Najeeb his arbab met him face to face tapped him on his shoulder once but left him saying, "It's just that he is not under my Visa,...". (GD :251) where Hameed was dragged by his arbab. Najeeb's arbab illegally captivated innocent Najeeb where his original visa was as a helper in a construction company.

In a few weeks, he gets to know that he is being sent to India by the Saudi Arabian authorities. Feeling ecstatic he bids his goodbye and thanks to his fellow friends and as he boards the plane with several deportees like him, he realizes how everyone is being herded inside the plane like a couple goats and how he has lived a Goat's life. The novel throws a clear picture on the pathetic conditions of immigrants in terms of the physical as well as the psychological state of mind. The social surroundings lead Najeeb to a cultural transformation, every individual is compelled to transform their culture according to the society they live. The food, dress, manners, language and habits are affected by the culture. The habits of an individual also changes with the transformation of culture, identity crisis which leads to psychological trauma is the major problem faced by all human being in their life.

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INDIAN COMICS: AN OVERVIEW

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Abstract

Today, in this touch screen world, people, especially urban people, do not have sufficient time to teach the precious myths to their children. Consequently, the culture and myths of the society will be forgotten. Hence the easiest and simplest way is to give mythological knowledge to the children has to be traced out. One such interesting way is through their sole friend 'comics'. The impact of comics on Indian children of today cannot be overstated. The comics comprises a very wide area, covering mythological stories from ancient Sanskrit sources, tales about the rulers and warriors of medieval India, and narratives about the heroes of the modern Indian nation. The comics' endeavour to bring forth the different elements of Indian mythology by many articles and stories is not only to educate but also for recreational reading. These comics, that form the backbone of Indian mythology, are a great medium for people especially parents to inculcate the interest in the younger generation on Indian culture and to impart values of the same to them. The hypothesis of the present paper is to portray the importance of comic in the preservation of Indian myths and history to the future generation.

The mythology and the culture of a nation is always based on the past history of the nation. The evolution of cultures and societies, through the period of history, is always depending on beliefs and myths that was formed by different ideas and ideals. History has been told to the people of a country through various usages of methodology. This methodology includes grandmother stories, comics, webcomics etc.

“Creativity occurs in every field of human endeavor. Whenever people express original ideas, they are being creative”. (Kurtz, 1987, p.126). One can express the stories of the past in many ways. One of the most interesting way is comics. Because Comic contains both visual creativity and artistic expression.

In Indian context, comics serves as a mythological and religious pedagogy because the background for the stories are mainly based on our Indian myths and legends. The readers of the comics are children and adults and thus they would be aware of our Indian mythologies and religious practices. Thus comics not only entertains them but also educates them. It would not be an exaggeration if we say comics serves not only as a medium of amusement but also as the medium of announcement of our culture and mythology to the young ones

‘mind. To say shortly, comics acts as a mythological and historical pedagogy for the children and thus inculcating our valuable myths and culture on them with aesthetic pictorial methods.

It would not be out of context to talk about the history of Indian comics now. The earliest form of comics in India is Chandamama. One can call Chandamama as the foundation of the Indiancomics. Chandamama was founded in July 1947 by B. Nagi Reddy, the famous producer of Telugu film. The stories in chandamama were mostly the adaptations of the Indian epics Ramayana and Mahabharata and thus the heroes of the Chandamama were our Indian mythological figures. During the 1960's the Indian children were very much influenced by the western comics and the situation was very worse because the children of India does not know about our Indian myths and culture but are well versed in the western culture. In this time Amar Chitrakatha, the Father of Indian Comics, was initiated in 1967 by Anant Pai, otherwise popularly known as Uncle Pai. Anant Pai, the editor of the Amar Chitra Katha shares how the idea of starting Amar Chitra katha originated in his mind. He says, “I was in Delhi watching a TV quiz on Doordarshan. I was saddened by the fact that none of the participants knew what was the name of Lord

Ram's brother. But, they all knew who the Greek God of Mount Olympus was".

Thus, when the first Indian comic magazine was introduced, the comics served as an instructor of the Indian myths and culture mixed with the flavor of entertainment. Amar Chitra Katha proved that the comics with Indian myths can be a huge success in India. In fact, the success of Amar Chitra Katha paved way for the establishment of another comics, Tinkle, which was also launched by the Indian Book House. In Tinkle, one can find the fusion of science and history and it too achieved a grand success.

Meanwhile, the fame of Amar Chitra Katha had led to the origin of many other comics. Some of the comics which launched their own series are Diamond Comics, Raj comics, Jaico, Indrajal, and Dreamland Comics. Each comic's book had its own unique characters. In the following lines, one can see the characters along with the creator's name. Aabid Surti of Indrajal comics had created a character Bahadur, which turned out to be quite popular. Prankumar sharma had created comic strips like Shrimataji, Pinki, Billoo and the renowned and famous character Chacha Chaudhary during the 1970s'. Another interesting character Batul, the great is created by Narayan Debnath, a Bengali writer. Batul character appeared in the Bengali comics Shuktara. He was considered to be one of the earliest superheroes in India. Manjula Padmanabhan, one of the few female comic writers had contributed a lot for the Target Magazine. Her creation Suki is one of the few female comic characters in India and she entertain the readers with unstoppable laughter. In 2006, Richard Branson's Virgin group along with India's Gotham comics has created a new comics group called the Virgin comics. The prominent character of Virgin Comics is the superhero, Devi. Devi was a warrior and she was created to kill the renegade god, Bala. Another popular character of Virgin comics was James Jensen, who was considered to be the reincarnation of the powerful sadhu of the past. The present history of comic books and publishing in India has arrived in the form of Fluid Fiction Comics, an international comics company with an Indian partner. The company has taken Indian

mythology as the basis for their comics. Fluid fiction's another prominent character is Devashard. He is said to be the reincarnation of Karna, a legendary character taken from Mahabharata. The story is set in a region called Bhumi. Bhumi is a fictional landscape which has a history about 7000 years. Bhumi contains many lands, which has individual culture, civilization and history. But the prominent character in all these stories is Devashard, the legendary Karna.

Comics in India is occupying an important place, because it not only provides a leisure reading for the children. The readers of these narratives are mostly children in their growing ages, growing adults, who seek education cum entertainment of Indian mythologies and religion created through comics with their visual power. Comics try to provide tradition and mythology to the next generation children and indirectly gives confidence and pride through visual medium. Thus comics become in a way the teacher of Ethics and Myths.

"Amar Chitra Katha are a glorious tribute to Indias' rich cultural heritage. The books have been an integral part of my children's early years, as they have been for many other families across India. Comics are a great way of reaching out to children, inculcating reading habits and driving their quest to learn more about our root". (Narayan Murthy, Chief Mentor, Infosys).

The Indian comics' narration of Indian cultural and mythological history, aim to produce the roots of our society in an enchanted way in order to catch the attention of the children. Comics based on traditional Hindu mythological tales and historical figures sell like hot case bun in the market. The Indian comics have great market not only in India, but also in western countries. Indian based people in other countries consider the Indian comics as their sole way to inculcate the Indian values and myths to their successors. Thus Indian comics occupies an important position among the India based people too. A few examples for mythological and religious tales are as follows. A prominent figure in the comics is the depiction of Krishna. The image of Krishna with animals following him, men and Gods located high

on his huge body got repeated on the front cover of the comics. The issue of Valmiki published in 1976, represents the historical figure of Valmiki and his early career as a thief, before he composed his Ramayana. The series of Guru Nanak depicts the holy man with a halo around his head from infancy attracted many audience. 'Dhasharatha' is about Dhasharatha's whole adult life, from his birth till his curse to death. The series of Vali is connected with Valmiki's Ramayana, and talks about the quarrel between Vali and Sugriva. Hanuman is also drawn from Ramayana. Some of the other Indian mythological characters in the comics are Shakuntala, the Pandava Princess, Savitri, Rama, NalaDamayanti, Harishchandra, the Sons of Rama, Mahiravana, Kumbhakarna etc.

Religion and Mythology occupied the prominent place in the Indian comics for the past six decades. One can assure that the Indian comics will be widely based on the myths of India in the future too. It is visible in many peoples' discourse. For instance, Amar Chitra Katha, the Father of Mythological Comics, is launching Dashaavatar Volume 2, The KuruGenesis and Pandavas P5. It is evident that even in today's context, the Indian comics depends and portrays Indian myths. In the following lines, one can witness evidences for asserting this. It is visible through the mouth of the eminent persons who occupy prominent positions in the Indian comics' publications.

Reena Puri, editor of Amar Chitra Katha says, "I suppose it is because of Indian myths are still alive and relevant with our everyday rituals and festivals. We still have many puranas and Upanishads to look into. We haven't plumbed the depths yet". "I don't think mythology is overdone. Instead we aren't done with it at all. There is still scope for good art and authentic stories", Says Karan Vir Arora of Vimanika comics, which publishes Hindu-Mythology based books.

Vijayendra Mohanty, the author of the Ravanayan series states, "As comics grow more intense, we will have other themes. But Mythology won't go out of fashion anytime too".

Mohammed Ali Vakil, one of the creators of the 40 Sufi Comics and the wise fool of Baghdad says, "If superhero comics did well in the US, it was because it reflected their pop culture. Religion and Mythology reflect India". "Amar Chitra Katha ... 5000 years of India's' mythology, history, legend. The very soul of Indian culture-packed in volumes of 32 colorful pages" (399: inside back cover).

It would not be overstated, that through the Indian comics, the legends and myths of India is reachable to the future generation. The comics goes on reinventing the tales and myths of India according to the changing time and it attracts the children through its colorful pictures and sweet and enchanting language. Indian mythological themes and religious themes are the pillars of the Indian comics for the past sixty years. One can hope that in the coming years too, Indian comics will play an eminent role in inculcating the myths of India to the younger generation and will thus be considered as the tool to protect India's legends.

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SPEAKING THE UNSPEAKABLE: CHILD SEXUAL CRUELTY AND THE ROLE OF PARENTS IN MAHESH DATTANI'S *THIRTY DAYS IN SEPTEMBER* AND VIJAY TENDULKAR'S *GHASIRAM KOTWAL*

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Abstract

Parents play a major role in how their children turn out. It is rightly said that 'Like father, like son'. Whatever the child observes at home, it has a profound impact on his development as an adult. Parents with a low self-esteem raise children with the same affliction. A theory infers that children raised amidst domestic violence, are tend to develop into hostile and aggressive adults. Parents with good self-esteem tend to raise children with more secure self-esteem. Parents who succeed in education tend to have children who even surpass their parents' achievements. They play major role in child's physical, mental, emotional as psychological development.

Keywords: *Sexual Violence, domestic violence, Cruelty*

In Indian society, parents have full control over their children so they aspire to keep a check on their activities. A child's abnormal psychic development might be the result of parents' lack of consideration for the child's mental and emotional requirements that are required to nurture as well as protect them.

Sexual Violence against women and children has become an insidious problem of alarming proportions. WHO estimates that of 150 million girls worldwide that have experienced forced sexual intercourse, up to 56 percent of girl victims were abused by family members. Children, especially girls, are vulnerable enough to become the victim of sexual abuse easily which has a more damaging psychological effect than rape. In day-to-day life we come across so many cases of child sexual abuse. All children have fundamental human rights. Violence against children, whether it is physical, psychological or sexual, is a gross violation of these fundamental human rights. The Parents are required to play a much considerate role in handling such an issue. It is ironic that some parents are not even aware of the fact that their kids are exposed to sexual abuse. There are some cases in which the parents themselves abuse their children sexually. Some parents don't even believe their kids if they are informed about any such happening and take it

lightly due to their own low self-esteem. Our society being male dominated, makes girls more prone to sexual abuse; at the same time, contribute to their reluctance to speak out about the violence.

The issue of child sexual abuse has remained a lesser explored one in literature. Being a deplorable issue, it is often not highlighted and discussed in literature. Still there are pioneers of modern Indian theatre like Mohan Rakesh, Badal Sircar, Girish Karnard, and Vijay, Tendulkar who expose the flaws and failures of society in their plays. The issue of incestuous relationship before reaching the puberty has been handled deftly by Mahesh Dattani, an Indian playwright of repute, in his play *Thirty Days in September*. He has vividly captured the damaging ramifications of incest on the child's psyche. As a child, Mala suffered continuous sexual molestation by her maternal uncle in her childhood which results into her development as an individual with abnormal sexual behaviour. She herself attracts men to molest her, to 'use' her. According to Mala herself, she likes to be used by men older to her in age. She is even unable to accept Deepak's true love as her uncle's presence haunts her all the time. She holds her mother, Shanta, responsible for her plight.

Deepak really loves her and wishes to marry her but her unhealthy psychological mind is not prepared

to handle any relationship healthily. She knows that she won't be able to do justice to the relationship. This becomes quite clear when she is at Deepak's house to avoid her uncle. Deepak tries to console her, to come out of her uncle's shadow. Whatever Deepak say, she hears her uncle speak to her. Whatever Deepak does, he feels her uncle persuading her to molest her. Her uncle had made her feel ugly about herself and made her feel that she herself wants to be molested:

Man (Vinay): ...Nobody will tell you how ugly you are. But you are good only for this...

Man : You like it! You enjoy it. After four years you have become a whore! At thirteen you are a whore! (pg 44)
Continuous sexual molestation had a profound impact on her psyche. She started doubting herself about her role in being molested. Mala tells her councilor:

Mala's voice on the tape : ...I-I seduced my uncle when I was thirteen! I slept

With my cousin-and-anymore who was available...Please help me stop this behavior... (pg 33)

Mala: ...May be I was born that way, may be... This is what I am meant for. It's not anybody's fault, except my own. Sometimes I wish that my mother...

It is because her mind as a child couldn't handle such a complex issue. So whenever she turned to her mother for consolation, for affirmation, for articulating her physical as well as mental pain, she tried to escape her questions. Mala accuses Shanta of deliberately ignoring her pain when she knew all about her sexual abuse by her maternal uncle. She remained a mere spectator to the destruction of her soul. She busied herself in her 'puja', which according to Mala, was the best medium chosen by her mother to avoid her gaze. She chose to remain silent when she as a child needed her consolation and tenderness the most.

Pretending ignorance her mother rather blamed it on Mala. As like Mala herself, she too believed that

it was Mala's own fault and not anybody else's. Instead of accepting the guilt, Shanta rather blames her of being a bad girl since childhood.

Shanta says "But Mala, I have seen it with my own eyes. You enjoyed it..." (pg 28) She further says that she turned to Krishna so that He may save them from the demon inside Mala, which corrupted her. We find in Shanta, a weak personality. She can't see eye to eye with her own daughter. As a child she could never maintain healthy relations with her siblings. She was termed 'a frozen wife' and left by her husband. Even the 'newspaper wala' and 'gaswala' have no regard for her. But in end of the play, she reveals to her daughter that she too suffered molestation for ten long years by the same man, Vinay, at the age of six. She had been the victim of the same fate. Shanta, due to her shattered psyche, couldn't play a healthy role in her daughter's positive psychological development. She could have played a more satisfying role of a saviour for Mala, she could have saved her daughter's destruction from her victimizer; but she herself was weak enough to offer any remedy for the ills. By opting to remain silent, she helped her victimizer and became the cause of Mala's sufferings.

The play ends with a positive note as Mala is shown as finding her identity in Deepak's love. She evolves from her traumatic past life. The play is a mirror to the aspects of society we choose to be oblivious about. It makes us feel one of the most sensitive and traumatic experiences of a human being and understand the confusion that hinders their relationships. The role that the parents must play in handling such a delicate issue is also hinted at. If the mother had played the required role of a saviour; a protector, Mala could have been an altogether different individual. She could have acted more normally. The playwright has done an excellent job in stirring the audience's empathy and educating them at the same time while depicting the women characters as evolving and growing into dynamic beings.

The same theme has been dealt with a slight variation by Vijay Tendulkar, renowned Marathi playwright, screen play writer, essayist, journalist

and social commentator. His best-known plays are *Silence! The Court is in Session*, *Ghashiram Kotwal*, *Kamla*, *Kanyadaan*, *A Friend's Story*. The controversy that rose after performing many of his plays is the clear proof of the unconventional attitude towards solving the human untiring efforts to shed light on the plight of women and young girls in the contemporary society. His play *Ghashiram Kotwal* depicts the girl as a commodity of male gaze and as a victim subjected to physical and mental violence. Unlike Shanta, who remained caused sufferings to her daughter by remaining silent about her sexual abuse, Ghashiram goes a step ahead by handing over his minor daughter Gauri to Nana, the powerful Peshwa of Poona. Ghashiram, crosses all the limits of callousness of parents towards their children. Ghashiram finds in Gauri, an opportunity to attain power and to avenge his insult at the hands of Brahmans of Poona who insulted and lynched him earlier in the play. Nana casts lustful glances at Gauri who is of the age of Nana's daughter. She is so scared of Nana's presence that she says:

GIRL : You are like my father!

NANA: Only in age. But our devotion is—only to this graceful

image...Don't lose any more time .Youth will not come again; the bloom will not last.(He comes close and tries to put an arm around her.) My dear, you are like a daughter to us--- someone else's.

GIRL: (pulling back) I'm afraid.

NANA : Afraid ? But we feel only love, my dear. Oh ho ho, such

shyness, such shyness.(pg 378)

The innocent Gauri is embarrassed by his behavior, feels scared and runs away like a frightened deer and escapes from there. Instead of his lust. Ghashiram signs a 'deal' with Nana and Gauri is sacrificed. She is used as an object of sexual pleasure by Nana and a commodity to attain power, by her father. Gauri is voiceless, powerless and victimized. She silently accepts the dictates of her father. Her exploitation is the symbol girl child is seen only from the perspective of her sexuality by both her father and her abuser. Nana is full of lust

for the innocent Gauri. His comments about a child are condemnable:

Nana: How beautifully formed! What a lovely figure! Did you see?

Erect! Young! Tender! Ah! Ho ho! We've seen so many handle so many, but none like that one. None her equal. We wonder who she is. (pg 379)

Nana: What a bosom! Buds just blossoming...

We will squeeze them like this! (pg 380)

It is unlikely for a father to listen to lusty remarks made by a man for his daughter but Ghashiram not only listens to but makes full use of Nana's lust towards her daughter as a medium to satisfy his male ego. His male ego overpowers his love towards his daughter. It is moral degradation on the part of a father who wants to use his daughter to grab power. Ghashiram again brings his daughter and offers to Nana. Nana satisfies his lust with the innocent little creature. Ghashiram watches it and feels happy to note that he has succeeded in trapping Nana through sex. Ghashiram, in his quest for power forgets morality and duties of a father. When he finds Nana trapped in Gauri's beauty, he suggests offering Gauri to him, if he is made the Kotwal of the city.

Thus, both, Tendulkar and Dattani are social realists committed to reveal the evils present in the contemporary society. Both the playwrights' child sexual abuse or gender inequalities which, like termite, is pouncing upon the roots of social relationships. The Playwrights treat each situation deftly which the audience, the readers even the actors can identify themselves with. They tackle reality head-on bothering least about the consequences. They made their characters reveal and expose the hypocrisy of the society leaving the reader or the audience raging with a storm inside which is essential for a positive change to take place for the victims.

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INDIAN CULTURE REFLECTS IN RAJA RAO'S *KANTHAPURA*

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Abstract

Raja Rao's Kanthapura is the tale of a typical South Indian village in the Kara area of Mysore. He was an Indian writer of English – Language novels and Short stories, whose works are deeply rooted in metaphysics. Kanthapura is a Gandhian saga that appears more as a Sthala – Purana. It is dominated by the place and not by the people. Raja Rao created many heroes or heroines in this novel. The theme of Kanthapura may be summed up as “Gandhi and our Village” but the style of narration of the book is more a Gandhi Purana than a piece of mere fiction.

Introduction

Raja Rao's Kanthapura is the tale of a typical South Indian village in the Kara area of Mysore. He was an Indian writer of English – Language novels and Short stories, whose works are deeply rooted in metaphysics. Kanthapura is a Gandhian saga that appears more as a Sthala – Purana. It is dominated by the place and not by the people. Raja Rao created many heroes or heroines in this novel. The theme of Kanthapura may be summed up as “Gandhi and our Village” but the style of narration of the book is more a Gandhi Purana than a piece of mere fiction.

In Kanthapura, there is a Brahmin street, a potter, a weaver, quarter, a sudra quarter, a pariya quarter – how absurdly true of the typical Indian Village; just beyond the village lies the Skeffington coffee estate, the symbol of the impact of Industrialization on the traditional community life at Kanthapura. In addition with Moorthy the leading spirits of the Gandhian revolution at Kanthapura are Rangamma, Range Gowda, and the girl Ratna.

The novel narrates how this calm and placid South Indian village was roused to revolt during the freedom movement under the leadership of Gandhian Moorthy. This gives a microcosmic picture of real, rural Indian in Pre-independence days after 1920, a year which makes the entry of Mahatma Gandhi into the Indian Social. Gandhiji experimented with the truth of Non-Violence and passive resistance in South Africa brief stint and offered the avowed principle with its main functionary of Sathyagraha to the Indian village

woke up from stupor at Gandhiji's call for Sathyagraha. In Kanthapura, Raja Rao, apart from the political theme takes up Socio-economic problems, the chief among them being untouchability, Hindu-Muslim family unity, poverty, maltreatment of widows, drinking, and money-lending.

The socio-economic divisions are clearly set with quarters separate to each caste-ridden traditional rural society. The Pariah- Quarter and Brahmin-Quarter of four and twenty houses give a veritable picture of a traditional Indian village. Talking about the Sudra- Quarters

Achakka Says

And a Sudhra-Quarter, How many huts had we there I do not know ...of course You wouldn't expect me to go to the Pariah –Quarter, but I have seen from the street corner Beadle Timmaiah's hut. It was in the middle, so let –me see if there were four on this side and about six, seven, eight that side, that makes some fifteen or twenty huts in all. (Rao 6)

Postmaster Suryanarayana has two-storeyed house, of Patwari Nenjundaiah have glass panes to the windows and Range Gowda has nine beamed houses so goes the narration. The mixing of religion and politics, secular and sacred, myth and history makes the Gandhian movement a reality to the villagers and he successfully enlists a total involvement of all sections of rural society in these circumstances. The newspaper reading is as serious a proposition as the

reading of the Gita. Gandhiji is a legendary figure to the villagers. He is the subject of bhajans and harikanthas. Jayaramachaur, the harikatha man mixes religion and politics, myth and history: "Siva is the three-eyed," he says, and Swaraj too is three-eyed; self-purification, Hindu-Muslim unity, Khaddar. (Rao 11)

There was a socio-cultural in the scenes of the Skeffington Coffee Estate (grim poverty, bondage, and misery of the coolies), in the scenes of revelry and gaiety on the eve of religious ceremonies, in the month of Vaisakh, and in the scenes of March, demonstration, and confrontation. There was cultural enough in the portrayal of a character like Bhatta who, though a Brahmin with the claims of pontifically and his solicitude for the welfare of cows and men, is an avaricious money-leader whose sole concern is to swell the size of his casket. Ven karma with her fluency comes as a woman whose tongue keeps on rolling against the people.

Raja Rao's culture proceeds from his interest in metaphysical problems. Kanthapura is a mythic version of the struggle for emancipation. In depicting slavery and misery Raja Rao, unlike other Socialists, demonstrates the possibility of the triumph of good over evil and the advent of the millennium in the midst of the KaliYug. Bhatta tells Ranganmma: "But really, aunt, we live in a strange age". Satamma exclaims at Bhatta's description of a Hindu girl marrying a Mahomedan: "That is horrible, after all,

my son, it is kaliyuga floods, and as the Sastras say, there will be the confusion of castes and the pollution of progeny.

Conclusion

The climax, in which the village is destroyed and the peasants are brutally beaten and shot on the orders of the British rulers, is fragmentary and emotionally unrealized. But the main theme of the novel is the impact of the Gandhian freedom movement on the people of Kanthapura. The village was formerly divided into many groups on the basis of caste, creed, and money. The Gandhian movement made all the people feel like brothers and sisters. The sleeping village woke into new life. A new spirit came in the people and they all became one.

Thus Kanthapura describes the political, economic, and social conditions of Indian villages in the twenties of this century and shows the impact that the Gandhian freedom movement had on all these things.

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THE CULTURAL DIVERSITY IN BHARATIMUKHERJEE'S JASMINE

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Abstract

*Culture has a big bearing on history, anthropology, sociology, literary studies, and politics. The impact of diversity in the present society stressing the need for understanding and coexistence is depicted in the works of cross – border writings. Bharati Mukherjee's novel 'Jasmine' presents the trials undergone by the protagonist Jasmine in the multicultural society of America which has been biased towards immigrant population. In the novel show the sufferings of the protagonist. The novel **Jasmine** in America which views Asian, African nationals and cultures as inferior and minor ones. In the current situation people easily adapted other country's culture, customs and traditions even though the novel **Jasmine** is also similarly like that. Jyoti the protagonist easily adapted other country's culture.*

Keywords: culture, identity, culture diversity, multicultural, socio-political.

Bharati Mukherjee is one of the major Indian women writers living in America. She has written many books that have earned her international recognition as a major writer. Mukherjee belongs to an upper class Bengali family hailing from Kolkata. She spent almost two decades of her life in India with occasional visits and stay abroad. At the age of eight, she went to England where she lived for three and a half years. Her education took place in Kolkata, England and the USA. When she was ten, she had almost decided that she would become a writer. She had written a few Short Stories. Bharati Mukherjee's works have an autobiographical touch both in her fictional as well as non-fictional works. Four important phases mark her autobiography: her birth in 1940, her academic career in the USA in 1963, her migration to Canada in 1972 and her return to the USA for teaching at the American University.

Bharati Mukherjee's works have made an important contribution to the multi-ethnic literature of the United States. She has moved geographically from India to Canada and the USA. Her works naturally reflect the inevitable changes that migration brings. She is concerned with migrations, dislocations and relocations. She focuses on the inevitable consequences of cross-cultural encounters. Her works are preoccupied with the idea of belonging, rootless, alienation and a search for identity. In her early writings, Mukherjee depicts cultural encounters between India and USA. Then in

her later works; she focuses on multi-cultural encounters in America.

Bharati Mukherjee's third novel **Jasmine** [1990], tells the story of a young Indian woman who tries to adapt to the American way of life in order that she can survive. The character of Jasmine personifies Americanism. She undergoes the experiences as an Expatriate in the USA but she accepts it as a part of multicultural Experience. Bharati Mukherjee's novel can be divided into two divisions; i) The first division consists of her writing as an Expatriate writer, these works were written before 1980. ii) The second division marks a major shift. She drops the label of an Expatriate and begins to write as an immigrant American writer. The period covers the novels written after 1980.

In the novel **Jasmine**, Jasmine the main character and Protagonist of the novel is caught up between two cultures of the east and the west, past and present, old and new. She changes her identities several times during her life in America, so that she can get assimilated into the American way of life. This journey becomes a tale of moral, courage, a search for identity, self-awareness and self-assertion in an alien land. Her multiple identities in different spaces and at different times show the most predictable crusade towards Americanization and its obvious uncertainty. The novel strength of a woman to fight and adapt to a brave new world and not the damaging effects of immigration. The novel also

comments on the American society where people and their relationship are always motion.

Jyoti Vijih [Jasmine's real name] was born Hasnapur, a village in Punjab, in a dominated family. She was the fifth daughter out of a family of five girls and two boys. Surviving infanticide, she is given by her granny name Jyoti, meaning "radiance, light, and brilliance". She married Prakash, and becomes a widow at a very young age when her husband Prakash is killed in a terrorist's bomb blast. She rebels against the orthodox ways of widowhood. She refuses to be bound by rippling traditions and customs. She revolts boldly against the conventions and customs of old traditional Punjabi way of life. She refuses to believe in astrologer and his predictions.

She is interested in learning and mastering English. She decides that she will marry a man who could speak English. She has a dream of becoming a doctor and lives in some big city where women are treated with respect. Jyoti's husband Prakash is liberal and loving. He creates Jasmine out of Jyoti. However when Prakash dies, Jyoti inside forever. She decides to live a fresh life fulfilling her own dreams and her husband. Through illegal documents, she begins her journey towards the west. She travels with Half-face who rapes her in a remote hotel. When Half-face tries to rape her again, she kills him. She performs the role of kali, the killer of the monster. Jasmine stuffs her dishonored clothes in a suitcase and burns it. The suitcase is a symbol of her guilt and burden. She reaches American where she meets Lilian Gordon, a Quaker social worker. She gives her food and shelter. She helps suffering immigrants with love and care. She gives Jasmine the clothes of her own daughter. Here Jasmine undergoes the process of being Americanized.

Then Jasmine had contact with Prof. Vadhera, an ideal teacher. Prof. Vadhera had been the teacher of Jasmine's husband Prakash. Jasmine was soon bored of Prof. Vadhera's Indianness. She wanted to get rid of Indianness from Psyche. Meanwhile Jasmine comes in contact with Prof. Taylor. She falls in love with Taylor who renamed her as Jase. He arranged to get a job for her in the Department of Mathematics.

She then got the tutorship in the Department of Indian languages. She gets recognition and respect at the University. However, she leaves for Iowa fearing that her identity would be found out by Sukhavinder Singh.

The novel **Jasmine** is highly proved with a multi-culture and cultural diversity. The plot construction is the arrangement or structural design of the story. There are two types of plots: one is loose and other one is organic. Loose plot lacks organic coherenc. It is episodic and composed of detached incidents. A good plot is the most important element of a novel. **Jasmine** is like a Pique novel which deals with the adventures of a Punjabi girl called Jyoti, adventurous and arduous journey of Jyoti from Hasnapur in Punjab to the USA where she takes various names as Jasmine, Jane, Jase and so on. Chronologically, the journey of her life begins at Hasnapur where her parents have settled after partition. Before partition, they were in Punjab. They were quite wealthy with a huge house and a lot of farmland. Jyoti was born after partition and therefore she had no nostalgic past like her parents and grandmother.

Jyoti is a girl with new ideas. She is modern in the sense that she does not believe in traditions, customs and superstitions. She wants to live like a submissive, servile woman in patriarchal society. She marries Prakash, a modern Youngman with rational outlook, he dies in bomb blast. She rejects the customs and rituals to be followed by a widow. She decides to go to the USA and sets out in a trawler. During her journey, Half-face rapes her but later she kills him. After she met two different persons in her life. She lives with different names and plays I

The structural design of Jasmine differs from Bharati Mukherjee's other novels. This novel **Jasmine** to has only six chapters, each chapter with subsections. The novel begins in Iowa when Taylor tells Jasmine **Iowa** as a dull and flat country. Jasmine's thoughts, feelings and action that dominate the entire novel. Her memories, reactions and feelings exhibit her psyche and its undercurrents. Past and present mingle giving it a stream of consciousness touch. The novel gives us the account

of pre-partition days also, long before Jasmine's birth. Various characters both from India and the USA and their association with Jasmine form the backbone of the structural design of the novel. Jasmine is up against fate, ready to complete the unfulfilled dream of her dead husband. This is the new morality that Mukherjee wants to establish, helping the woman claustrophobic atmosphere. Something that is remarkable here is the reflection of Indian culture and religious tales that seemed to have left a deep impact on Mukherjee.

Conclusion

This paper has dealt with the concept of culture diversity. The social and cultural change in the Post Independence India has made women conscious of the need to define themselves, their place in society, and their surroundings. Mukherjee constructs her characters expatriate and immigrant consciousness which is ever shifting and fluid. Mukherjee's women characters are mainly expatriates geographically as well as in mind and spirit. Her novels are representative of the expatriate sensibility. This

paper is an attempt to study, observe and present the position of women and the problems they face both in India and abroad. Through the character Jasmine, the attempt is made to give a picture of woman who suffers from man-made cultural and traditional prescriptions as well as sanctions which do not allow them live a life free from such restraints. The novel has a thematic pattern of change from old to the new, from traditions to liberalism. She sends out a message that in a multi-cultural society, assimilation, acculturation and accommodation are necessary. Jasmine symbolizes a new woman with rebellious nature and adventurous spirit.

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MULTICULTURALISM IN CHETAN BHAGAT'S TWO STATES: THE STORY OF MY MARRIAGE

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Abstract

Chetan Bhagat's Two States: The Story of My Marriage is an autobiographical Novel. This novel deals with a couple, Krish and Ananya who from two different states of India Punjab and Tamil Nadu respectively are deeply in love and want to get married. The novel ends with Ananya the wife of Krish, giving birth to twin boys and she mentions the babies belong to a state called India. "The Two States: The Story of My Marriage" is following the lives of two characters and it has four different time of spans. The novel Two States deals with the cross- cultural encounter complimenting the different experience and imbibing them meaningfully. Throughout the novel people both the older and younger generation have a multicultural background, The culture thus defined, consists of language, ideas, believes, customs, taboos, institutions, techniques, rituals ceremonies and other related components.

Chetan Bhagat's the Novel Two States: The Story of My Marriage focuses about cultural change. The novel "Two States" cultural anthropology reveals about cultural differences of North- Indian families and South -Indian families which portrayed in a funny way. Chetan Bhagat portrays Two States How the couple Krish and Ananya has convinced their parents for interstate marriage in India.

The term 'Multiculturalism' refers to the acceptance or promotion of multiple cultures for practical reasons and for the sake of diversity and applied to the demographic makeup of a particular place may be a business organization, school, city or nation. Every nation has a distinct culture and very often, there are divergent cultural mores. It is said that cultural diversity adds colour and variety to the human world. The other side of the coin is that it divides people into numerous groups and sub-groups having little in common with each other. This proves as a great barrier to human association. India is multicultural nation who has unity in diversity.

Chetan Bhagat is one of the most popular contemporary Indian novelists in English Literature. He has defined young dynamic and modern Indian youth and their culture, trying hard to make themselves successful in their lives. He is gifted with an extraordinary ability to deal with various aspects of human life. Chetan Bhagat's novels deal with

different postcolonial perspectives from cultural issues. India is well known for it's varied of marriage in his novel, "Two State: The Story of My Marriage". Through the idea is the most realistic modern trend, and it draws attention to cultural differences in diverse India. Bhagat truly captures the spirit of modern culture.

The Novel Two States has proved all the findings and discussion levels to be true based on the examples from the novel itself. The novel is an inspired story but the inspiration of the author comes from his real life experience and thus, cumulates conscious, pre- conscious and the mysterious unconscious thoughts. He has managed to bring out the picture of the two cultures in a decent way. Even the coding of the meaning was such that it left readers with emotions like happiness, sorrowful, smiling etc.

In Chetan Bhagat's Two States deals the Character Krish the chief protagonist is a boy from Delhi based Punjabi family and Ananya the chief female protagonist is a Tamil Iyer by caste. Both happen to meet in IIMA for their post-graduation studies in management. They gradually develop their close friendship and later on they decide to get married. They love each other and want to marry themselves. There is no problem if they get their marriage registered or they elope till their parents

accept them. But they think that their parents should be happy when they are getting married.

Obviously their marriage can be called inter-caste or say inter- community marriage. Chetan Bhagat very interestingly describes the exact situation of love marriage in India with the consent of the parents and family members from both the sides as

Love marriages around the world are simple;

Boy loves girl. Girl loves boy. They get married. In India, there are a few more steps: Girl's family has to love boy. Boy's family has to love girl. Girl's family has to love boy's family. Boy's family has to love girl's family. Girl and boy still love each other. They get married. (TS back cover)

The writer Chetan Bagat brings to the surface the actuality of inter- caste marriage in the contemporary Indian society. This novel reveals the real love marriage of a couple who belongs to quite different social and cultural background, and brings to the notice of the readers how inter-caste marriages create tension in the personal and social relations and it focuses on "North- South Divide". The cultural diversities suggest that there are two states in the novel, one is Delhi which is in the northern part of India and the other is Chennai which is in the southern part of India.

The novel *Two States* represents to socio-cultural differences between the Punjabi culture and Tamil culture on a variety of aspects like language, food, dress, music, traditions and customs, conviction, mind set and many other ways of living life. The people of Punjabi culture use Punjabi accent like "ji". But the Tamil people frequently use the Tamil accent like "Seri" "illa!" 'Aiyo'. There occurs no cultural issue due to the language diversity if it is practiced in their respective cultural environment but when the people of two different cultures are talking and if they use their native language to share things that the other cannot get their meaning, here starts the cultural conflicts due to language.

Krish, at the beginning of the novel, when with Ananya, orders paneer pao-bhaji with extra butter and a Lassi. He accepts that nothing can soothe an

upset Punjabi like dairy products (TS44). The Tamil people eat rice based recipes like Dosa, Idli, Upma, Sambar. But Punjabis are non-vegetarians who regularly eat chicken and drink wine whereas the Tamilians are depicted in the fiction as pure vegetarians. The cultural clashes start when the people of both the culture start meeting. The food pattern of the people of one culture cannot suit the people of a quite different culture. Tamil culture has different typical attire which is quite different from that of the Punjabi culture. The Tamil men wear lungi like Dhoti on most of the occasions. When Krish reaches to Chennai, he observes the typical attire of the people of Tamil culture as: "Tamil woman, all of them, wear flowers in their hair. Tamil men don't believe in pants and wear lungis even in shopping districts'(TS 77). The novel *Two States* is based on the marriage of a boy and a girl from a quite different cultural background, the writer has pointed out some socio-cultural differences in the traditions and mind – sets as well as the thinking and behavior pattern of both the cultures. Bhagat has very ingeniously depicted complex and deeply rooted socio- cultural problems of multicultural India light heartedly in the present fiction. He has given enough illustrations of cultural conflicts which are predominant in contemporary Indian Society.

The other socio-cultural difference which is pointed out in the novel is about the nature and the ways of life of both the Punjabi culture. The Tamils are depicted as more decent and docile people in comparison to the Punjabis who are more rude, rough and noisy in their day-to-day life.

Finally, the writer Chetan Bhagat shows in his novel *Two States: The Story of My Marriage*, the spirits of the youth of his nation, youth are the future of nation problems of modern youth dilemma and his advices the youth not to take make race with others but with themselves if they want to succeed in life. Chetan Bhagat through the two different types of cultures and attitude through the two main characters which represent today's youth Indians.

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NINA'S LOSS OF CULTURAL IDENTITY IN MANJU KAPUR'S *THE IMMIGRANT*

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Abstract

Manju Kapur's "The Immigrant" is the story of an Indian middle-class woman Nina, a college teacher of thirty who migrates to Canada after her marriage. The Immigrant narrates the predicament of an Indian woman in a foreign land in her immigrant status where she faces the challenges in her life but finally abandons to the glories of the western world. In order to overcome the hurdle, she adapts herself to the new culture that becomes the cause of her distress. She adapts herself so much to the western culture that she falls into an extra-marital affair. The title of the novel perhaps suggests alienation, cross-culture, hybridity, and globalization. It clearly shows the loss of cultural identity of an immigrant Nina.

Keywords: Immigrant, Isolation, Culture, Identity, Alienation, Despair, Conflicts, Adaptation, Loneliness, Frustration.

Introduction

Manju Kapur is a well-known novelist of great reputation and her teaching experience and ability are clearly visible in her novels. Till now she had written five novels and all her novels have received ample appreciation from the readers, reviewers, and critical experts of the literature. She is a contemporary novelist having five novels to her credit with a high degree. Her first novel "*Difficult Daughters*", published in 1998, attracted readers from all sides. This novel received the prestigious Commonwealth Writer's prize in 1999 for the best first book in South Asia. Her second novel "*A Married Woman*" (2003) was widely accepted and quoted as "Fluent and Witty" in "*The Independent*". The third novel "*Home*" was published in 2006. This novel is the clear epitome of her deep-rooted understanding of Indian women in traditional society. Her fourth novel "*The Immigrant*" was published in 2009. Her most recent novel "*Custody*" (2012) has been translated into many Indian as well as foreign languages

"*The Immigrant*" differs from the previous work of the author is being located throughout a period recent but not contemporary, the 1970s of Indra Gandhi's Emergency. As the title of the novel suggest, its fictional shifts between India and Canada. The Immigrant is set in the era when the great migration to North America had just started

after the US and Canada changed their immigration policies for Asians.

Nina was born to a father who had a great future in India's foreign consulate. Nina and her family were living in Brussels where they experienced a high socio-economic status as her father was a bureaucrat and was economically sound. But tragedy brought about a sea-change in their lives. Her father died without making any plans for their future. All his plans remained unfulfilled dreams for Nina and now Nina and her mother had to become dependent on Nina's paternal grandparents for their survival. Nina's childhood thus had a great impact on her. But she accepted this condition positively and vowed to become economically independent to bring her mother out from this degrading condition. She studied hard and acquired a job as a lecturer in Miranda House, Delhi, and brought her mother to Delhi away from the taunts of her grandmother.

Nina's mother is always worried about the marriage of her daughter. She went to many astrologers to make inquiries about the suitable bridegrooms for her daughter as soon as possible. So Nina started feeling an emotional void which she felt that only marriage would be able to fill. This importance given to marriage in a society raised her expectations from marriage and later created problems in her marriage. Thus Nina lived in a social set-up where she could not remain happy without

marriage. Therefore she ultimately was forced to accept the proposal of Ananda an NRI living in Canada.

Nina bows down to her mother's wishes and gets into a loveless marriage, halfheartedly and out of compulsion. When Nina is in a vacuum-like state, she is introduced to Ananda. Nina had envisaged an idyllic future, mother, daughter, and grandchild united in a Canadian home. But instead, she is left adrift to make sense of the compromises that have uprooted her.

Some Indians become immigrants slowly, Kapur writes. Nina is a convincing example. She hopes everything will fall into its proper place after marriage, unaware of the trauma that lay in store for her. In marrying Ananda, an immigrant, she acquires a totally new identity. She is no longer a lecturer of English in the prestigious Miranda College. Hence her leaving behind her mother, her job, her friends, her precious books, her hometown, and her country meant discarding her own identity and adopting a new one that too to please her mother.

She reaches Canada and faces an assault on her self-esteem when she is detained at the airport for questioning, as the people there are prejudiced against her color and dress. Ananda himself an immigrant, absorbs into Canadian cuisine, celebrating Christmas and Thanksgiving and changing his name to a westernized 'Andy'. He also tries to encourage Nina to do the same.

In Canada, after the initial bubble of conjugal joy had burst for Nina, she longs for a purpose in life. There is tremendous inner turbulence in her. She struggles to find a foothold in the new uprooted place. While Nina's struggle is to find her identity as an immigrant in Canada, Ananda is in dilemma of finding a solution to his sexual problem of premature ejaculation.

Nina's life in Canada seems to be total hell. She was in utter distress and dilemma because of her emotional void. She did not want to continue this sort of life for a longer period. Her sexual problem with Ananda also seemed to multiply her problem further. In the house, she was bored and in the outside, she did not feel accommodative. She also becomes the

victim of an inferiority complex in Canada. She decided to take a library degree. This was her first step to autonomy. Library school brought great excitement into Nina's life. She found everybody nice and friendly but Anton a fellow student became her special friend. Nina strays from her own sense of morality and gets involved with Anton in her library science class.

Nina was aware of her deeds, her romance, and her sexual activity with Anton. She felt the guilt and it was quite natural. For her this act, she could not be blamed completely. For a woman living abroad, totally cut off from her roots, she did not have many options. She realized that she had done wrong, but on the other hand, she had fulfilled her emotional needs. Life in Canada is completely miserable for Nina. There was no mental satisfaction for her she began to question the prospect of arranged marriage. She thought and thought over her status as a wife of an immigrant abroad. She buys books from the grocery shop to break her solitude. But reading books also fails to distract her. In order to find herself out, she begins to wear jeans and eat meat. To keep herself engaged, she joins a library course but here she enters into an extramarital relationship. Nina realized that she could no longer consider Ananda as her anchor who gives an unhappy marriage life Nor Anton as her lover who had forced her for his own pleasures. She deliberately pulled off all bonds that could have held her, to free herself and moved on. She took a job and left Halifax, her husband all memories behind.

Conclusion

All-female protagonists of Kapur are caught up between tradition and modernity in their middle-class status. In their social milieu, they appear educated, modern, intelligent sophisticated, bold and assertive. Their maladjustments in the rapidly changing modern world make them carve for more space for themselves. Hence, they try to transcend the social norms.

Nina also faced a certain problem when she was in India she respected and praised Indian values. She always feels special about her country and its culture. But when she went to Canada she changed her

dress and food styles in order to mingle with their culture and the people but she can't succeed in adapting to new culture and style. Even she feels odd among the Canadians. She is torn between western and eastern culture and tradition. For Nina, her displacement was not only geographical and cultural but spiritual too, that ultimately made her lose herself.

Thus here one can see how Nina forgets her moral and traditional values and is submerged in western culture and its method. The helplessness of Nina made her adapt to modern culture and lose her

cultural identity at last. At last, she becomes a new woman who lost her cultural identity in the search of new life.

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CULTURE IDENTITY IN TONI MORRISON'S *SONG OF SOLOMON*

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Abstract

Searching for individuality is the main theme of Song of Solomon. For writer ties to particular community and ancestral past are key to one's true, deep identity. Various cultural aspects are mixed with Native American culture and traditions practiced at Shalimar and Virginia. Morrison also employs Islamic imagery in the actual "Song of Solomon", including the senseless language of the song.

Introduction

Black Nationalism's origins from 1780s with the founding of the free African society of Philadelphia. After that organization spreads to serve a multitude of functions for several growing northern black community. Starting stage of the black political activists worked for Black Nationalism for the sake of equality, but new modern Black Nationalism is a concept incorporating attitudes and actions which seek to control, direct and shape political destiny.

A black American original, as the only legitimate American contribution to world culture, they refrain from making value judgments about any sub cultural element. Toni Morrison's work, one analytical perspective is conspicuous by its absence; no critic has viewed Morrison's novels through the prism of black cultural nationalism. Black male writers cultural nationalism was extremely limited, But in African society black female writers perceive of cultural survival as more important than political progress.

Culture Identity in Toni Morrison's *Song of Solomon*

Song of Solomon is the third novel of Toni Morrison and her major works deals about nationalism. The black community people's life was always struggling and their way of culture also extremely one. Toni Morrison avoids glamouring hard circumstances of women, but Hagar, has small moments of triumph. In this play *Song of Solomon* Morrison's women characters- Pilate, Circe and Ruth as nationalist persons. Pilate and Circe survive party by utilizing

the past, and what are the struggles and ashamed in their life, Ruth also face day to day life problems not only the way of treat her husband's activities, many of the black male, who want to sexual affair from female in black community.

Milkman is the central character of the resolution in the theme of *Song of Solomon*, and expedition is reinforced by his female relationships. Milkman, who not care about his mother and anyone feelings. He accepts without question his mother's protection, but he cannot reciprocate when she needs support. If she comes with him thinking he is more important than her father, but Macon dead married Ruth for the only sake of high status and money minded. He thinks it money will come automatically his life will risen. Money is the only freedom of the black society.

So he avoid his sister, Pilate became of her poverty so he told his son. Milkman to cut the relationship with Pilate. But Milkman's day to day life goes to Pilate, so he loved very much Pilate more than his parents. So in this African culture female characters were portraits very beautifully, Toni Morrison's most of the work's female characters were the central of that novel.

Conclusion

The traumatic symptoms are passed onto Milkman and contribute to his identity crisis. On the one hand, Milkman has internalized a white identity as an idealized mode of self by accepting the money and properly oriented values and seeing his world from the white perspective. On the others hand, isolated by

both the whites and his black compatriots, he feels a sense of restlessness, which attributes to his loss of connection with his past and black heritage. Without finding a way out, Milkman loses his self and also his identity. Actually, Milkman's problem in the novel is a reflection of the African American's in reality. In the white-dominated culture, they internalize themselves to the white identity and meanwhile, feel they are marginalized.

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SYNCRETISM: IGBO CULTURE IN CHINUA ACHEBE'S THINGS FALL APART

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Abstract

Chinua Achebe is one of the major writers from Africa who has depicted the colonial encounter between the African and British in all his novels. Things Fall Apart as a debut novel portrays the spirit of the African society during the transitional period. It delineates the encounter between the tribal, i.e. Igbo culture and the British culture required by the historical force of colonialism. African Literature mainly revolves on the issue whether it means the bulk writing produced by those living in the continent irrespective of race, creed and nationality or whether it relates to the work of the writers of the black origin only. Syncretism is the combination of various beliefs and various schools of thought. It also occurs commonly in expression of art and culture similarly as politics.

Keywords: *Igbo Culture, Syncretism, Colonialism, Contradict, Traditional and Christianity.*

Introduction

Things Fall Apart, published in 1958, is the African novel in English. Achebe is trying not only to tell the outside world about Igbo cultural traditions, but to remind his own past and which is of much important, as too many Africans of his time were ready to accept the European judgement that Africa had no history or culture worth considering.

Things Fall Apart is set in the 1890s and portrays the clash between Nigerian white colonial government and the traditional culture of the indigenous Igbo people. Achebe's novel annihilates the stereotypical European portraits of native Africans. He portrays the complex, advanced social and artistic traditions of Igbo culture prior to its contact with Europeans.

Syncretism: Igbo Culture in Chinua Achebe's Things Fall Apart

Achebe's Novel, Things Fall Apart, as the title indicates, lay bare the anarchic tendencies in the Igbo society, which a hoary cultural past like that of any other ancient civilization of the world. The novel deals with the story of the Igbo warrior (Okonkwo) and the society (Umuofia), with three parts. It unfolds, in its course, the fiction within the individual and his society, and the way both for the transformation that culture undergoes. As war is said to be the bigger evil that removes all the minor evils,

so it is with the impact of the colonial encounter, which wiped out the evils rooted in the African culture.

Okonkwo, the protagonist of Things Fall Apart, typifies the Igbo society to a large extent. He is a remarkable individual, a fine product of a society with a culture that demands absolute loyalty to the clan's ethics in day-to-day life. His firmness and dauntlessness are enough proof of the impact of his society's culture on him. His achievement begins while he is still young. Son of an imprudent father, Okonkwo supports himself and his family from a tender age.

Okonkwo is defeated by Amalinze the Cat, a wrestler of high repute. Possessing an imposing physical stature, Okonkwo resembles an animal stalking its prey. His valor is testified by the victory that he scores in inter-tribal wars and brings home trophies of human head. On ceremonial, he drinks his palm-wine from his first human head.

Okonkwo's quality of courage is not confined to the mere physical aspect, not just the courage exhibited in maintaining his cool during the time of the worst ever drought that has made the whole clan panicky. Unable to face the tribulations of crop failure, some people lose courage and resort to suicide. With admirable forethought, Okonkwo borrows a few hundred yams from a wealthy farmer,

Nwakibie who has faith in Okonkwo's prowess and integrity.

Okonkwo's relentless effort in search of riches and recognition is mainly motivated by his fear psychosis. His fear induced by the amoral life of his father Unoka has helped him realize the value of his culture up to a point. It is at this point that one traces his strong streak of anarchy asserting itself and causing his decline and fall. To prove to the society that he is no chip of old block; he deliberately detests the two prominent qualities of his father gentleness and idleness. Okonkwo's conception that his lazy and improvident father would be an obstacle in his path to success has no basis whatever. His passions rule his better judgement. He has no respect or sympathy for those who are unsuccessful, those who do not have titles.

During the clan meeting, a man with no title, who bears no ill-will towards Okonkwo, contradicts him only to meet with stinging rebuff from Okonkwo: "this meeting is for man" (Achebe 19). Instances such as these support the fact that "Okonkwo knew how to kill a man's spirit" (Achebe 19). Okonkwo most certainly is devoid of humanity which is an essential ingredient of culture.

Okonkwo's flawed mind would rather allow the act of proving his toughness of heart, than pay heed to his inner voice. Ikemefuna's death provides a most profound example wherein the contrasting qualities of compassion and fear representing the two polarities of culture and anarchy in Okonkwo's mind, flash before our mind in a movement of revelation. When Ikemefuna runs to his protection calling him "My Father" and getting struck by him reminds Brutus's betrayal of Julius Caesar the famous 'assassination scene'. Okonkwo plays false to the dictates of his conscience and let his false self-dominate his emotions.

Uchendu's words of encouragement and consolation seem to have given Okonkwo some courage to face the challenge of life. He leads the exilic life in his motherland, Mbanta with sense of resignation. By this time Okonkwo's exile comes to an end, he learns about many changes taking place in African life due to colonial forces. The white men

entered in to their country. The Africans initially resent their presence. The Christian missionaries start converting the Africans who aren't very strong in their cultural moorings. The cause of religious conflict is the colonial encounter between the white and the black.

Okonkwo achieves great social and financial success by embracing these ideals; as a father he marries three wives and has several children. Nevertheless, just as his father was at odds with the values of the community around him, so too does Okonkwo find he unable to adapt to changing times as the white man comes to live among the Umuofians. As it becomes evident that compliance rather than violence constitute the wisest principles for survival, Okonkwo realize that he has become a relic, no longer able to function within his changing society.

Disintegration of Igbo society is the central theme in *Things Fall Apart*. This image also gives the book its title. The Christians arrive and convey division to the Igbo. One of their first victims is Okonkwo's family. The new faith divides father from son, and the Christians seek to attack they very heart of Igbo belief; such as attack also the core of Igbo culture, as the tribe religious beliefs are absolutely internal to all other aspects of life. Not coincidentally, the primary converts are people who stand to profit from a change within the social order. They're people that haven't any title within the tribe, and thus don't have anything to lose.

The arrival of the white colonists and their religion weakens the bonds of the kinsman bonds so central to Igbo culture. Ancestral worship plays an important role in Igbo religion, and conversation. The Christians tell the Igbo that they are the brothers and sons of God, replacing the literal ties of kinship with a metaphorical kinship structure through God.

Conclusion

Things Fall Apart isn't only one-sided in its portrayal of colonialism. It shows the economic benefits of Cross- Cultural contact and reveals the villagers' delight in the hospital's treatment of illness. Chinua Achebe's *Things Fall Apart* is significant because of it began the vogue of African novels of cultural contact

and conflict. It has been translated into over twenty languages. In a style that is expository rather than prescriptive, Achebe's novels mirror the sociocultural organization existing in the Africa of the era he describes.

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DEPICTION AND ALIENATION OF WOMEN CHARACTER IN ANITA DESAI SELECT NOVELS

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Abstract

Naturally literature is a reflection of life, Feminism was like a medium to speak out their problem that they faced through their works the world came to know about a problem. Familial relationships and their evaluation of life have been the major theme of Anita Desai's writings. For centuries women in the traditional order and social system have always been considered subservient to men. Anita Desai makes a fervent appeal and plea for a radiant dawn for the whole female community. The existential predicament of female world contradicts the masculinity. Thus, the marital and happiness and sorrowful heart and an adjusted marriage-bond cause depression and alienation in the mind of women. The plight and dilemma of a woman is the limited choice in decisions which are mainly determined by man.

Keyword: Marital Discord, Loneliness, Subjugation, Psychosomatic and Alienation.

"The room rang with her voice, then with the silence. In the shaded darkness silence had the quality of a looming dragon. It seemed to roar and the roar to reverberate, to dominate. To escape from it would require a burst of recklessness, even cruelty". - Anita Desai

Women writing has questioned the existing view points which are essentially patriarchal. The indigenous contradicting factors have been the legacy of equality of sexes inherited from the freedom struggle constitutional rights of women thirst on women education and awareness due to electronic media among women.

Feminist criticism in its broadest implication has three distinct subdivisions. The first two or well defined and frequently practiced without raising any ideological outrage. These are: the examination and analysis of the portrayal of women characters by themselves are in relationship with their male counterparts and appreciation of female authors. The third direction is that of the so-called prescriptive criticisms that attempts to set standard for literature that is from the feminist perspective.

Women subjugation has been a fact in real life as well as in Literature but the lack of vision, deliberate or not deliberate failed to draw attention of the world community. In this connection Anne Z Michelson has pointed out:

Woman has been regarded as inferior, Yet somehow meant to be man's spiritual guide, half divine, intermediary between God and Man, but looked as temptress/sinner as well. She is passive but inclined too mysterious activity during certain phases of moon; intuitive, but lacking the practical sense to select the correct-biologically weak, yet able to lift heavy bags of groceries and husky children; incapable of logic but full of cunning arguments; sexually pure if watched, uncontrollably sensual if not curbed; too feather-brained to create a great work of art; psychological subject to breakdown if faced with business or professional competition; yet designed to bear, nurture, children, act as her husband's helpmate, help him fulfill his potential, and resign herself to her' limitation" (455)

Anita Desai has a typical style of her want to register protest against the patriarchal norms. She is a keen observer of the society and the position of the women in the contemporary society draws her special attention. And characters are usually women haunted by the peculiar sense of doom, so withdraw themselves into the requested world of their own become neurotic, self descriptive and unhappy. All her novels describes the psychosomatic growth of female character which cannot cope up with the practical world and explains the interior land of the mind.

She mainly touches: "The physical and psychological life of her characters in general and the protagonists in particular mirrors of the multidimensional reality in all its contours."

And focused on the status of women in male-oriented and male-defined social and moral code. She portrays their quest of self-assertion and self-actualization in the face of rigid norm of behavior in status-quo society. The major concern of Anita Desai are hatred love and affection, depression and the solitude. Where they always been considered as a subservient to men. It has been yearning of the subdued woman with throbbing pulse to liberate herself for the recognition, self-expression and individual fulfillment.

Desai herself Confesses about her Novels:

My novels are not reflection of an Indian society politics or characters. They are part of my private effort to seize upon the raw material of life its shapelessness its meaningless . . . despair and to mould it.

In her novels most protagonist heroines are segmented and alienated from the world society, family and their own selves. They silently rebel and take recourse to naturalism and realism socially and economically- a world of their own, a world where they can be able to confirm their determination, affirmation and free will.

Anita Desai Elaborate her Protagonists in an Interview that:

I am interested in characters who are not average but have retreated, or been driven into some

extremity of despair and so turned against or made a stand against the general current, it makes no demands it costs no effort. But those who cannot follow it, whose heart cries out 'the great No' who fight the current and struggle against it, know what the demands are and what it costs to meet them.

She has pictured a paradigm of the whole women community with a view of spreading the messages of the second sex. And examine the psychological in the working of women and the present their reactions. With a touch of feminist concern portrays a failed marriage relationship which often leads to alienation and loneliness of the character the women who have where till they treated as second-class citizen.

Anita's character belong to the affluent section they hardly realistically and comprehensively have to tackle the paradigm in terms of struggle of life for survival and existence. Female protagonists are generally caught in the web painful circumstances their struggle and the outcome of the basis.

The work of Anita Desai's *Cry, The Peacock* contain the theme of marital misadjustment and the resulting destruction in the lives of wife who has failed reveals the innermost conflict of women in disaster. Maya a female protagonist is impressed by her husband Gautama who is quite elder in age to her. Maya suffers from a mystifying premonition about the disastrous end of her marriage. Only she marries Gautama as he find as a surrogate father in him.

The Lines Extracted below show Maya's Matrimonial Trap:

Maya grew impatient. You have not exactly sold your soul to the devil, have you? You have left your pretty backwoods and taken to the big city. You have only given up a bloody frustrating job as a village schoolmaster and become a prosperous, successful young box-wallah on his way to becoming director of a reputable business concern. He took a cigarette stub out of his mouth and flung it with violence at the incessantly wakeful budgerigars. My dear chap, you are too innocent, you just do not know what

you are talking about, what really goes on there. (103)

In the novel, initially, Maya struggles to adjust with her husband expecting to get love and care but as he turns to be indifferent and cold hearted and blames her to be naive, she then becomes insane and kills her husband. She asks him: "Is there nothing; I whispered, is there nothing in you that would be touched, ever, so slightly if I told you I live my life for you?" (114).

When she experiences loneliness and lack of communication, she feels herself in mental crisis. Her problem upbringing caused by her mother's death makes her detached from the world outside. Thus she wrote, "...my childhood was one in which much was excluded, which grew steadily more-restricted, unnatural even, in which I lived as a toy princess in a toy world".

Goutama conforming to his patriarchal ideology, wants her to be a traditional submissive wife. He maintains his distance from her for he sees no similarity between them. Even when she thinks they have some similarity and tries to join him he ignores her. She says,

"It was not they who turned me out. It was Gautama. Turning his back to me, he stood talking to a friend, a glass in his hand, and his voice rose, in order that I might hear, when he said, 'Blissful, yes, because it is unrelated of our m day, unclouded by the vulgarity of ill-educated men, or of overbearing women...' "(Page, 89)

Maya is a rebel woman who fails to identify herself with her husband Gautama's world and finds herself alienated from the affection she got from her father and besides her total economic dependence on her husband makes her feel rather insecure and powerless. She is deeply stricken with the sense of loneliness and insecurity, she says,

"God, now I am caught in the net of the inescapable, and where lay the possibility of mercy, of release. This net is no hallucination, no. Am I gone insane? Father! Husband, Who is my savior? I am in need of one. I am dying and I am in love with living, I am in love and I am

dying, God, let me sleep, forget me, But no I'll never sleep again. There is no rest any more only death and waiting".

The novel "**The Voice of the City**" present the plight and trauma of two women doomed and circumscribed in the claustrophobic space of Calcutta which is described as a "City of Death". And she analyzed woman characteristics of psychology to reveal the world of women's nature. It contains the character of three women Monisha, Amla and Otima the mother.

Desai's Amla is *the spirit of Liberty she has been longing for many things in life she wants to fly and get out of the past*. She is smitten by Nirode's friend and painter Dharma. Amla realizes the stark truth that the world outside and the transient love of Dharma is like a mirage and no escape into permanent happiness.

Monisha, standing in the doorway, suddenly called out her first independent sentence of the evening. "Amla," she cried in the sudden, harsh tone of night jar, a wild bird flushed from some unexplored depth of jungle, "Amla, always go in the opposite direction."

Both the sisters Monisha and Amla seek solace, love, and dignity in a rigid, codified society and both are disillusioned in the end. Monisha serves as the type of countless Indian women, her first meeting with Jiban's extended family, elucidates the symbolic subjugation, imprisonment, and voice of the Indian daughter-in-law.

The Bow Bazaar house. . . .the reception arranged by the heads of this many-headed propelled forward into the embrace of his mother who.... while placing her hand on my head in blessing, also pushes a little harder than I think is necessary, and still harder, till I realize what it means, and go down on my knees to touch her feet. . . . Another pair of feet appears to receive my touch, then another.... More—I lose count—but many more. Feet before faces here. . .

Jiban is an orthodox man and believes that women besides child bearing are for cooking, cutting vegetables and serving food etc. under the authority

of a stern mother-in-law. Jiban is busy with his job with no time for Monisha that she is frustrated and helpless due to ill matched marriage, loneliness, monotony, and stress of living in a joint family with an insensitive husband.

Monisha's childlessness also augments her turmoil and loneliness as her insensitive relatives derisively talk about her barren ovary and tubes, right in her presence. Jiban supports his family's she is totally devastated and the prospect of having any fulfilling relation with Jiban is completely ruptured.

Rather than keep "waiting for nothing, waiting on men self-centered and indifferent and hungry and demanding and critical, waiting for death and dying misunderstood, always behind bars, those terrifying black bars that shut us in" (120), she voluntarily chooses the freedom of death, thus also imparting meaning to her life.

Theme of the marital and unhappiness and the sorrowful heart of an unadjusted marriage bond cause depression and alienation in the mind of women and wanted to highlight the Matriarchal

struggle, self-freedom and self-identity against the male dominated world.

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CULTURAL CONSTRUCTS OF WOMEN IN CHITRA BANERJEE DIVAKARUNI'S *OLEANDER GIRL*

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Abstract

Feminism is a collection of movements and ideologies that share a common goal to define, establish and achieve equal political, economic, cultural, personal and social rights for women. This paper's primary aim is to support the novel Oleander Girl in the perspective of feminist ideologies with the proof of the character Korobi. This novel is a unique piece of literary art in the world of fiction. It portrays a true picture of the plight of Indian women, their great sufferings, anxieties and their troubles because of the male dominant society.

Keywords: Culture, Subjugation, Childhood marriage, widowhood and Indian feminism.

In the beginning of Indian literature most of the writers were male writers. In their novels they presented the female characters in the male point of view. Woman does not occupy an important place in most of the pre- independence Indian novels. In this period the novelists present woman as romantic, charming and cultured stuff in their novels.

Thus in early Indian English fiction there was endless variety and monotonous similarity. The ideal of womanhood was motherhood- that marvellous, unselfish all-suffering, ever-forgiving mother. The Indian women had only one facet. She was nothing, less than nothing, and she had to wait for a few decades to assume an existence and a name. (FAIEF 24)

After the independence of India many women writers came forward to expose the real state of Indian women in the pluralistic society. The entry of women writers like Anita Desai, Kamala Markandaya, Shashi Deshpande, Bharathi Mukerjee, Jhumpa Lahiri, Sudha Murthy, Chitra Banerjee Divakaruni, etc, have widened its branches in feminist writing.

The new woman, the feminine novelist of the twentieth century has abandoned the old realism. She does not accept observed revelation. She is

seeking with passionate determination for that Reality which is behind the material, the things that matter, spiritual things, ultimate truth. (SCN XIV)

Chitra Banerjee Divakaruni was born in 1956 in a traditionally middle class family, Calcutta, India. She has written many novels, short stories and poetry collections. She is concerned with moving from one culture to another culture without compromising either. Her novels occupy the special place in post colonial era by depicting the condition of people with livelihood. She has a wonderful writing style that looks into the character of her female characters. The characters are very realistic and they find balance between the ancient culture and the new culture. She keeps women characters as her protagonists in her novels like *The Mistress of Spices* (1997), *Sister of My Heart* (1999), *The Vine of Desire* (2002), *Queen of Dreams* (2004), *Oleander Girl* (2013) and *The Last Queen* (2021). Her novels mostly talk about the female subjectivity, racism, sexism and other forms of social oppression.

Chitra Banerjee's *Oleander Girl* tells a love story of an orphan girl Korobi and her quest for identity. Korobi, the protagonist of the novel had been brought up by her maternal grandparents. She

had been told that eighteen years ago, her mother died after giving birth to her and a few months after her father, an ambitious law student, had passed away in a car accident. Actually her father Bob was living in America. Because they wanted to keep Korobi with themselves and to uphold the family name.

Bimal Prasad Roy was a tired barrister and proud grandfather of Korobi. He was a conservative man who always gave importance to the social customs. He inhabited disparate worlds of thought. He had been against the westernized culture. When the chairs were provided to Bose family, because they were rich, modern and thus they were not used to sitting cross legged on the ground before, Bimal said, "For generations we've been praying on the floor. They can't do it for one day? Sacrifice a little comfort for the goddess's blessing?" (OG 6)

Sarojini was grandmother of Korobi. She was so innocent and kind hearted. She poured so much of love on her daughter Anu and her granddaughter Korobi. She was also a victim of social customs and culture; sometimes she was not able to raise her voice against her husband in support of Anu and Korobi. Bimal had always complained that she spoiled the girls- first her daughter and then her granddaughter. As an Indian wife she blindly agreed what her husband said and did. She was an object of pity and had no will of her own. Sometimes she had opinions too; her points were not accepted by her husband.

Sarojini admits he has a point; girls have to be toughened so they can survive a world that presses harder on women, and surely Bimal does a good job of that. But deep in a hidden place inside her that is stubborn as a mudfish, Sarojini knows she is right, too. Being loved a little more than necessary arms a girl in a different way. (OG 7)

Korobi could not understand the fear of her rigid and patriarchal grandfather. She never dared to question why her mother Anu died, was not mentioned in their house or about the absence of her mother's photographs. She had been brought up with conservations and limitedness. So she was kind of

different from her friends. Once she went to her friend Mimi's birthday party that was the first time she had encountered the real modern world.

When I walked into the flat, the party was in full swing: the lights low, the music deafening, the adults inexplicably absent. Crowds of people I didn't know were drowning suspicious- looking drinks and smoking what clearly weren't cigarettes. I looked at the girls in their glittery tank tops and stretch jeans and felt antediluvian in my gold-worked kurta. (OG16)

When a woman has suddenly lost her husband, left all alone to face this crucial world, she undergoes the trauma and psychological alienation. In this novel Chitra Banerjee depicted the pain and sufferings of woman during her widowhood clearly. After Bimal Prasad Roy died of heart attack, disappointed Sarojini turned towards Oval mirror and started staring at her own image which was reflected on the mirror for sometimes.

White sari, bereft of the bright borders that she has always favored. Bare forehead, wiped clean of the vermilion of wifehood. Bare wrists, ears, neck, the jewelry jumbled into a drawer until someone – but who, now Bimal is gone? – remembers to take it to the bank. Out of old habit the woman in the mirror pushes phantom bangles up her arm, then shakes her head with an embarrassed laugh. (OG 43)

Child marriage is a marriage of individuals before they attain the age of perfect adulthood. Once a girl child entered into the marital life, she is expected to take responsibilities towards the spouse, the family and society. It is one of the social and feministic issues in India across different domains. The government of India and social welfare committees take initiatives to uproot this social customs in order to prevent the girl children from premature death, becoming the young widow and illiterate one. Asif Ali's sister had been the same age as Pia when he left the village. Pia was a seven year old sister of Rajat. A few years later, she was married off to a man in Ghaziabad. Asif knew that his sister wasn't old enough to take on a wife's duties. But it

was too late to stop that marriage. One day he was informed that his sister had died of Pneumonia.

He remembered how his sister had looked at the wedding, bowed unhappily under a heavy bridal veil. She had died of neglect, he was sure of it and he had done nothing to help her. (OG 13)

Jayashree's father-in-law insulting her by spitting at her triggered her to vow in anger to raise above her class, to become rich and famous. Because she was the daughter of shopkeeper. The class and culture played the predominant role in the life of women in the society. They were valued by their birth, financial status and caste system.

Korobi like her mother started to embrace the new culture in order to fit in the expectations of Bose family for her love Rajat who belonged to the rich family. On the engagement day, she wore the off-the-shoulder kurta, which was glittering like gossamer, made her beautiful and sophisticated than ever before. But her grandfather liked her to wear saris. She had always cultural dilemma in the novel. "The gulf between Indian and Western cultures created a transitional society neither fully modern nor fully traditional." (TIF 139). She was rising above her grandfather's suppression and false brahminical pride. She had broken the social boundaries of race and class in order to find her father and her own

identity. In America Korobi was forced to cut her hair and got a new identity. She found out that her mother never married to her father. Because to follow the promise she had made to her father Bimal that she would not marry without his permission. Korobi accepted herself as a bastard and daughter of a black man. When she returned to her native place, her way of seeing the world had completely changed.

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SUCKLING THROUGH SACRIFICING DREAMS: DEPICTION OF WOMEN IN ANITA NAIR'S *EATING WASPS*

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Abstract

Anita Nair's Eating Wasps (2018) discovers everyday lives of ten women, who are fighting their own battles with different facets of patriarchy. This feminist fiction presents the issues of contemporary women in all its complexities. The present paper analyses the women characters Urvashi, Sreelakhmi, Brinda and Najma in the novel Eating Wasps. The protagonist is the ghost of Sreelakhmi and she takes the readers through the lives of other women in the novel. Anita Nair portrays the confined lives of women even in the modern society. She portrays a society that considers women's desires as a sin. Gender roles are deeply engrained in the minds of both men and women in a patriarchal society. The family and society consider women's desires as unnatural. They are silenced and are forced to live a life they despise. The paper discusses the shame and guilt faced by the women in the novel and the gender discrepancies in the society.

Keywords: Sacrifice, Desires, Dreams, Anita Nair, *Eating Wasps*

Gender roles are assigned by society based on people's biological characteristics. Men take on leadership roles in society, while women are frequently allocated to the job of housewife. Even if they are permitted to pursue their work, it is their responsibility to care for their family, which includes their spouse, children, and, if applicable, their husband's relatives. A woman is supposed to enjoy caring for her home and family. Women are either ruled by their parents or their husbands. Men and women are assigned distinct duties in society. Several authors have written about the societal gender divide that has resulted. With the passage of time, gender disparities become more pronounced. Gender disparities and women's subjection in the family and society have long been depicted by writers. Anita Nair is a well-known Indian female author who focuses on women's concerns and gender norms. Her stories are about individuals going about their daily lives.

Anita Nair is one of the best author who specialises in human psychology and the male-female connection. In her novels, women are at the centre of the conversation. She tells the stories of ten

distinct women from all origins and ages in her book *Eating Wasps*. Their yearning stings them like wasps, she says.

Nair also discusses the ramifications of men's desire and its negative impact on women. What a woman should wear and how she should act is determined by society.

In *The Second Sex*, Simone de Beauvoir writes,

Custom dictates the compromise between exhibitionism and modesty; sometimes it is the neckline and sometimes the ankle that the 'virtuous woman' must hide; sometimes the young girl has the right to highlight her charms so as to attract suitors, while the married woman gives up all adornment: (588)

Anita Nair's women aspire to lead a life they desire. Nair also narrates the consequences they face in life because of being desirous in life.

Eating Wasps, by Anita Nair, tells the stories of ten women whose experiences serve as a model for how women suffer in a culture that emphasises male values. Women in this story, from various socio-cultural backgrounds and ages, were subjected to a variety of abuses and discriminations, ranging from

acid attacks (Najma) to online stalking (Urvashi). These protagonists had one thing in common: they were all pushed to the brink of death by patriarchal society for choosing to take the path of their hearts. Most of these characters refuse to succumb to the norms of patriarchal institutions and confront the world unapologetically instead of passively allowing the society to victimise them.

Nair explores the position of women in the present day via the life of Sreelakshmi. Sreelakshmi was a professor at the Department of Zoology. She was a poet and a writer. She was awarded the Akademi Prize and gained literary renown. She kept her job as a professor and moved into a leased property with her mother. "I was now the man of the house. I gave my watch to my oldest niece and took to wearing my father's Favre Leuba."

Anita Nair's ladies are not bound by patriarchal culture and norms. She allows her female partners to freely express their desires. When Sreelakshmi wears her father's watch, her lover Markose asks her, 'You wear a men's watch. She replies, "It was my father's". "It's not usual to see a lady wearing a gent's watch', he smiled "I am not the usual kind of lady." (215)

Nair allows her female characters to think and express themselves freely. Sreelakshmi, while living in ancient times, thinks ahead of her contemporaries. Sreelakshmi, who lived in the sixties, was a very ambitious young woman who chose to put her marriage on hold in order to pursue her career. She has used her agency and freewill to direct the course of her life throughout her life. As she pursued her own interests, she faced hostility from her family and society.

Sreelakshmi died in her mid-thirties, and the reason for her decision was a mystery to the rest of the world. Even as a dead corpse, she assumes the role of a caustic and detached narrator who is critical of the pretensions of those who pay respect to her body, a world that had previously been unsympathetic to her skills or hardships. She narrates, "an ordinary woman had become a legend, a tragic heroine, and it was the nature of my death

that had turned me into someone extraordinary in their eyes. I was Kerala's Virginia Woolf." (1)

Sreelakshmi commits suicide rather than accept the options presented to her by society. She could have settled into a marriage that her mother and relatives would have arranged for her, or she could have withdrawn her publication of the controversial novel in order to return to the comfort zone, but she chooses to end her life. She sacrificed herself instead of her dreams. The last decision regarding her life, like the others she had made in her life—what to study, where to study, whether or not to marry, and whether or not to have an affair with a married man—was her own option.

The another major character of this novel, Urvashi's attempts to explore her passion were successful, but she is confronted with hypocrisy from her own friends when she does so. When she actually resorts to a man, her friends, who used to openly discuss entering adulterous relationships for satisfaction, expose their double standards. But she was outspoken about her choices, telling him that she no longer wanted to be with him and that she wants to break up with him. She "refused to be shamed into submission" (160) and asks him to move on as she feels nothing for him. Having a sexual relationship with him, and she begs him to move on because she has no feelings for him. Urvashi was one woman who moved ahead with her desires and she never hesitates to end both her passionless marriage and possessive extramarital affair when she was suffocated within their claustrophobic hold.

Sreelakshmi and Urvashi were both educated and employed women who were subjected to the male-dominated society's hypocritical double standards. They lived in two separate eras, Sreelakshmi in the 1960s and Urvashi in the present, but the oppression and devaluation they experienced from the male dominant culture is the same thread that runs through the narrative. Even the temporal difference between them could not eliminate the concerns of marginalisation and the weight of gender expectations from the outside world. Rather of living a life without love or desire, one protagonist commits suicide, while the other chooses to end a possessive

relationship without succumbing to her lover's threats.

Dreams and sexuality are at the root of the problems they are having in their lives. When Sreelakshmi decides to fall in love with a married priest and acts on her desire and dream, her partner's cowardice and hypocrisy forces her to commit suicide, although she never felt sorry about her actions. Similarly, the literary community shuns her when she writes about her own body and desires, but she is unrepentant about her choices and never stops writing about her body. This defiance of patriarchal structures' rules and prohibitions causes difficulties, but this study contends that the act of ending her life acts as a protest and resistance rather than an escape. Urvashi's new relationship stresses her with possessiveness and humiliates her with stalking because she tries to fulfil her sexual cravings and needs outside of her marriage. Though her immediate reaction was to flee the situation, she eventually faces her issues, and her decision to confront her concerns and leave the poisonous relationship is definitely an affirmation of her womanhood. And it

is implied that Anita's characters are sacrificed themselves and they lost their dreams for the wellbeing of the society and nature.

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CULTURAL AND RELIGIOUS CONSTRUCTS OF WOMEN IN SELECT NOVELS OF CHITRA BANERJEE DIVAKARUNI

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Abstract

One of the significant themes of modern literature is the depiction of cross-cultural crisis subject which has assumed a great significance in the present world of globalization. Chitra Banerjee Divakaruni was caught between the conflicting cultures of India and America. She believes that cross-cultural understanding should go beyond the towers of academia and thus she deals with the crisis of consciousness successfully through escusietly wrought prose philosophy and psychology. The immigrant's relationship with the old home and the new home is neither static nor monolithic. Her novels deal with the culture of both India and America and how the women face these two different cultures and how women try to achieve self-esteem and autonomy denied to them.

Keywords: Culture, crisis, India, America, Women

A pinch with her food but to no avail, Her dreams would not come. She places the pouch of Indian soil under her pillow and kaleidoscopic dreams scented with homely thing burst on her. Mrs Gupta does not assimilate herself into the myth of America, her journals sharply resurrect the long forgotten Indian myth, beliefs tradition, and culture. She even continues the dreams which are so essential for existence, and in reality it is only a mixture of all. As a dream teller she keeps her childhood life as a secret from Rakhi. Though she has understand her daughter's curiosity to know about India she hides it intentionally.

Socially and culturally positioning herself as an immigrant Indian, Mrs Gupta neither acculturates nor assimilates but, just adapts or adjusts to the life around her, without changing or forming herself. She is able to identify the real problem as to why Rakhs's chai shop is at a point of crumbling. Chitra Banerjee Dnakaruni is an Asian American with her ancestral roots in west Bengal, India. Her characters include Americans and Indians; who are exiles caught between two opposite cultures. It is found that there is a continuous oscillation between western and eastern cultures, The ancient Indian culture accorded

an honourable place to women. The author of 'Manu Samrih' which the Hindus regard as a classic document gave women an esteemed status in these words.

"Where women are honoured, there resides the God". The Christianity in Europe granted the new era of equality, liberty and fraternity by preaching that both men and women are equal in the eyes of God, ignoring gender distinction. The immigrants from different parts of the world are inspired and haunted by one common desire the desire to settle permanently in America. They Converge in that country intermix and promote a new culture the voiceless invisible woman learns the art of adopting an American way of talking, walking and dressing. Yet she keeps her traditional past in her psyche which helps her in a crisis Indian characters in search of American life retain sufficient Indians to be exotic but float gleefully into American materialism. From this category of experience, Chitra Banerjee wishes to carve her own specialty within the broader genre of American literature.

Chitra Banerjee's world of immigrants and their desperate need to belong to the new world bring a sense of cross-cultural adventure to her novels.

Sudha dismissed Ashok and tells Anju "I want let you put me down" (VD129) she would like to lead her life in America without any more support not even her sister of the heart. Sudha also follows the same.

Californian style when she introduces herself to lalit: "Hi, yourself" (VD 131) she replies It's what she's heard women on T.V shows say when they don't want to appear too friendly. The expectation of a different culture, and the pull toward the unknown realm, is altogether a new experience and this aspect is well substantiated and the protagonist craves to assimilate in her speech certain English words as a sign of westernisation; The second change which the immigrants have to experience is the difference in the clothes they have to wear in their adopted country. Dress becomes another sign system that denotes the adjustment made by the immigrant people. While in India, many people wear many kinds of Indian dress typical of the region in which they live.

In *Queen of Dreams*, Belle the friend of Rakhi bitterly complains that is not dressed properly. You're getting old... Besides, they probably think. You're the outrageously dressed one outrageously old-fashioned, that is" (QD25). In *The vine of Desire*, Anju cooks for her sister, sudha, who is going to visit America "Anju who is a terrible cook has spent the day making lasangha because she says, sudha has never tasted any in India." (VD II) Anju's craving for fresh fish is an important cultural measure in a land where chopped and canned fish items are mostly preferred.

The novelist has also used food to show the incompetence of Indians in America. Sonny is fond of Mrs. Gupta's Indian dishes while Rakhi likes Chinese stir-fry, he brings back care packages filled with his favourite gourmet dishes palak panner, tandoori chicken, pooris items that take hours of preparation time" (QD 29) Even in simple things like cooking ingredients one could find the sense of alienation in the immigrants' life and explore cultural transitions "At home we rarely ate anything but Indian that was the one way in which my mother kept her culture", says Rakhi (QD 7) A look alike of her favourite Hollywood icons initially gives her

an illusion of "A perfect life".

Rakhi represents all immigrant wives who have their own problems of adjustments when placed in the context of culture at loggerheads. About the humiliations and insults that the immigrants have to suffer. Although to take parents want their children to take advantage of the educational and employment opportunities in America, they also want them to maintain their ethnic heritage in other spheres of their lives. The parents clinging to the past, as Rathik's mother suggests indeed splits the children's identities, suspending them between India and America, the past and present.

The parents remain to reign the children become. American unbridgeable gulf is created between the two. The difference in taste custom and language brings about domestic conflict. A look alike of her favourite Hollywood icons initially gives her an illusion of "A perfect life".

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At times the Indian culture is transplanted and metamorphosed in the multi-cultural world. Meera's and her live in relationship with Richard, Chitra Banerjee's novels portray independent introspective and self-determined women who have accepted their life as immigrants and observed the host country with sensitivity and objectivity. However the women with the passage of time learn to become independent and a majority of them refashion

themselves by dismantling the stereotypical portrayal of women. This can be considered as a positive sign in the endeavour of those women who are constantly on the lookout for some change and transformation.

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A STUDY OF ECOFEMINISM HIGHLIGHTING CULTURAL CONSTRUCTS OF WOMEN IN MARGARET ATWOOD'S *THE EDIBLE WOMAN AND LADY ORACLE*

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Abstract

This paper aims to study the Eco feminist perspectives in Margaret Atwood's novels The Edible Woman and Lady Oracle highlighting the cultural constructs of women in the novels. Ecofeminism is an activist movement that supports the female claim of victimization by defining masculine society as innately aggressive: the link between the destruction wreaked upon her own body by way of a concerned abortion and the brutalizing of the natural environment around her. Margaret Atwood, the best loved novelist of contemporary Canadian feminists, who uses myth and fable to express nationalistic realities, says that if we protect our environment, earth will become a more liveable place. The Edible Woman was written in 1965 and published in 1969. Lady Oracle was published in 1976. For The Edible Woman, Atwood was the Wikipedia's second prize winner in 1977, and received Sty of Toronto Book Award in 1977. Lady Oracle wins Atwood the Co-winner of the City of Toronto Book Award in 1977 and Atwood was the second prize winner of the Periodical Distributors of Canada award in 1978. Atwood consistently portrayed the men-women relationship in her novels, and how women are culturally created and constructed by the society is studied in this paper.

Margaret Atwood, who is the author of more than forty books, including fiction, poetry, and critical essays, has had her books published in over thirty-five countries. Her career spans fifty years and there were no role models at that time, no big literary scene was there in Canada. Atwood has received 20 Honorary Degrees from different Universities all over the world. Atwood's women characters represent violence and destruction caused by the misuse of technology on women's bodies, their independence, and the environment. She also writes in her worries around the misuse of science and technology to brutally spoil the environment. Atwood also considers herself as an environmental campaigner. Her works have had some elements of environment, nature, and climate change at the centre. Her works highlight patent connections between women's rights and environmental justice.

The protagonist of *The Edible Woman* is Mac Alphin, a young woman who was working as a

middle level worker in a consumer service company in Toronto. Marian MacAlpin, finds herself gradually moving from being a consumer to feeling consumed. Marian finally decides to be single leaving away from Peter after engagement because during the time interval between the period of engagement and the date of marriage she had a complex series of ideas whether to get into marriage or not. Seeing all her married friends she finally decided to be single as she did not want to be another 'edible woman' feeding the hunger of a man in the name of husband and his family members, bearing children, and spending the entire life serving them.

Lady Oracle is the story of Joan Foster who transforms from a fat girl to thin, from red hair to muddy brown, from Toronto to London, from being a lover of a Polish Count to the wife of a radical husband, Arthur, from a reader to a writer. The protagonist of *Lady Oracle*, Joan Foster is a romance novelist and poet at the end.

Marian in *The Edible Woman* decided to be single running away from the bonding of herself to Peter in the name of marriage. On the other hand, *Lady Oracle* portrays the theme of a woman running away from men who love her as Joan the protagonist wants to be independent, stoic, persistent and successful woman.

The other characters in *The Edible Woman* are Ainsley Tewce - Marian's roommate, Peter Wollander - a father lawyer, Marian's Fiancé, Lens Slank - a bachelor friend of Marian and Ainsley, Clara Bates - another friend of Marian, wife of Joe and mother of three children, Duncan - a graduate student in English with whom Marian has an affair, The three office Virgins - Lucy, Emmy and Millie, Mrs. Bogue - head of the research department of Marian's firm.

The major characters of *Lady Oracle* are Joan's mother - Fran Delacourt, neurotic, fearful to Joan, Her father, an anaesthesiologist, worked for the government army during war, Aunt Lou, whom Joan loved the most in her childhood and left Joan inheritance money, Paul, a Polish Count, a mysterious author, a gothic hero who fails to be Joan's partner, Arthur Foster, another hero with "Byronic" looks but fails to be as expected by Joan, The Royal Porcupine, Joan's third man, a bizarre, Avant Garde artist.

Ecofeminism supports the female claim of victimization by defining masculine society as innately aggressive: the link between the destruction wreaked upon her own body by way of a concerned abortion and the brutalizing of the natural environment around her. Her feminism has suffered no dilution. But it has gathered layers of social and political moss around it.

Atwood in her novels extend the meaning of woman. Her female heroines try to locate their self and assert it that they are told functioning 'Unnaturally' that you are rejecting your femininity". Atwood describes the nature of Ainsley Tewce, Marian's roommate as 'She is like a pitcher plant in a swamp with its hollow bulbous leaves half filled with water, waiting for some insect to be attracted, drowned and digested'.

Ainsley represents the progressive, alternative woman, aggressive and determined. She is only manipulative; by the end of the story several contradictions in her personality are exposed. She chose to have a baby outside marriage and preferred Len to be the father for her child. Later when she learnt that children brought up without a father figure may become homosexual, she decided to marry another ordinary young man who was a caretaker of Duncan and did not marry Len. In the end, she blames Marian for rejecting the conventional life.

Once when Marian was having dinner with Peter and his friend Trigger, she listens to Trigger describing his bride who according to Marian was a 'vacuum cleaner, who sucks the poor Trigger into the domestic void'.

Marian finds very uncomfortable in a party and Atwood describes her feeling as 'as though I had swallowed a tadpole (EWp.81) Marian is very soft indeed and she feels very sad when some men shout, she feels that marriage will be the destruction of her personality. The first chapter is in first person narration because Marian finds an involvement, identity as a working woman. The other chapters are in third person narration because she finds herself losing her significance or identity as she is going to get into marriage life. The final chapter is again in the first-person narration because she comes out of her commitment of marrying Peter and decided to be single. *Lady Oracle* was written in the third person narrative from the protagonist's point of view.

Loss of identity, Alienation are the other themes in *The Edible Woman*; Obesity, bullying, multiple identities, paranoia are the themes in *Lady Oracle*. Both the novels used the narratives and ideas based on the inherent dullness of Canada.

A certain amount of comedy in *The Edible Woman* and *Lady Oracle* comes from the disjunction between the use of the Gothic and its placement in contemporary Toronto. On the other hand, Marian and Joan are bloodthirsty and sometimes violent too. Marian MacAlpin of *The Edible Woman* is a cannibal who eats herself. Just as she later, as an adult, considers herself guilty of eating chicken, eggs etc. real or imagined or simply a lie; Joan Foster of *Lady*

Oracle kills her own identity into fantasy and romance,

In *The Edible Woman*, women are portrayed as the reflection of the society in the 1960's but it is relatable even today. It is believed that love is another name for using or being used. The novel discusses whether marriage is essential for a woman in many angles through different women characters. Marian MacAlpin lived in Toronto sharing the top floor apartment with her roommate Ainsley.

The Edible Woman exposes an intricate inter-connection of themes and theories, both localized and universal. Liberal ideas of the essential self are disrupted by the beginnings of a postmodern speculation, and this conflict, which problematizes the resolution of the text, is to become even more pressing in *Lady Oracle* and it is this characteristic which disposes it to ecofeminism. But it is also a transitional text for Atwood, "only half-formed", and it closes on a pause:

"I tense forward, towards the demands and questions, though my feet do not move yet" (EW.186). From this moment of indecision, Atwood moves forward into a more ironic, more highly stylised postmodernism, which is at once a rejection of the early essentialist feminisms, and an anticipation of the very beginnings of a new, more self-consciously theorised feminism.

In *Lady Oracle*, the tools of flesh and food that Joan uses to confront her rigidly bound mother are purposely semiotic and boundary transgressing. Joan's mother appears in the text much as Marian in *The Edible Woman* feels herself to be at Peter's party when "Her body had frozen, gone rigid" (EW. 232). This rigidity contrasts with Aunt Lou who is "soft, billowy, woolly, befurred" (LO.89), eating, drinking, weeping, and laughing copiously and without restraint – something that Joan's mother perceives as a personal affront. Joan's victory occurs when she finally manages to make her mother weep: "She cried hopelessly, passively ... her whole-body slack as if she had no bones" (LO. 88), breaking down some of her firmly constructed barriers and forcing her to experience the uncontrolled blurring of inside and outside.

In fact, all of Atwood's protagonists in these two novels were childless: *The Edible Woman*'s Marian chose to remain a spinster, Joan of *Lady Oracle* is the construction of the self, whether by parody and pastiche, or by individuation from an oppressive maternal bond and decided to be single. Atwood's other protagonists have aged in tandem with their creator and are childless.

Marian and Joan carved out an identity for themselves and they believed the thing called love is another name for using or being used. The men they meet in their society constructed them to be stubborn not yielding them in the institution of marriage. Women are stage properties for exploiters not only in Canada but also in most other nations. Marian in *The Edible Woman* finally decided to be single, it is not that she disliked Peter, but she hated entering into the stream of marriage fearing she would become another childbearing machine like her friends. Joan fakes her own death and flies away from her commitments, by going away from her friends and proved herself as a great writer, writing the problems of women boldly and thus constructed herself as a great writer.

The Edible Woman questions and challenges cultural assumptions about women's identity. As a woman Marian constructs herself from the meek, docile traditional woman to the bold, conscious, and rebellious feminist but does not change the society. She has become a modern youth who rebel against the institution of marriage and its oppression.

Both Joan and Marian tried to get away from the cultural constraints of the society and their decision at the end to be single is a solution to women's exploitation and oppression in marriage.

The Associate Editor of *The Hindu*, Namrata Joshi in *The Hindu Magazine* dt. Aug. 11, 2019, said that culture can be a refuge from life but also a conduit for conversations and community building.

Atwood was of the notion that the society by all means control women, at the least women do not even have the chance to wear what they want and therefore Atwood opposes the gynocentric culture which assumes women to be "inherently kinder and gentler than men" (Callaway, 2008, p. 17)

emphasizing the bond and friendship among women and their hatred towards men.

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OBJECTIFICATION AS DEHUMANIZATION IN SALEEM'S DESERTED FLOWERS

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Abstract

Objectification is meant for handling a person as an object or an entity. It is an inhuman act which involves the sensation of a person. It specifically boards women who are the victims of sexual gratification. They were treated as a commodity without perturbing about their dignity. Objectification of woman is a violence and the author Saleem has narrated the novel by scrutinizing the domestic issues of two woman characters Zubeda and Rehana. The author exposes their oppression by indicating various hitches in women's lives with multiple exploration throughout the novel. This paper attempts to discuss how women are being diminished and how they break boundaries to get rid of the inhuman act, objectification.

Keywords : Women, Abuse, Violence, Injustice, Psychological

Saleem's *Deserted Flowers* novel was translated from Telugu to English by Dr. Indira Bobbelapati. Syed Saleem is a contemporary Telugu writer whose works have been translated into various languages. He has written 250 short stories and 25 novels. He has won Sahitya Akademi Award, Madabhushi Rangachari Award, Chaso Literary Award and many other awards. His works mostly emphasize on the social concern. Indira Bobbelapati is a renowned poet and as well as translator. She has translated many contemporary works into various languages.

The novel orbits around two women characters Zubeda and Rehana who are the preys of objectification. Zubeda's mother Fatima had an outrageous marriage while she was fifteen years old. She conceded herself to accept the cruelty. Her husband browbeaten her for his personal pleasures. He later married another woman which crumpled Fatima entirely. Zubeda, daughter of Fatima knew well about the sufferings of her mother but she was not in a position to support her. They belonged to a poor family background and it is hard for them to have at least one meal a day. Zubeda's father was in

gluttony for wealth so he wants his daughter to get married to a prosperous man. He did not care whether the groom is old and he almost sold his daughter for money. Zubeda was married to an Arab old man who was sixty years old.

Outrage and distress occupied her life. Shakir who fixed this marriage said that the old man gave lot of money because he need a young woman body with beautiful curves. So the old man married her only to fulfill his voluptuous desires which made Zubeda weak mentally. She also remembered the words said by Bibijan "She shouldn't object to anything he does, should immediately give whatever he asks for and as he's her shohar from the time the nikha was conducted, she should remain under his command" (DF 71). It is a cruel thing that women are used as an object. Zubeda felt that his grip on her was like a flicker and she screamed "His laughter was similar to that of a demon's! It terrified Zubeda as if a bush of thorns fell on her. As his hands started moving on her, she felt rodents and scorpions crawling on her" (DF 72). She cannot raise any objection and she remained like a sacrificial goat.

Excruciating pain made her feel that tender flesh was munched. Her husband's act was considered as a role of scavenger which targets her body. "He was treating her as if she's a lifeless rubber doll. Three days of torment! Even hell would be a better place...!. She bore all the torturous attacks on her body as if she's mere a body devoid of life"(DF 73). Zubeda underwent psychological anguish when she realized that she became numb like a lifeless body. Then she returned to her home but she did not reveal anything to her mother. She does not share her misery with her mother and remained helpless. Zubeda felt humiliated and depressed when the neighbour's gossip started. She was prepared that at least for the sake of society she should live with her husband. But that old man divorced her and never returned. This made Zubeda felt relieved and also wept for being thrown away as an useless doll.

Dehumanization offended her dignity and subjected her to maltreatment. Zubeda remained passive in her life "Since the day her tender body was attacked and tortured, she had been living-dead. Ever since Zubeda had remained an inert body yet breathing; she was a wave; now a stone!" (DF 124). When her parents talked about her second marriage she had numerous questions in her mind whether marriage is indispensable and can't a girl live without it. Her parents arranged her for the second marriage she felt that she is once again going to be the product. She got married to Khalid and she was happy with him but that does not last forever. Khalid understands the psychology of women and exploits the innocent Zubeda. Khalid talks about his first wife to Zubeda. He said that after the child-birth his first wife lost her beauty "Tell me, what else can be left in her for me to enjoy? She's simply a desert! And I long for a well bloomed garden" (DF 155). This is the pitiest condition of many woman who were subjugated by men. After twenty four days he confessed to Zubeda that he married her only for the short time inclination and divorced her. After listening to this she felt that she is a living-dead now and decided to kill herself by jumping out of the train. But she did not do this because her mother could not accept her absence.

Wretched plight is a curse to Zubeda . Her life was submerged into sorrow. Later she came to know that she is pregnant but was petrified whether if it is a girl child it should also bear the atrocities of men. And decided to contemplate an abortion. When her parents again told her to marry for the third time she refused and her mother consoled saying "As such even before fifteen. I've had nikha twice and talaq twice. I can't bear to see you living without a family. Marriage is necessary. And children too are as important after marriage. It's only then a woman's life is complete"(DF 163). There was a dispute between her parents she tried her best to persuade them that rather doing marriage repeatedly it's better to be unmarried. Her father accused her "What kind of marriage have I performed? Do you expect we can get better matches than these? Is it my mistake if they divorced you? You're at fault; you didn't know how to hold them in your grip"(DF 175). Saying this he had stricken Zubeda but her mother showed her disapproval. Her third marriage with an old man also presented her hell. Her insensible body was manhandled. Her old husband made her a prostitute. There was a driver named Afzal. He was in love with Zubeda and later after so many hardships they fell in love with each other.

Saleem has portrayed another woman character Rehana who endured many type of subjugation throughout her life. In the case of Zubeda her father was materialistic but here Rehana's mother was desirous. She wants her daughter to marry a well-to-do man. Rehana was married to Rashid. When she married him she experienced joy but when she came to know that she is his third wife she felt dumbstruck. She felt humiliated for being his third wife and she could not bear that her husband embittered her. Her dreams of marital life was devastated and her dreams were condensed into ashes. She had to take care of Rasheed's first wife children "She felt it strange that at the age of sixteen she's already the mother of three children!"(DF 105). Eventhough she did not like this marital life she could not escape from it "Rashid visited Rehana into the wee hours to spend some time with her body and after his share of amusement, he would leave!"(DF

107). Rehana did not reveal travails to her parents because it would give them pain and accepted the pain.

Ill treatment gives an insecurity. Rehana wanted to talk to her husband many things but he never listen to her. She was imperiled to sensual torture by her husband. When she said she was not feeling well he gave her a hard slap and beat her violently. She understood that he was taking advantage on her innocence. Rehana was a young girl who lack mental maturity to understand the conspiracies of her husband. Rehana later understood that "It's only to satiate their hungry bodies besides extracting any amount of physical labour from them and use them as bonded labour. All criteria...cooking, maintaining the house, and extending physical pleasure are met with from the 'bride' of no cost"(DF 118). Rashid used her for two purpose one is to satiate their carnal fancies and the other as a domestic servant.

Work-thief was a name given to Rehana. She recoiled at the insult and expected self-respect. Rehana wants her authority as a lawfully wedded wife but Rashid said that she is not even his kept woman and slapped her hardly. Rehana stood up and said "It doesn't matter even if you slap me. But admit that I'm your lawfully wedded biwi!" (DF 120). Rashid warned her and Rehana felt that her life becomes a horror picture. She cannot even communicate to her parents. Rehana was often accused for each and everything she does. She was longing for little things like eating an ice cream. When she spend a little money to eat an ice cream she got a severe blow from him saying that she does not have rights to spend money for her purpose. "he went on slapping her hard without any gap; he gave her a hard punch in the stomach....Rashid went on kicking her hard with his legs" (DF 139). She was hurt physically and emotionally after that instance.

Sadistic actions made her a living-corpse. Rehana underwent remarkable sufferings on the same day "that turned to be the darkest night in Rehana's life; he tossed her the way it pleased him and subjected her to violent demonic sex. He pinched her so hard that blood oozed out of every pinch. He bit her so hard that Rehana felt her flesh shredding."

(DF 140). She repressed her tears but the agony in the heart never heals. He used abusive words and jostled her. Rehana felt that her husband has no concern for woman when she was not feeling well also he troubles her. He said "Yes, I'm an animal. See how the animal is set to tear your body into pieces; if I don't drink your blood tonight, 'm no man"(DF 178). The young girl Rehana has to undergo all those sufferings because she cannot escape from that place.

Inhuman ordeal could be seen when Rashid shamelessly said to Rehana that her brother-in law developed fancy on her. She said that they are her brothers and Rashid is her husband. After hearing this he plucked her chain of black beads and said that "now you're no longer my wife. You're no sister to my brother-in-law too. Anyone can sleep with you"(DF 179). Rehana was in a helpless condition and was subjected to alternate rape on that day. After this she became annoyed on Rashid and decided to kill him but when she endeavored to kill him she escaped. He analyzed that she is attempting to kill him "The belt had left red bruises on her fair skin; wherever the buckle touched, blood oozed from the gashes created on the skin; Rehana bore all the pain by gritting her teeth but not venting a single cry"(DF 198). Then she was detained by the police for attempting to kill her husband. Later her relatives helped her to pay the fine to get released from jail.

Saleem ends the novel with a ray of hope bestowing the two woman characters who underwent many hardships finally enter into the world of happiness. Zubeda who faced sufferings because of men in the form of father and husband find solace in her love life. Knowing well her agony Afzal, driver decided to marry her to rescue her for the pitiest condition. Rehana who was endangered to endless torment at last was waiting in airport to return to her parents. The author clearly illustrates how these woman characters were used as an object which is against humanity. They were disheartened psychologically by such dehumanization and distressing life events yet their continuous dissent leads way for liberation.

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TWO-FACEDNESS: FAITH AND SCEPTICISM IN REFERENCE TO ARUN KOLATKAR'S "JEJURI"

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Abstract

"Jejuri" deals with the spiritual expedition of a citified poet, whose animadversions on various ways of living accept the nature of and ironic commentary. Arun Kolatkar evokes a series of imaginings to high spot the predicament in modern-day life. He paradoxically attacks on culture, religion, and tradition, although divulging blind faith. In this poem, one can find different value systems and quest and examination behind all these. Through these poetry lines we could find the primitive spiritual tradition, modern evolution in urban society and principles of life. We can see the poet's idea to visit Jejuri to know what Jejuri is and God Khandoba and the rituals behind it. The poet is in a kind of dilemma between modernity and tradition, artificial and real, truth and myth, scepticism and belief and his own insight regarding belief and he do all these to find the concrete truth. From this, it can be distinguished that greediness, commercialism, inauthenticity, hypocrisy, and blind faith are the causes for the decline of tradition and rise of scepticism and quest.

Keywords: Religion, Tradition, Scepticism, Faith, Hypocrisy.

Arun Kolatkar was born in 1932 in Kohlapur, Maharashtra; but he has received his early education in Bombay where he works professionally as a commercial artist. He is a bilingual poet and translated number of poems from Marathi to English language and vice versa. His poems in English include "the boatribe" (with the title thus printed, without any initial capital letter) and "Jejuri". The latter poem won him the Commonwealth Poetry Prize in 1977. His poetry shows his endless experimentation with style and structure and discloses his multifaceted modernity, urban receptivity that absorbs the surroundings as it is and stabs to comment and make sense of it through a modern attitude. "Jejuri" is a long poem consisting of thirty-one sections, each section being a poem and having a title of its own. Jejuri is a small town in western Maharashtra situated at about thirty miles from Pune. This town is a place of pilgrimage because it has a temple dedicated to a god named Khandoba and his statue carved out of stone, and others cast in bronze. Maharashtrians have great faith

in God Khandoba who is believed to have killed his wife in a fit of rage and killed demons because of their wickedness. Outside the temple there are five rocks into which the demon killed by Khandoba were believed to have been transformed; and there is also a huge tortoise carved out of stone. People go there to pay their obeisance to the god, to worship the images of the god, and to make their offerings to placate him and win his favour. Kolatkar has not written the poem to celebrate this god or to pay his personal tribute and homage to him. In fact, he does not even fully or whole-heartedly believe in idol-worship or the worship of gods. He believes this worship to be a kind of superstition, though he does not openly say so anywhere in the poem. Although the attitude of unbelief, or at least of scepticism, predominates in the poem, yet some critics are of the view that his vision of Khandoba-worship has a positive aspect to it. One of the remarkable comments was given by R. Parthasarathy in his anthology, "Ten Twentieth-Century Indian Poets", where he quotes "Jejuri" as 'the poet's irreverent

odyssey to the temple of Khandoba at Jejuri, a small town in western Maharashtra. In reality, however, the poem oscillates between faith and scepticism in a tradition that has run its course. Kolatkar expresses what he sees with the eye of a competent reporter in a language that is colloquial and spare. The result is a poem of unexpected beauty and power'.

Jejuri deals with the spiritual expedition of a 'citified' poet, whose animadversions on various ways of living accept the nature of and ironic commentary. The poet's expedition is a journey with a difference; it is purposeless spiritual journey into the timeless myths and their conformity. The very first poem of "Jejuri" shows how Kolatkar makes use of the weapon of irony in expressing ideas and depicting situations. "The Bus" the opening poem establishes the theme of Jejuri. The windows of the bus are sheltered with tarpaulin and the bus takes the pilgrims to the temple of Khandoba at Jejuri. Although the bus transports the devout pilgrims, the poet describes the journey of the bus in a sardonic tone. The protagonist with modern susceptibility tries to search out for signs of daylight in the lights spilled out of the bus. But the sunrays are not allowed to fall completely hence the accessibility to change is restricted.

You look down the roaring road
You search for the signs of daybreak in
What little light spills out of the bus. (Jejuri 13)

The poet for instance tells the reader that, if he were sitting in the bus, he would see his own divided face in a pair of glasses on an old man's nose, and that this divided face is all the countryside he would get to use. "Your own divided face in the pair of glasses on an old man's nose" (Jejuri 13) signifies the fight between the protagonist's own mind which request him to go to Jejuri and on the other hand his sceptic mind which questions its reliability. The last line of the poem "you don't step inside the old man's head" (Jejuri 13) makes it clear that the pilgrims enter Jejuri, with the same urban skeptic mind.

The second poem entitled, "The Priest" shows the irony in portraying a person. The priest is ironically portrayed as a worldly kind of man who is more interested in his income than in kind of pious

living or in any kind of social or religious service. The Priest is calculative for what he will get from the tourists' offerings rather than doing his poojas. This clearly shows commercial life lead by the people. The place is enclosed with beggars and hungry people. The poet compares the priest with an animal to show his anger.

As a catgrin on his face
And a live, ready to eat pilgrims
Held between its teeth (Jejuri 15)

Men learn from the civilization and from his surroundings. Undoubtedly, he learns from his parents. This representation is shown in the poem, "The Priest's Son", where he is a young boy often described by his father to take the tourists to different parts of the temple and explain the significance. He defines various legends about Khandoba and his deeds. There are five hills which are closely situated to one another, and it is explained by the priest's son to the protagonist as being the stone figures of the five demons whom Khandoba had killed. When questioned about his belief he looks scratchy. He shrugs and, looking away, draws the attention of the protagonist to a butterfly on the grass.

he doesn't reply
but merely looks uncomfortable
shrugs and looks away
look
there's a butterfly there (Jejuri 30)

The Priests' son himself does not have faith in the authenticity of these stories about Khandoba. But just for the sake of livelihood he must give reliability to the legends and cannot disagree it. Hence, Jejuri has become a dwelling place to earn one's livelihood than a place of devoutness.

The poem, "Makarand" is filled with contrast where the speaker skilfully discloses the faith and scepticism. In this poem, the protagonist honestly refuses to join the worship which the tourists have come to offer to the image of God.

"Take my shirt off
and go in there to do pooja?
no thanks
not me /
but you go right ahead

if that is what you want to do
 give me the matchbox
 before you go / Will you? / I will be out in the
 courtyard / where no one will mind it /
 if I smoke" (Jejuri, 43)

The inordinate impact of modernism and metropolitan culture moulded his mind with dilemma. Makarand prefer to smoke Charminar cigarette rather than to offer Pooja that left us behind with an uncertain mind. The poem suggests that the current religious sensibility is at little ebb. There is a struggle between modernity and tradition as well as incongruity between scepticism and faith. It is also focused on the obscurities in modern day life.

The poem, "Yashwant Rao", the protagonist powerfully highlights the fluctuation between faith and scepticism. He radiantly described in the following lines

"Gods who soak you for your gold

Gods who soak you for your soul." 2 (p. 49)

The mind of Indian youth is a mixture of faith, myth, culture, tradition, and scepticism. Subconsciously, they believe in fables and myths to protect their religion. It leads to an infinite dilemma. The poet's views are wavering from faith to scepticism. Indians, they have impact of science and faith on their mind, therefore they lead a mix minded life. People get frightened by the threats of God also. The protagonists' comments ironically-

"God who will see you drown

if you won't buy them new crown" (Jejuri, 49)

Pilgrims are habituated to offer crown if God satisfy their wishes. On the other hand, they must keep promises otherwise they will grieve and dies by the curse of God.

Through these poems, the poet evokes a series of imaginings to high spot the predicament in modern-day life. He paradoxically attacks on culture, religion, and tradition, although divulging blind faith.

In this poem, one can find different value systems and quest and examination behind all these. Through these poetry lines we could find the primitive spiritual tradition, modern evolution in urban society and principles of life. From the above discussion, we can see the poet's idea to visit Jejuri is really to know what Jejuri is and God Khandoba and the rituals behind it. There he takes each stone, culture, tradition, rituals under his examination to seek the authentic story behind Jejuri. The poet is in a kind of dilemma between modernity and tradition, artificial and real, truth and myth, scepticism and belief and his own insight regarding belief and he do all these to find the concrete truth. From this, it can be distinguished that greediness, commercialism, inauthenticity, hypocrisy, and blind faith are the causes for the decline of tradition and rise of scepticism and quest.

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PROMINENT VICTORIAN WOMEN NOVELISTS AND THEIR LITERATURE: A STUDY

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Abstract

Even though male writers dominated the literary scene during the Victorian period from 1837 to 1901 during the reign of Queen Victoria, women writers too made their presence felt in the literary sphere. This paper will study such prominent female novelists of the Victorian era and their inspirational contribution to literature.

Keywords: Victorian Era, Women Novelists, George Eliot, Charlotte Brontë, Emily Brontë, Elizabeth Gaskell, Margaret Oliphant, Ellen Wood, Mary Elizabeth Braddon, Frances Milton Trollope, Catherine Gore, Eliza Lynn Linton, Dinah Craik, Charlotte Mary Yonge, Marie Corelli, Rhoda Broughton, Edith Nesbit.

The Victorian era is described as the period of the reign of Queen Victoria between 20th June, 1837 to 22nd January, 1901. During this time, numerous scientific inventions took place. Men dominated various arenas of Victorian life, as women's primary role of the time period was to take care of the household activities and their family. The intellectual world was viewed to be the man's sphere. Despite such conventions and norms pervading the Victorian era, some women bravely transcended these limitations put forth by society and have made their mark on literature.

The Victorian women novelists discussed in this paper are George Eliot, Charlotte Brontë, Emily Brontë, Elizabeth Gaskell, Margaret Oliphant, Ellen Wood, Mary Elizabeth Braddon, Frances Milton Trollope, Catherine Gore, Eliza Lynn Linton, Dinah Craik, Charlotte Mary Yonge, Marie Corelli, Rhoda Broughton and Edith Nesbit. This paper will throw light on some of their important contribution to literature.

George Eliot, commonly known by her pen name of Mary Ann Evans was an English novelist, journalist and poet. She has written several novels. *Adam Bede* (1859) was her first novel. It was a historical novel that dealt with child murder. *The*

Mill on the Floss (1860) delves around the lives of two siblings, Tom and Maggie Tulliver. *Silas Marner: The Weaver of Raveloe* (1861) deals with the self-imposed isolation of the titular protagonist. *Romola* (1863) is another historical novel that focuses on the Italian Renaissance. *Felix Holt, the Radical* (1866) is centred on political problems set around the time of the First Reform Act of 1832. *Middlemarch* (1871) deals with themes of marriage, relationships, politics and is known for its realism. *Daniel Deronda* (1876) deals with Jewish proto-Zionist ideas. Zionism was a movement that wanted to establish a homeland for Jewish people in the Holy Land.

Charlotte Brontë was a poet and an English novelist. Her most famous works include *Jane Eyre* and *Villette*. *Jane Eyre* was published in 1847 under Charlotte Brontë's pen name of "Currer Bell." It was a Bildungsroman, and charts the various stages of life of Jane Eyre, the titular protagonist who is a governess. Jane Eyre marries Mr. Rochester, the master of Thornfield Hall. *Villette* was published in 1853. The protagonist is Lucy Snowe. She travels from England to a fictional city called Villette. There, she teaches English at a boarding school for girls. The novel also deals with love.

Emily Brontë was an English novelist who rose to fame with her novel, *Wuthering Heights* (1847). This particular novel occupies a significant place in English literature and is widely read across the world. Emily Brontë's pseudonym was "Ellis Bell." *Wuthering Heights* focuses on the lives of the members of two families- the Earnshaws and the Lintons. Heathcliff, the protagonist is the adopted son of Mr. Earnshaw. The novel is known for its gothic themes and portrayal of the supernatural, along with love and turbulent relationships.

Elizabeth Gaskell was an English novelist, short story writer and a biographer. She is also known as Mrs Gaskell, and is famous for her portrayal of Victorian society, specifically for her depiction of the lives of the poor. She has published a biography on Charlotte Brontë, titled *The Life of Charlotte Brontë* (1857). Mrs Gaskell's first novel was *Mary Barton* (1848), which deals with the lives of the working poor of Manchester. *Cranford* (1853), another novel of hers is set in Knutsford, a Cheshire town and is noted for its portrayal of independent women. *North and South* (1854) is a famous novel of hers whose protagonist is Margaret Hale, a nineteen-year-old woman. Themes include class conflicts, religion and the strength of the female. *Wives and Daughters, An Every-Day Story* (1866) is another novel that centres around the life of Molly Gibson living in an English town around the 1830s. The protagonist is the daughter of a doctor.

Margaret Oliphant was a Scottish writer. She was a historical writer. Her works are infused with realism and elements of the supernatural. She has written numerous novels. *Miss Marjoribanks* (1866) deals with the life of Lucilla Marjoribanks in Carlingford, an English town. She wants to make her father, Dr. Marjoribanks happy. *Phoebe, Junior* (1876) revolves around social status, religion and politics. The protagonist is named Phoebe Beecham. *Squire Arden* (1871) focuses on the life of Squire Edgar Arden, a landlord. His sister is Clare. The novel deals with love and also several challenges that he faces. *Hester* (1883) depicts the Vernon family. The novel has strong female characters and is set in Redborough, a fictional town. *The Wizard's Son*

(1884) is recognised for its portrayal of supernatural elements.

Ellen Wood was an English novelist, also known as Mrs. Henry Wood. *East Lynne*, her novel published in 1861, is one of her best known works. The protagonist of *East Lynne* is Lady Isabel Vane. At the beginning of the novel, she is shown to be extremely upset and worried at the death of her father. She is left without any property and is now poor and homeless. The protagonist later marries Archibald Carlyle, a lawyer. Archibald's elder sister, Cornelia hates her and makes her life awful. The novel also deals with infidelity. *The Channings*, published in 1862, centres around a story of theft.

Mary Elizabeth Braddon was a very famous English novelist. Her novel *Lady Audley's Secret* (1862) was extremely successful. It was a sensation novel, a literary genre of fiction that was extremely popular. The subject matter of a sensation novel was quite shocking. *Lady Audley's Secret* begins with the marriage of Lucy Graham and Sir Michael Audley, a rich widower. As the text progresses, Lucy's secret life is exposed. *Aurora Floyd* (1863) was a sequel to the former novel. It was also a sensation novel. Aurora Floyd, the titular protagonist, is the daughter of Archibald Floyd, a rich banker. She is portrayed to be a kind character. The challenges that she faces form the crux of the novel.

Francis Milton Trollope was an English novelist, also referred to as Mrs. Trollope. One of her most famous novels was *The Life and Adventures of Jonathan Jefferson Whitlaw*, also known as *Scenes on the Mississippi*. The focus of the novel is anti-slavery. Catherine Gore was an English dramatist and novelist. She was one of the silver fork writers. Silver Fork Novels, also known as Fashionable novels was a subgenre of nineteenth century English literature that focused on the lives of the aristocracy and the upper class. Catherine Gore is famous for her *The Snow Storm: A Christmas Story*, published in 1845. The characters of the novel are forced to stay together because of a snow storm. The characters go through an incredibly profound experience. Themes of love and mystery are weaved into the text.

Elizabeth Lynn Linton was a journalist and Victorian novelist. She is popular for her novel *Realities: A Tale*. It depicts the Victorian society. The novel offers a detailed portrayal of the society of the time. The inferior status relegated to women during the Victorian Era is frequently spoken at length in the novel. The lives of the poor are also discussed.

Dinah Craik was an English poet and novelist. *John Halifax, Gentleman* (1856) is one of her well-known novels. John Halifax is an orphan. At the beginning of the novel, John is a fourteen-year-old. The protagonist is known for his hard work. Halifax is portrayed to be a very honest character. He is determined to make his way in life. His friend is Phineas, the son of Abel Fletcher, a tanner. John later becomes a wealthy man and achieves success in his work. The Industrial Revolution is spoken about in the text. Phineas Fletcher serves as the narrator of the text.

Charlotte Mary Yonge was an English novelist. *The Heir of Redclyffe* (1853) was a best-selling romantic novel of Yonge's. The novel centres around Guy Morville, the heir of Redclyffe. Philip Morville, his cousin is portrayed to be a selfish character. Guy Morville is quite moody but nonetheless possesses an affectionate nature. Guy Morville's uncle had incurred debts and Guy therefore raises money to pay them off, but Philip spreads a rumour about Guy being a rash and heedless gambler. This causes Guy's proposed marriage with Amy, his guardian's daughter being called off by his guardian. Guy eventually proves his innocence and gets married to Amy. Philip catches a deadly fever and Guy takes care of him, but in a sudden twist of events, Guy catches the fever himself and dies. Philip, now a changed man, inherits Redclyffe.

Marie Corelli was an English novelist. Her real name was Mary Mackay, and her pseudonym was Marie Corelli. *A Romance of Two Worlds* (1886) was her first novel. The female protagonist has an illness and encounters suicidal thoughts. She later meets Raffello Cellini, an Italian artist. Cellini gives her a potion that enables her to have a peaceful sleep and she experiences visions. She also meets her guardian

angel, from whom she learns about human destiny and religion. The novel also speaks about creationism and evolution.

Rhoda Broughton was a Welsh novelist. She was well-known for her short stories. *Cometh Up As A Flower* (1867) was her second novel. It deals with the life of women in Victorian society. Nell (Eleanor) Le Strange and her elder sister, Dolly are members of a rich family but their fortunes are slowly dwindling. Their father, Sir Adrian Le Strange is ill. The sisters are polar opposites in terms of characterization. Nell falls in love with Richard M'Gregor, a major in the army but is pressured into marrying Sir Hugh Lancaster, a wealthy man who owns a posh estate named Wentworth Park. Towards the end of the novel, Richard dies, as does Nell's father. Nell dies too after such a turn of events. Dolly marries and survives.

Edith Nesbit was an English poet and writer. *The Story of the Treasure Seekers* (1899) was a famous novel of Nesbit's. She was an acclaimed children's novelist. *The Story of the Treasure Seekers* is an adventure novel meant for children. The setting is England, and the story revolves around the Bastable family. The story comprises of siblings who try to get back their family fortune. The main characters are Dora, Oswald, Noel, Dicky, Alice and Horace Octavius (H.O.) Bastable. The narrator of the novel is Oswald. The story delves around financial issues. Thus these prominent Victorian women novelists have made their mark on literature with their significant and noteworthy works.

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SHAKESPEARE'S HAMLET AS A SYMBOL OF PERFECT VS IMPERFECT: A STUDY

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Perfection is not something that can be easily acquired but it is something that undergoes a psychological preparation to perform highest standard yet to handling the situation tactfully. Perfection is like a double-edged sword. On one hand, it makes us to carry out the work methodically in high standards. On the other hand, it brings us unnecessary anxiety and slows down our progress. Shakespeare's *Hamlet* is one such character. Though he died for his tragic flaw and misfortune, he has his own goodness to be praised and honoured till date. This paper focuses on Hamlet character to celebrate his imperfect attitude as it paved way for perfection.

Shakespeare is the most renowned dramatist of all ages. He is a versatile genius and an eminent playwright to present his characters skillfully and effectively. His characters can be analysed in a kaleidoscopic perspective because his works are written not based upon the willingness of the playwright but they are audience oriented. Though Shakespeare abides the definition of Aristotle, he violates the observance of the three unities. Among the four great tragedies, Hamlet is considered as the most influential tragedies in English literature.

The prototype for Shakespeare's *Hamlet* was taken from Saxo Grammaticus' *Gesta Danorum*, 'Deeds of the Danes' where the King Rorik of Denmark appointed two brothers, Orwendil and Fengi as the rulers of Jutland. Later, the king gave his daughter Gerutha in marriage to Orwendil on seeing his flourishing wealth. They have son named Amleth. Envious Fengi, murders Orwendil and marries Gerutha. But Amleth found the truth and decides to seek revenge. So he pretends to be mad to take revenge. But soon Fengi identifies Amleth's pretence and attempts to execute him. But Amleth escapes all the plans, kills Fengi and becomes the

King of Denmark. This context inspired Shakespeare to write the play, The Tragedy of Hamlet, Prince of Denmark, which becomes one of the greatest tragedies of Shakespeare.

Hamlet is the prince of Denmark who studies in Wittenberg and returns Elsinore hearing his father's death who is the king of Denmark. The play begins with Hamlet's enigmatic character, developed from the sudden death of his father and overhasty marriage of his mother shows that he was not mature enough to understand the prevailing situation. His father's death shocks him and his mother's overhasty marriage rages him. The loss of his father depresses him and made him a melancholic person. This shows that Hamlet is devoted and dearest to his father. He angers the overhasty marriage of his mother because he feels that his mother failed to mourn his father's death as his place was replaced by Claudius, the brother of King Hamlet. So, Gertrude's love and affection drastically shifted to Claudius, fascinated Hamlet and created hatred within him. So we can see that though Hamlet was not mature enough, he never failed as a responsible son shows that he is a perfect son in loving his father.

Hamlet's melancholy is the outcome of his overwhelming emotion for his dead father. His torment not only caused him mental suffering but also reflected in his character and appearance. As a person filled with philosophical values, he feels that the world around him filled with injustice and vices. So, he decides to isolate himself from this ruthless world. He wears 'inky cloak' which exhibits his melancholic soul fueled by distraught and distress. This mourning attire is the reflection of his sorrow which shows that his affection is not fake exhibits that he never failed as a dutiful and responsible son.

Being perfect is always criticized by the society. Hamlet's love to his father is not something that ends along with his funeral but it is a state of mind which Hamlet cannot repress. Considering Hamlet as irrational and stubborn for mourning for his dead father, Claudius advised Hamlet to move on. He told him to consider him as his father to the social order accordingly but the hidden fact behind this is Prince Hamlet is loved throughout the country, so if he accepts Claudius as his father naturally people love the king. But the analytical mind of Hamlet never failed to understand this situation. A melancholic and confused person often fails to analyze such situation but here it can be witnessed that Hamlet is matured enough to assess the situation which shows his sound mind.

Hamlet was tied up between the incidents of the death of his father and the marriage of his mother which is to be happened with mirth in funeral and with dirge in marriage. But as a devoted son he gave the utmost importance to his father's death. The loss of his father gave him wild thoughts like suicide but he was known to the fact that suicide is against the laws of nature. It shows his consistent nature in following the set of philosophical values and the principles of life. As Hamlet idolized his father, he feels the marriage of his mother as a complete betrayal to his father. He considered the celebration of the marriage at the funeral of his father as an attempt to economize.

When Hamlet decided not to affect others with his melancholy, he decides to isolate himself from others and to grieve for the loss. This shows that the loss is not only of his father but also the loss of his own self. Hamlet is very careful in his diction. When he lost the trust on everyone, his choice of diction made him to identify the trustworthy people around him. So we cannot consider Hamlet as a person who lost the senses but can consider him as the person who gained senses to identify the truth behind the happenings of the situation. Though his diction is ironic and sarcastic, it is highly sane. So we can find much perfection in his imperfect acts which is highly methodical.

According to Hamlet, mourning the death of his father is considered to be highly responsible and dutiful act than celebrating his mother's marriage. As a devoted son, he never failed in his duty. This responsibility is treated as madness by other but to the eyes of Hamlet it is considered as his foremost ideals. The visitation of the ghost cleared his confusion and a new action was assigned to Hamlet to avenge his father's death. The ghost reveals the truth that he was killed by Claudius by pouring poison in his ears while he was taking an afternoon nap in the garden. So the confusion in Hamlet's mind was cleared that it was not an accident but a murder. This revelation is the realization of the responsibility of the action of Hamlet to avenge his father's death. This shows the perfect evolution of Hamlet's character.

Hamlet knew that it is difficult to directly seek the revenge against the king so to carry out the commands of his father; he decides to pretend as he was mad to avoid suspicion. This shows his responsibility to carry out the duty even it is the end of the world. Hamlet using feigned madness as a defending tool shows his perfection in executing the action. The perfection in his imperfect act evidently made him to witness the truth. On the other side, when he pretends as he was mad, the law cannot imprison him or enforce any law against him. So it naturally paves him way to seek the revenge. Though Hamlet procrastinate his actions, it cleared his confusion regarding the ghost and in finding out the true murderer. His procrastination led him to be a very conscientious person which is highly appreciative. His procrastination made him to move towards certainty from uncertainty which is a needed principle for a man of action to act perfectly. His irresolute nature paved way for him towards absolute truth which came to be the fruit of his imperfection.

Hamlet's rage over his mother turned into hatred over the whole women society. It is the result of his obsession and loyalty towards his father. He never considered his mother's overhasty marriage as a social necessity but regarded it as the weakness of the women. This hatred affected Ophelia also.

HAMLET. Get thee to a nunnery. Why wouldst thou be a breeder of sinners? I am myself indifferent honest, but yet I could accuse me of such things that it were better my mother had not borne me. (Act-III, Scene-I)

He condemns and taunts her. He acts mad before her to escape from the suspicion of Claudius and Polonius who were eavesdropping their conversation. He understood that Polonius is using his daughter as a tool to find the reason behind his madness, so Hamlet used this situation to make them believe that he is completely mad. Though his satirical diction torments Ophelia, it helped him to confuse Claudius and Polonius.

His madness worried his mother, caused suspicion for Claudius, confused his classmates, Rosencrantz and Guildenstern and made Polonius to believe that he was madly in love with Ophelia. So every incident took place as per the plans of Hamlet shows that his acts are not imperfect but are circumstantial in bringing forth the truth. Later, Polonius finds out that Hamlet's madness is not something insane but there is a method in madness which is completely sane. Though his utterances look ironical and satirical, it is full of philosophical values which confuses the people and finds out the real intension of the character. This is not the character of a mad person but it is the character of scrupulous person.

Hamlet decides to attack indirectly the guilt of Claudius and to encourage Gertrude to repent through the play, "The Murder of Gonzago" stridently and systematically challenging the offence. Hamlet considered the play as "The Mousetrap". The protestation of the stage queen for the marriage and the killing of the king by pouring poison are presented in the play. The scene agitated Claudius which gave relief to Hamlet's doubt in finding the guilt. So the delayed action of Hamlet gave him the prize of clarity to avenge his father's death rightfully without any confusion. So Hamlet finds perfection even in seeking revenge shows him as a perfect man of action.

Hamlet is a self- righteous person. Even though his indecisiveness led to delayed action, he is

morally upright person. No matter what, he never failed in following the philosophical values. On finding the guilt, Hamlet decides to jump into action to kill Claudius. When Hamlet saw Claudius praying, he decides not to kill him. This is because killing someone while they were praying will repent their mistakes and send them directly to heaven. So to avoid this happening, Hamlet refused to kill Claudius while he was praying. This shows that Hamlet was ready to delay his action rather than sending him to heaven. It clearly makes us understand that as a responsible son, Hamlet acts properly and perfectly to avenge his father's death.

When Hamlet was called to talk with Gertrude, he decides to be cruel, not to hurt her but to hurt her emotion to realize her mistake. He feels that his mother's marriage is an insult to his father. His blind responsibility to his father blinded the social order. He showed all his rage to his mother which horrified her and made her to yell. Mistakenly, Polonius who was spying their conversation behind the curtains was killed by Hamlet at that time. Though killing Polonius is unintentional and mistaken act, we can also consider it as the right punishment for someone who was eavesdropping the conversation between son and the mother. Though it is hastened, it ended as perfect.

When the schoolmates asked for the body of Polonius, Hamlet ironically answered where he buried his body shows his depth of knowledge.

HAMLET. Not where he eats, but where he is eaten. A certain convocation of politic worms are e'en at him. Your worm is your only emperor for diet. We fat all creatures else to fat us, and we fat ourselves for maggots. Your fat king and your lean beggar is but variable service—two dishes, but to one table. That's the end.

CLAUDIUS. Alas, alas! HAMLET. A man may fish with the worm that hath eat of a king, and eat of the fish that hath fed of that worm.(Act-IV, Scene-III)

Here, Hamlet beautifully explained the cycle of life ironically which contains a high philosophical value. We use worm as bait to fish. We eat the fish as it is food for man. Man dies when he gets old or sick.

Later, he was buried where he becomes food for the worms. So his existence which came from dust exited as dust. This message of Hamlet explains not only the lifecycle but also the fate cycle. This shows Hamlet as a perfect man well versed in practicality of life.

When Claudius finds out the intention of Hamlet in seeking revenge against him, he decides to banish Hamlet. So, he ordered his classmates, Rosencrantz and Guildenstern to take him away to England. He even secretly writes a letter to the king of England ordering him to execute Hamlet. On their voyage, Hamlet's skeptical nature makes him to open the letter. Though it is considered as an act of transgression, it made him to understand the intention of Claudius. As a quick witted man, Hamlet immediately replaced the letter with a new one where he wrote the order to kill whosoever bringing the letter. As the ship was caught by the pirates, Hamlet convinced the Pirates and easily escaped from them. It shows Hamlet as Clever and quick witted person.

Though his delayed action prevented him from seeking immediate revenge, it paved way for Hamlet to act without any confused state of mind. When he came to know about the death of Ophelia, it made him to realize his mistake. So her death acted as a state of perfection to correct Hamlet's delaying actions. When Laertes accepted the fencing match to protect the chastity of his sister, Hamlet accepts the fencing match to prove his love towards Ophelia shows his emotional side. But as a perfect gentleman, he never failed to apologise his mistake to Laertes. As Hamlet is good fencer and quick thinker, he stabs Laertes. When Laertes stabbed Hamlet, he reveals the plot of Claudius regarding the poisoned sword. Without even delaying his action, Hamlet plunged the sword into the heart of Claudius displays Hamlet as a man of action.

Hamlet was the man of action having a keen brain and lively conscience but suffered his own private hell of indecision. Even at the time of his death, Hamlet dies in peace on completing his responsibility as a dutiful son. Hamlet dies with the inner peace which gives him the satisfaction of discharging his duties as a dutiful devoted son. At the

end of the play, Hamlet dies with the powerful utterance which has a religious connotation "the rest is silence", brings out the universal truth that everything was done to the best of itself and the rest of the things are handed to nature. This shows the end of his troubled journey ending with true peace. His imperfect acts and delayed actions, not only delays his responsibility and caused the death of the characters as Polonius, Ophelia, Rosencrantz and Guildenstern. It made him to realize and repent his mistake.

The story of Hamlet can be well connected with the philosophy of life. The goal of life is to strive for perfection to attain the ultimate truth. If a person is born, he lives his life in a confused state until he is revealed to the facts of life. After the realization of his responsibility, he carries out them to move towards the ultimate goal which is attainment of the truth of life. This philosophy is totally reflected in the character of Hamlet that is from his confused state of mind to the perfection for striving the ultimate truth revealed by the ghost. He realized his responsibility to avenge his father's death. He carries out his duties and succeeds in achieving it. His action exhibits his philosophical values sustained throughout his life and the way he lives. So it is not the imperfect actions that are to be taken, but the perfection in his thoughts and actions along with the way he corrects his mistake.

Hamlet stands as an epitome of perfect conscience. He well balanced his moral values and actions. Hamlet never failed as a responsible and dutiful son shows his loyalty and devotion to his Father. He never failed as a conscientious person shows his judgmental power. Hamlet is highly philosophical person. He never failed in following the ideals of his life. Even though there are many imperfection in Hamlet's acts, he stands as an idealistic and perfectionist which is to be acknowledged. Though his acts look imperfect to us, he is perfect in following his ethical values.

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A STUDY OF THE BLACK COMMUNITY OF WOMEN IN TONI MORRISON'S SULA

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Abstract

Woman studies help women and men to understand their tension in lives and the changing and varied nature of the experiences in their lives at society. Toni Morrison has particularly endeavored to preserve the black community in her all novels. The Black community has fostered the strengthening of the family system. . The stronger community, the African - American women have become empowered and their sane community can serve as a source of support when Black women encounter race, gender, and class oppression. Centering the black women in their novel, Toni Morrison rearticulates their experiences and promotes a theoretical understanding of how race, gender, and class oppression are part of a single, historically created system. Morrison uses Sula to high questions and the attitudes of people to accept existence as it is than to challenge it. This article mainly focuses on the protagonist Sula shows violation of friendship, husband and wife relationship and love affairs. It highly traces the friendship between two young black girls Sula Peace and Nel Wright. In the end of the novel, Sula has to die and Nel has to lament over her death even though Sula has separated Nel from her husband.

Keywords: *tension, race, gender, oppression, affairs, bonding and etc.,*

Generally woman studies help women and men to understand their tension in lives and the changing and varied nature of the experiences in their lives at society. Toni Morrison has particularly endeavored to preserve the black community in her all novels. The Black community has fostered the strengthening of the family system. The Black women have planned to action in the struggle or group survival suggests a vision of community that stands in opposition to the dominant culture prevailing in society / family. Afro-centric gives us models of community stress connections, caring and personal accountability. The Black women's strength of power about which many African - American women novelists talk about emphasize on the energy and the community. According to Collins in her book *Black Feminist Thought* reiterates that, "the black female spheres of influence constitute potential sanctuaries where individual Black women and men are nurtured in order to confront oppressive social institutions" (22). Certainly power from this social perspective is a creative power used for the good of the community.

The stronger community, the African - American women have become empowered and their sane community can serve as a source of support when Black women encounter race, gender, and class oppression. Centering the black women in their novel, Toni Morrison rearticulates their experiences and promotes a theoretical understanding of how race, gender, and class oppression are part of a single, historically created system.

Toni Morrison's *Sula* takes a different turn and note compared to her maiden venture, *Eye*. The live of all the characters, families and community in this novel are more rich and comprehensive and experimental. In the text unlike Pecola said that, Sula has a more mature and complex character who has also undeniably contrary in behavior. The novel focuses about *Sula* and the black community, Bottom, in Medallion, a fictional Midwestern town.

The two protagonists in the novel are Sula and Nel for the black community. Sula has resided with her mother, Hannah and grandmother, Eva, called 'Peace family' from whom she learns about how the

black women survive in this world. Lee brings out *Sula* ends up leading a life spiritually and physically alienated with her “rule-defying behavior.” (351) “She has no centre, no speck, around which to grow.” (103) The Black people have ostracized in the Bottom / low level. Although the black people live in the Bottom and their community has in reality situated at the top of a hill / mountain. The narrator of the tale informs the reader of the “nigger joke” which the white people folks tell when the mill closes downtrodden and they are looking / feel for a little comfort somewhere. It has situated high up in the hill / mountain and gave to a former slave or slavery life, who should have received a more fertile valley for performing a very difficult task / work. The dishonest / disrespect white farmer was cheated him by explaining that the hilly land was at the bottom of heaven, “the best land there is....” (5)

Toni Morrison uses *Sula* to high questions and the attitudes of people to accept existence as it is than to challenge it. She narrates her intention for the Black / Bottom community in an interview with Robert Step to: “..... *Sula*, I was interested in making the town, the community, the neighborhood, as strong a character.....because the most extraordinary thing about any group, and particularly our group, is the fantastic variety of people and things and behavior and so on.” (155) it is because the black people are never dull. Morrison is actually recreating, reclaiming and rejuvenating a lost community. According to Venkateshan point out, *Sula* is considered as “a meditation on black female bonding, maternal love, and the dialectic of good and evil that characteristically defines human beings.” (113)

The novel *Sula* is a graphic description of the community as “in that place, where they tore the nightstand and blackberry patches from their roots to make room for the Medallion City Golf Course, there was once a neighborhood.” (3) Though the place is terminated and dramatically eliminated, the Bottom refers to the past, the rural south and the reservoir of culture that is uprooted like the blackberry bushes to make a way for modernization. The Bottom is different from Medallion and it is here that the reader

sees the unveiling of the life of *Sula* as she discusses with her community, her neighborhood; and this community is of immense significance for it is from which she feels alienated.

Sula accepts to her fate like Pecola, but also she protects herself against the hurtful and callous world with an equal meanness which stands up against the hostility of the community. She is argument her questions to strong willed and self centered. Certainly *Sula* is rejected the values that aim at uniformity and stifle the self. She is refused to marry and settle down and insults the community by going to severe extremes where she even tries out their husbands and discards them. She feels no obligation to please anyone unless she in turn gains pleasure.

Thus, the black communities of Bottom level and Sethe's slavish community represent the pastiness of the past in which the black slaves, especially the women, suffer due to their condition of being blacks and slaves. They are oppressed and suppressed in a black community. It is identified as the ‘other’ and smothered of its existence and denied of its identity. It is made to have voids of voids within itself and made to be non-existent. The Black Community is a detailed examination of all the novels of Morrison in order to understand how black community at length suppresses and oppresses its women characters and makes them remain slaves forever. It also examines the role of race and sex in a black community. It is an irony that black community is not only dominated by the whites but also by the black men, who inflict mental and sexual tortures on their women folk. This article mainly focuses on the protagonist *Sula* shows violation of friendship, husband and wife relationship and love affairs. It highly traces the friendship between two young black girls *Sula* Peace and *Nel* Wright. In the end of the novel, *Sula* has to die and *Nel* has to lament over her death even though *Sula* has separated *Nel* from her husband. *Sula* – *Nel* bonding/ friendship provides more scope for critical examination. *Sula* mocks and challenges the attitudes and values of the black society/ community.

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THE CONCEPT OF EXPOSURE OF SOCIO POLITICAL ILLS IN KHUSHWANT SINGH'S *DELHI*

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Abstract

Khushwant Singh has gotten the recognition in his own right and a few critical books. He has not been able to get the critical attention. His novels dealing with contemporary themes like parturition India's struggle for Independence before August 15, 1947 and nightmares and seductive charm of past and present Delhi and specializing in lust and irreverence and typical uses of Indian English. In the present study his handling of theme and exposure of political scams are concentrated. Delhi, Khushwant Singh's novel is first published by Penguin Books India Limited in 1990. In this novel the narrator is a Sikh with dyed beard and obsessed with history, sex and anecdotes.

Khushwant Singh's interest in the Sikh vision of life and his interest in the composite culture of India his exhibitionism and endeavours for evolving a typical Indian English novel has usually been lost sight of society. Singh is not a 'novelist without vision' as Chirantan Kulshrestha has asserted in his article "Khushwant Singh's Fiction", published in Indian Writing. Singh has deep interest in the basic tenets of Sikhism and has studied Sikh history quite closely and at length. It is clear from the fact that the protagonist in each of the three novels is an irreverent Sikh who at the crucial times acts according to the basic Sikh faith. The second major theme in the novels of Singh is contemporary India and its social and political ills. The novelist lashes out at corruption, inefficiency, social ills, habits and public attitudes through his biting satire. He exposes out taboos about love and sex and praises the Punjabi zest for life. The novelist is fully acquainted with the Punjabi way of life and misses no opportunity to project it in his works.

The third major theme in Singh's novels is his love for the composite culture of India. The novelist loves India in spite of her ugly spots and various social and political ills. He advocates social harmony in all his novels. Singh latest novel *Delhi* is a strong plea for recognition of India's composite culture. The fourth major theme is Singh's novel is his advocacy

of frankness in our attitude towards love and sex. He has dealt with various aspects of love and sex in his novels with a can dour which is not usually possible with Indian writers. His latest novel *Delhi* deals with the narrator's love for a hijda, Bhagmati, who in a way become symbol of his love for *Delhi*.

Admittedly Khushwant Singh is a great story teller. His novels combine the narrative technique of the West and the Punjabi fiction. He is full of anecdotes and they add a special flavor to his novels. His humour is very rich. He cuts jokes even at his own cost and that of his community as well. He is good at manipulating his point of view and the use of satire. He makes rich use of various journalistic elements in order to make his novels exciting and gripping.

Delhi, Khushwant Singh's novel is first published by Penguin Books India Limited in 1990. In this novel the narrator is a Sikh with dyed beard and obsessed with history, sex and anecdotes. Not conforming strictly to the novelistic parameters, this book is in the form of tourist guide, selecting historical episodes connected mostly with the tourist places, known or unknown Muslim ruled India, giving rise to a suspicion that the author has foreign readers in mind.

The novelist however uses a special kind of narrative technique of interior monologue and the

narration alternates between the past and present. Besides, autobiographical element has been added to it. In the author's own admission: It may read like a 'Fucking Man's Guide to Delhi, Past and Present', but that is not what I mean it to be." (2) This confession and profession of intention by the novelist appears mysterious to the readers, as *Delhi* and Bhagmati, the HIJDA whore with power of both the sexes, sound both mysterious and alluring.

The novelist known for his love for sex has bluntly dealt with all kind of perversities and described it with its horrifying nakedness and used filthy epithets which make the conscience of the readers itch. The main theme of the novel is history confined to portrayal of *Delhi* in certain periods of history under certain rulers, history which is not all inclusive but selective. The novelist is also strictly personal and whimsical in selection of the period of history, encompassing six centuries, personages and commoners.

The novelist travels through time, space and history picking up threads of his choice to suit to the canvass of his narration. In his journey, however, the author has skipped over important events and personages of the past and contemporary India and as such authenticity of history, as detailed by him, may be questioned. But the chosen historical events and personages are only a cover for the message the author wants to give for the future and the lesson to be learnt from the past.

The book is in the nature of a guide for the tourists. The author has worked as such. Form his experiences as a guide, the author says; it was not very hard work. After I had memorized, the names of a few dynasties and emperors and the years when they ruled, all I had to do was to pick up a few anecdotes to spice my stories. (108) On the other hand, the author – narrator has pictured Bhagmati, the hijda whore, thus; it is misused by rough people to conceal their seductive charm under a mask of repulsive ugliness. (110) The narrator who claims himself to be one of the lovers of Delhi maintains that both Delhi and Bhagmati "reveal their true selves" only to their lovers. This infatuation of the

novelist with Delhi and Bhagmati is symbolic of the legendary love of Manju with Laila.

The past and the present alternator in Delhi and the entire novel rotate around Bhagmati and the past of Delhi in its every chapter. The past illuminates the present and the present gives a peep into the past. This special kind of narrative technique leaves its readers impressed at the author's comprehension of the mind of personages, such as DaraShikoh, Aurangzeb, Amir Khusrau, Musaddi Lal Kayastha, Timur, Bahadur Shah Zafar, JaitaRangreta, Nadir Shan Etc., who have been given a somewhat sympathetic treatment.

The history has been treated superficially in the novel. Its quantum is only that which generally is interpreted to the foreigners on their on-the-spot conducted tours of historical sites and places of interest which may interest them as sell. It is dealt with in three chapters they are Timur, Aurangzeb and Nadir Shah. Their interior monologues explain to the readers the driving forces and impulses behind their actions. Here the novelist is at his best in imaginatively portraying the real intent of the trio for invading India and in the final analysis they are made to concede. The greed and power with fanaticism made a journey to India to gain victory. It is amazing that Singh who has worked on history should in this novel skip over a vast and important period of history before Balban and instead devote full four pages to give a long sermon on farting in the chapter allotted to Bhagmati in which the author-narrator is the main speaker.

The feeling of remorse that sets in the person who saw Mahatma Gandhi being killed has been described movingly. The man who is in a 'fit of madness' brings the killer down. Soon thereafter, the culprit is taken into the police custody. Ram Rakha, though he did not like Bapu, cries in the most poignant way: I killed him with my own hands, I killed him.' Then I slap my forehead and yell, 'Hai, hai', I murdered My Bapu." (350) The anguished cry of Ram Rakha is symbolic of the deep guilt and sorrow of the entire Indian nation. But what is the most surprising feature of this novel is only a passing reference to Jalian wala Bagh massacre of patriots by

the then British rulers. The mass tragedy was of such a magnitude as should not have been skipped over. In fact, a full chapter could have been allotted to it. This make killing had taken place in the Punjab, but Singh appears to be obsessed with the Punjab problem of recent origin to the extent that forgets to picture the landmark of the freedom movement, the Jalian wala Bagh massacre.

Similarly, the Jammu and Kashmir happenings also do not capture Singh's fancy or imagination. The Kashmir happenings and problems have been left almost untouched. This is a serious weakness in the novel *Delhi*. It is superb in its vulgarity and myriad evils of perversity. Unit in diversity is also superb in symbolism of Indian society. The stories of Rangreta, Nihal Singh, Musaddi Lal Kayastha and Bhagmati are pathetically true and revealing. Tossed between two faiths, Musaddi Lal in his helplessness compares himself with a hijda, as is the case of Bhagmati, a symbol of *Delhi* for their inherent qualities to adapt themselves to any circumstances.

By projecting the anger of Jaita Rangreta and Nihal Singh against Muslims for what they did to their Gurus, the novelist has tried to explain as to why the Sikhs supported the British against the Muslims.

The trio-Musaddi Lal Kayastha, Nihal Singh and Jaita Rangreta in their monologues make a rational assessment of the social and political situations and plight of the people in general. The author / narrator paints a unique picture of Musaddi Lal devoting one full chapter of 36 pages to his monologue in which Musaddi Lal gives details of his lineage in the reign of Sultan Ghiasuddin Balban in the year 1265. He has been painted in the light of secularism. Recording the events of his days upon this earth, Musaddi Lal swears: My Ishwar who is also Allah and Rama is bear witness. There is nothing to conceal." (98) By bringing in this episode, the novelist has eulogized Sufism rightly as the Sufis welcomed people of all castes and creeds and blessed them without any distinction. This philosophy is suited best to this multi-religious Indian society. It is not the rigidity, but liberalism, which is the need of the present day society.

Nihal Singh is another character in the novel who has been allotted a monologue. He serves the British rulers as a sepoy. Here in his monologue the novelist appears to be giving an explanation as to why the Sikhs joined the British army and the reason he gives is that the Sikhs were fed up with the tyranny of Aurangzed who is nicknamed Auranga. This has deliberately been done with a purpose which is to present the side of the Sikhs as generally it is believed that the Sikh soldiers in the British Army excelled their British officers and sepoys in crushing the patriots.

The country is beset with the problems of regionalism, communalism, extremism and violence. The novelist gives the message of fraternity and peace through the turmoil, killings and the bloodshed of the past and the present. What is agonizing for the readers is that they have to wade through a maze of repulsive and ugly usages of language and perverse sexy humours which have a repetitive pattern all through to get to the essence, the message of the novel, for communal amity, peace and fellow feeling. This sums up the theme of the novel which deals with Delhi and Bhagamati with the latter as the symbol of the former. The history personages and anecdotes which go to the making of the novel give the readers lots of fun, pleasant, distasteful, ugly, repulsive and yet alluring.

Besides, the novelist was concerned about the issue of Hindu-Muslim unity. Amid descriptions of Muslim barbarity in the name of Islam and the lust for power, Singh introduces an elements of Hindu – Muslim unity through the message of Khwaja Sahib to the humanity. Khwaja Sahib says, "God is ultimate, but people call them by different name. His path may lead to the mosque or the tabernacle, to a temple full of idols or to solitary cave in the wilderness. What path you take is not important; what important is the manner in which you tread it. If you have no love in heart then the best path will lead you into the maze of deception." (120) But which of the Muslim ruler's card for such a noble message, be it from the Khwaja or ordinary people? Almost all the Muslim rulers used swords to force Islam on non-believers and plundered temples for gold and wealth.

They did not listen to the advice of the Khwaja that sword – won victory would be short-lived.

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WOMEN IN SOCIETY THE SELECTS NOVEL OF GITA HARIHARAN'S *THE THOUSAND FACES OF NIGHT*

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Abstract

*Literature gives the life of humans and best inclusive record of human's life in the society. It is communicate that captures hopes, fears, aspirations, desires, nightmares visions and confusions of the soul. Indian Literature is growing slowly and steadily in the period of twentieth century and attracting the critical attention from all over the world. The contemporary English Fiction was the emergence of Feminist Literature written by women novelists. They also gave the voice or voiceless to the sufferings, aspirations and assertions of women in a traditionally male dominated world. The recent women writers like Anita Desai, Shashi Deshpande, Bharati Mukherjee and Gita Hariharan produce an interesting array of female protagonists who suffer within the framework of marriage, sex and education. Gita Hariharan's *The Thousand Faces of Night* discusses with the question of what it means to be a woman in India. This article focuses or presents three women characters who different and yet similar stories cut across generation and across barriers of caste and class. Finally the three women characters are Devi, Sita and Mayamma do not yield to the sufferings, sorrows and despairs. The characters have revealed a change in their outlook towards life representing their respective generations.*

Keywords: *hopes, fears, aspirations, desires, nightmares, aspirations, assertions and etc.,*

Literature gives the life of humans. It is one of the best inclusive record of human's life in the society. It is communicated that captures hopes, fears, aspirations, desires, nightmares' visions and confusions of the soul. Our India has a rich country in culture and tradition and Indians speak lot of languages. Our Nation was colonized by England. In the British rule, our Indian people were advised / pushed to learn the English language. They learnt English language better than English people. Indian writers have started to write in English. Then slowly Indian English Literature began its journey in India. Indian Nobel Prize Winner Tagore's *Gitanjali* is the first achievement in English Literature. It is verily a mirror of Indian psyche in Literature.

Indian Literature is growing slowly and steadily in the period of twentieth century and attracting the critical attention from all over the world. It is travelling in a good way in the last two decades of the twentieth century. Because of the awakening of the creative writers in India and finally the Indian

writers settled in abroad. Certainly they rightly encouraged by many National and International awards. Fiction in English became popular than other forms of literature.

The contemporary English Fiction was the emergence of Feminist Literature written by women novelists. They also gave the voice or voiceless to the sufferings, aspirations and assertions of women in a traditionally male dominated world. In the twentieth century, women's writing was considered a powerful medium of modernism and feminist statements. The last two decades are witnessed phenomenal success in feminist writings of Indian English Literature. The novels of women writers consist of the latest burning issues related with women as well as those issues that existed in the society since long ago. The women writers are exploring feminine subjectivity and deal with themes that range from childhood to complete womanhood.

The women novelists are also minutely examining the institution of marriage. The concern is

higher with women writers, since marriage demands their total transformation on socio-cultural terms. Presently woman is in a state of moral dilemma. The increasing education has made her aware of her right as an individual. Education has enlarged her psychological terrains thereby making her highly sensitive to even the slightest psychological ruptures that life offers. The recent / current women writers like Anita Desai, Shashi Deshpande, Bharati Mukherjee and Gita Hariharan produce an interesting array of female protagonists who suffer within the framework of marriage, sex and education.

In Indian Context, Feminists realized that the subject of woman's emancipation should not be reduced to the contradictions between man and woman. In order to liberate herself, the woman needs to empower herself to confront different institutional structures and cultural practices that subject herself to patriarchal domination and control. This article focuses on how the Indian English fiction writer, Gita Hariharan uses the genre of fiction as a medium to transmit the culture to learners exhibiting the Indian myths in a detailed manner, proves myth in a detailed manner, proves myth making a survival tactics adopted by women in the world of men.

Gita's *The Thousand Faces of Night* discusses with the question of what it means to be a woman in India. The novel presents three women characters who different and yet similar stories cut across generation and across barriers of caste and class. First, the young upper class western educated Devi, her mother Sita and the lower class servant woman named Mayamma, all are to contend with the same restrictive rules of patriarchy. The same rules have reduced them barely alive objects that are totally by the men folks in their lives. The ancient Indian saga starts like a thread through the text to text. The Indian laws are articulated by Devi's father-in-law in this novel. If Manu tells of women subordination, the grandmother's discourse glorifies strong, rebellious angry women Draupadi and Amba from '*Mahabharata*' who just wrath reeks havoc and destroys entire lives of male controlled dynasties. All mythical stories helped Gita to present the relevance of the literary heritage across the time even in the

postmodern period. Devi is listening to the stories told by different narrators of the novel that include ideal woman protagonists like Gandhari, Parvati, Sita and Snake woman who follow in the footsteps of their husbands and the stories provide two paths to women either to obey their husbands like the farmer protagonists or revolt against them in the event of male domination like the latter examples. The novel has revolved around a number of stories, fables and myths and story by narrators.

Gita begins the fiction with '*Prelude*' an innovative study of the interrelation between narrative technique and feminist theory. It also includes her reasoning, emotions fantasies sensations and memories. The novel begins in the first person narrative by using 'I' and shifts to the third person narrative. In this book is full of questions that appear to be simple from the mouth of a child but whose answers are yet to be found. "I must have asked my grandmother why? Thousands of times." (120) It is the interrogative manner of the *Prelude* which helps the reader to understand the evolution of the consciousness in the enquirer.

The old caretaker Mayamma tells to Devi, wife of Mahesh, her story of tears and painful experiences as wife and daughter-in-law. She deals how she came to be there in the family of Parvatamma, mother of Mahesh. She has married at the age of twelve to a useless gambler. When two years of marriage could not bring forth a child, her mother-in-law charges her: "What kind of girl is this... She eats as much anybody else, but is barren. Her horoscope is a lie; she will have penance to change its course." (80) Her mother-in-law used feed her yesterday's rice considering it useless to feed fresh rice to a barren woman. When she was found admiring her new saree, Mayamma's mother-in-law "pulled up the saree roughly just as her son did not every night, and smeared the burning red, freshly-ground spices into her barrenness." (113) Mayamma never rise any questions those tortures nor does she grumble at these difficulties. She never loses her strength. She thinks and undergoes a penance as her mother-in-law directs her to change the course of her horoscope.

Mayamma after ten long years of blessed with son born Diwali. After eight years of his birth her husband: “worn into middle age with dissipated excess, disappeared and taking with him all the money in the house.” (81) Her mother-in-law feels that Mayamma never sees him again but she finds his cruelty in her son who starts bullying her: “At fourteen he threatened to beat his mother and sold her last pair of gold bangles.” (81) He hits her with an iron frying pan when she refused to give him her diamond earrings. There is never end for Mayamma’s sufferings. She represents the generation of Indian women who feel life is merely accepting and adjusting to one’s destiny without complaint by following the karma sutra. Women of her generation are meek, submissive, bound to traditions of family and the institution of marriage.

A middle aged woman Sita (mother of Devi) has represented a life between extreme generations of Mayamma and Devi. She has a very cool character, confident, middle-aged woman. Her parents have trained her to be perfect artist of the Veena. Her marriage with Mahadevan, Sita takes her Veena to mother-in-law’s house as “she had inherited as part of her dowry.”(30) She has used to play the Veena only after she finished her household duties. But she gives up playing Veena, her first love, from the day her father-in-law said her: “Put that Veena away. Are you a wife? A daughter-in-law...”(30) She has hung over immediately Veena for a minute in her pride and anger and reached for the strings of her precious Veena and pulled them out of the wooden base. They came apart a discordant twang of protest and asserted clearly to her father-in-law that, “Yes. I am a wife, and daughter-in-law.”(30) She is no touches to Veena again and chooses to become a dutiful wife and daughter-in-law, the role ordained by centuries of social conventions.

Sita has becomes a good housekeeper and an expert at managing things and Economy. She brushes aside all her distractions and finds liberty to assist and encourage her husband: “...by the hand and lead him from promotion, till he was within the exclusive circle... a new car, a chauffeur, three full-time servants and a gardener...and a large, renovated old

house.” (104) The new baby birth of Devi, Sita thinks and images, she was not has found a new Veena to play on and this time she was not moved by dreams and noble life of the Gods and she does not want her daughter to roam in her dreams too. Devi views her mother Sita: “...always anchor rock; never wrong, never to be questioned, a self evident fact of our existence.”(16) Because of this capability and energy of Sita was able to America and plays her next card at the right time by Devi for swayamvara. Sita has to marry Devi to Mahesh and sends her to mother-in-law’s house. Later a few month of silence, Sita has received a letter not from Devi but from Mahesh informing that Devi has run away. She gets very angry with the ignominious act of Devi. She has a led a life of an ideal and image woman and she were not prepared for any unexpected betrayal of Devi.

Certainly Sita’s character who was born fifteen years after Mayamma had married late at the ripe age to twenty led her life with grim determination choice. She sacrificed to become a perfect wife grim determination choice and sacrificed to become a perfect wife and daughter-in-law. She is devoted her life to become an ideal and image woman. At the end of the novel, she has appeared as strong as ever and ready for introspection. The freshly-dusted Veena have signified the possibility of her now attempting to achieve what she had denied herself all these years.

The protagonist of the novel Devi returns to Madras from America to live with her mother Sita.

Her childhood is full of pleasure. Her grandmother tells her stories of “superhuman warriors, men and women destined to lead heroic lives of golden splendors.” (27) The stories of Gandhari, Damayanti, Uma and Amba reveal to her numerous possibilities of womanhood. Her grandmother assures her that she too will live like a princess and she is Devi of their house that she will be treated as a goddess of good fortune wherever she goes.

Devi asked the rational questions from the perspective of woman’s individuality, liberty and salvation in the patriarchal society and her mother’s

answering them bring out the flight of woman down mythical age. She has imagined herself the very incarnation of avenging deity: "I became a woman warrior, a heroine. I was Devi. I rode a tiger and cut off evil, magical demon's heads." (41) This social perspective of Devi indicates the events that are awaited to happen and her making up her mind to rebel against any sort of injustice to her in the course of her real life. Devi, after her marriage with Mahesh, moves to the residence of Mahesh in Bangalore. As he works for a multinational company, needs to travel a great deal of leaving Devi alone. When Mahesh is on tours she feels that, "like a child whose summer holiday had slipped away from her when she was not looking." (50) She remains alone in the house with Mayamma, the old housekeeper and feels a terrible loneliness and a state of useless. Contrary to the opinions of his father about a woman, Mahesh's attitude towards Devi is rather suppressing.

Finally the three women characters are Devi, Sita and Mayamma do not yield to the sufferings, sorrows and despairs. The characters have revealed a change in their outlook towards life representing their respective generations. As the time changed the thoughts and social perspective of them also changed. Sita and Mayamma have represented the women who attempt to come to terms with their duties and surroundings whereas Devi emerges as an

invulnerable, individual and uncompromising survivor. She rebels against the suppression of her individuality, identity and freedom and takes revenge like Goddess Kritya, Durga or Kali by walking out on Mahesh; her husband then eloped with Gopal, a musician and ultimately reaches her mother's lap to start a new life. Thus Gita Hariharan portrays Devi as new woman who leads life from submissiveness to rebelliousness Sati turning Kritya. This is how the author interprets her female characters in her novel *The Thousand Faces of Night*.

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THE EVER-CHANGING ROLE OF A TEACHER: THE ART OF TEACHING DURING THE COVID-19 PANDEMIC

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Abstract

Covid-19, the global pandemic, which has been the result of the spread of Corona virus, is a human tragedy. It is a dire health crisis that has disturbed social, political, economic structures of the world. There is great uncertainty and unpredictability concerning the spread of the disease. All countries in the world have reported cases and are struggling to contain the spread. Apart from the loss of human lives, it has harmed the global economy, as well. It affects all segments of population, but the most vulnerable are the poor, the old and the weak. It threatens to increase inequality, discrimination and global unemployment.

Keywords: Covid Pandemic, unemployment, Corona virus, Education, unpredictability.

Impact on Higher Education

Educational institutions were amongst the first to close down, during the pandemic. Even now, it is highly uncertain, when it will be safe to reopen them. This uncertainty has had a huge effect on the educational sector as this unfortunate circumstance has disrupted the academic year in both school and colleges. Teaching, learning and assessment activities were the first to be affected by these closures. This has significantly disrupted the higher education sector. Students, who had planned to enroll in universities abroad, will have to reconsider their future plans for two reasons. First, they have to think of their own safety. It will be safe for them to stay in their mother country during times of emergency. Apart from this, renowned universities all across the world are also planning to reduce the number of seats available for courses. There is this problem of Visa also, since it is reasonable to expect that countries will be very strict about whom they let in.

It is important to take into account, the physical and mental well being of youngsters during this time. Several million young students across India are affected due to this emergency situation. Young people are not able to attend colleges and are left to their own devices. They have a lot of time without anything to engage them. This may have a long term consequence on the quality of education. Teachers,

educational institutions and the government are in a position to take efforts to reach out to them.

Need for Digitalization

The pandemic has transformed conventional teaching methods to one driven by technology. Digital technology can increase the effect of teaching and learning, as it can enable learners to access education even from remote parts of the country. It is time to evolve a more effective learning environment, integrating conventional teaching with e-learning. A well-rounded educational practice should be established to ensure the development and capability of the younger minds.

Teachers are in a look out for a effective mode of communication to reach out to their students and to help them out with their lessons and preparations for the exams. With the help of internet connectivity, computers or smart phones can be used for the purpose of teaching/learning activities. There is a wide range of software applications available for free or for subscription, through which a variety of learning activities can be performed.

Teachers can come face to face with the students through applications like Google Meet, Zoom, WebEx, etc. Even in You Tube, videos can be streamed live, where the presenter can address the questions posted by the viewers. The video

conferencing applications support up to an average of 100 participants to connect at a time. This facilitates a live interaction between a teacher and his/her students. Though this cannot substitute classroom teaching completely, the teacher can maintain a reasonable level of interaction and rapport with the students.

Apart from this, applications called LMS – Learning Management System, provide a classroom like platforms for the teacher to provide learning materials and to conduct assessment activities. Presentations, video lessons, pdf files and other formats can be shared by the teacher to all the students in the common platform that can be accessed by the students. Links can also be shared. Google Classroom, Talent LMS, Zoom, Moodle, Edmodo are some of the Learning Management Systems available for free.

Learning Management Systems also support assessment tools. For example, Google Forms can be used to conduct quiz. LMS also facilitates the teacher to give various kinds of assignments and tests to the students. These are only a few of the online facilities available that could be made use of, by the teachers. So, during the time of this world crisis, technology has come in handy, in teachers' attempts to bridge the gap between themselves and their students.

Drawbacks

The pandemic has accelerated the process of E-learning in the higher education sector. For now, it is the only way, both for the teachers and the students to stay connected and to be updated. Teachers as well as educational institutions are taking efforts to promote E-learning through online conferencing, webinars, students training programmes, etc. But technology has its drawbacks also. Students need at least the basic equipments as well as internet connectivity to access all these e-learning modules.

There is this issue of affordability also. Poor students as well as those who live in remote areas cannot gain access to either the hardware or the connectivity. They will be left behind, due to no fault of their own.

Apart from this, digital literacy cannot be mastered by quite everyone. Not everyone may have the aptitude or capability to expertly handle digital mode of communication. Teachers who heavily relied on conventional teaching methods will find it very challenging to adapt them to this new scenario. But, they have to accept this challenge if not for their own sake, at least for the welfare of their students.

Conclusion

The emergency situation resulted from the Covid-19 pandemic has made e-learning the need of the hour. Teachers who were reluctant to adopt ICT in their classrooms are now forced to go completely online. There is no other choice left. This challenge should be faced by the teachers for the welfare of the students' community. But, it is not enough for the teachers to rise up to the occasion. Educational institutions and the government should do their part also. Unlimited access to online libraries and other E-sources should be made available. And our government should ensure that the poor learner also has access to technology.

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DEPRIVED FEMALE IDENTITY- AN ANALYSIS OF KHALED HOSSEINI'S FEMALE CHARACTERS

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Abstract

The research article entitled 'Deprived Female Identity- An Analysis of Khaled Hosseini's Female Characters' aims to scrutinize the deprived rights of Afghan women and their mental derangement in war-ridden atmosphere of Afghanistan. The present twenty first century is celebrating the dimensions of Feminism and women have achieved also in many areas such as sports, athletics, space, politics, cinema, journalism etc... but it is a painful fact to accept that women in many societies have to bear the forms of gender inequality and discrimination. Even though Islam demands equality between men and women, Afghan women have been denied many of their rights including their right to live like human being. They are destined to live under the shadow of men like their slaves.

Keywords: *suppression, patriarchy, humanity, history, inequality*

In today's globalised world, political and national imperialism are the central issues for the gradual growth of terrorism and other destructive violence. The main reason for this problem is that the third world countries are considered as 'others'. Particularly, Islamic Arab countries undergo many sufferings under the clutches of the super power America. Afghanistan is the scapegoat which has been crushed over many decades. Many non- Afghan writers come forward to give voice for Afghanistan. But Khaled Hosseini, an expatriate does this whole heartedly through his pen. The colonial and postcolonial imprints in his novels reveal the fragile soul of Afghanistan.

The female characters in the novel undergo physical, psychological, spiritual and moral transformations which make them to evolve out of their stereotypical life. And these transformations help them to attain empowerment and have a meaningful existence in this world. This paper further tries to explore their deployment and significance in identifying new directions in feminist theory. According to Jones, it is "clear that writers and editors are now willing to experiment in liberal-feminist directions" (211). Khaled Hosseini's novels have greater relevance to the present time in terms of

gender parity. The novel *A Thousand Splendid Suns* is a framework for the rigid social rules imposed on women in the yesteryears which is less noticeable now in the society but still have roots in some places. Simone de Beauvoir's well-known assertion is "one is not born, but rather becomes woman" (293). No woman is born as inferior to man. For de Beauvoir, women's oppression derives from the unwritten patriarchal codes of society. Khaled Hosseini's portrayal of Afghan women's life is a microcosm of entire universe.

Khaled Hosseini born in Afghanistan and living in Northern California is a physician by profession and writer by passion. His mission is to redeem Afghanistan of all its dreadful past and see it as beautiful as it was once. He has penned his novels *The Kite Runner* (2003), *A Thousand Splendid Suns* (2007), *And the Mountains Echoed* (2013), and *Sea Prayer* (2018) with haunting images, unforgettable characters and heart-breaking stories. Hosseini is a Goodwill Envoy to the United Nations High Commissioner for Refugees, the US Refugee Agency. He uses his earnings to run The Khaled Hosseini Foundation, a non – profit organization which provides humanitarian relief to the war victims of Afghanistan. He tells the stories of his

countrymen and women, highlighting their suffering, their pain and the problems that are making their life a terrible one. They are crushed in the web of religion, politics and terrorism.

Hosseini's social novels demonstrate the impact of social forces- the class structure of norms and values, family patterns, etc- on the psychology and lives of the characters. Though Hosseini has left Afghanistan in 1970's, he feels himself emotionally reconnected with it through the medium of writing. There is a mingling of the life experiences of the various characters and history in order to rebuild those societies as war-free and independent societies.

His debut novel is *The Kite Runner* in which Hassan, the kite runner falls a prey to class discrimination implemented by the Taliban. His next novel *A Thousand Splendid Suns* weaves around the mother- daughter relationship between Mariam and Laila who struggle against starvation, identity crisis and suppression. The third novel *And the Mountains Echoed* is a heart- breaking story of the siblings Abdullah and Pari in the post war atmosphere and their quest for reunion. The most recent short fiction of Hosseini *Sea Prayer* is about the political turmoil existing in Syria and its impact on the family of the child Marwan, a refugee.

While compared to men, there is only limited opportunity for women in Afghanistan in the areas such as law, education, and social power. Not only in Afghanistan but also in many such Islamic countries, this is the disgusting condition of women. There the female suppression exists over many centuries. Islamic women in particular can see the world around them only through the mesh screen of their burqa even though the Quran insists brotherhood and antipatriarchy. Latha Bharathan, a critic gives a beautiful title to her article as 'A World through a Mesh- Screen' to explain the pathetic condition of veiled Afghan women. In addition to gender inequality, the Taliban to their part, too crush the identity of women. The present study focuses on the pains and pangs of Afghan women and the tortures undergo by them under the cruel rule of the Taliban.

There is portrayal of victimized womanhood through the characterization of Sanubar and Farzana

in *The Kite Runner*, Mariam, Laila, and Aziza in *A Thousand Splendid Suns* and Pari in *And the Mountains Echoed*. In *The Kite Runner*, Sanubar is the illegal wife of the wealthy Pashtun Baba and the legal wife of the poor Hazara servant Ali. Sanubar and Baba's son Hassan's fate is tossed in the violent hands of Class discrimination. He is denied of his right to expose himself as the son of the wealthy Baba. This poor fate of Hassan follows his wife Farzana and son Sohrab. Farzana and Hassan were killed brutally by the Taliban as they were Hazaras and their son Sohrab was left behind in an orphanage.

The novel *A Thousand Splendid Suns* is set against the background of Afghanistan's history which follows the life of Mariam and Laila as wives to the inhuman and misogynistic Rasheed. The novel centers on the change in Mariam's character from a woman of resistance to reclamation of all Rasheed's brutality. The title of the novel *A Thousand Splendid Suns* is taken from the Afghan poem about Kabul by Saib-e-Tabrizi. The title itself reveals the bright future of Laila who will shine like thousand splendid suns under the motherly love and care of Mariam. Mariam was known as a 'harami' to everyone, which meant an illegitimate child. "Mariam was five years old the first time she heard the term harami" (3).

Mariam is the illegitimate daughter of Nana and Jalil who lives in a little house called kolba with her mother. Jalil is one of the wealthiest businessmen of Herat who has three legal wives and nine children. He declines the identity of Nana as his wife and Mariam as his daughter. Because Islam allows a man to marry many women as he wishes and also break the relationship if he decides. Mariam's this loss of identity leads her marriage with the old man Rasheed who is some thirty plus age older than her. Laila too is forced to marry her Grandpa like Rasheed in the later part of the novel to save Tariq's child in her womb and also to escape from disgrace.

Hosseini draws a portrait of patriarchy in Afghanistan as a woman is expected to dependent on her fathers, husbands and sons to live. "It is not the Islamic ideologies that determine the position of women in Islamic societies, it is rather the pre-

Islamic patriarchal ideologies existing in a particular society, combined with the lack of education and ignorance, that construct the Muslim women's position" (Shorish- Shamley para 1). Rasheed always insists Mariam to wear burqa when they go out which she never wears before. Maraim feels that "the padded headpiece felt tight and heavy on her skull and it was strange seeing the world through mesh screen" (65). He compels her to be inside the four walls of house when he goes for work. In the words of Maulvi "Stylish dress and decoration of women in hospitals is forbidden. Women are duty- bound to behave with dignity, to walk calmly and refrain from hitting their shoes on the ground, which makes noises."

Mariam is shocked to notice the modern women in short dresses without burqa and ashamed of "her lowliness, her lack of aspirations and her ignorance of many things" (68). Mariam is beaten up brutally as she is unable to give birth to a child. She has got frequent miscarriages. With each miscarriage, she is afraid of "his shifting moods, his volatile temperament ... he would resolve with punches, slaps, kicks and sometimes try to make amends for with polluted apologies and sometimes not" (89). He accuses her particularly for not giving birth to a male child. Even though the Quran considers this attitude as evil, the patriarchal Muslim society mourns for the birth of a girl child with grief. The Taliban takes off the basic rights of Afghan people, particularly women in the name of Islam. The Taliban frame some of the cruel rules thus:

You will stay inside your home at all times...You will not, under any circumstance, show your face. You will cover with burqa when outside...Cosmetics are forbidden. Jewellery is forbidden. You will not wear *charming clothes*. You will not speak unless spoken to. You will not laugh in public. If you do, you will be beaten. You will not make eye contact with men... You will not paint your nails. If you do, you will lose a finger. Girls are forbidden from attending school. Girls are forbidden from working. If you are found guilty of adultery, you will be stoned to death. (ATSS 271)

They change the name of Afghanistan to Islamic Emirate of Afghanistan. Thus the Afghan land loses its cultural, social and traditional identity under the Taliban rule. Latifa, an anonymous Afghan writer who writes through her pseudonym also quotes the insane rules of the Taliban against Afghan women in her novels particularly in her memoir, *My Forbidden Face*. Taliban women were targeted by the Taliban the most in the following ways- Girls and women are not allowed to work outside the home, all women must be accompanied by a mahram, women must go by separate bus, women and girls must wear the burqa who are forbidden to wear brightly colored fashionable clothes beneath their burqa, nail polish, lipsticks and make up are forbidden, a woman must be treated by a female doctor, even for serious cases no male doctor is permitted to touch the body of a woman. In this sense many woman died of scarcity of female doctors even for common diseases. A woman may not go to a men's tailor; - A young woman must not engage in conversation with a young man. If they do so, they must be married immediately after this breach; -Engaged women may not go to a beauty salon, even during the preparation for a marriage; -No merchant is permitted to sell women's undergarments; -All offenders against the decrees of the Sharia Law will be punished on the public square. (Latifa 31-32)

Thus Afghan woman's life span falls short. Many Afghan women die in child birth which gives Afghanistan second position in the world level. Educated and working women become beggars and prostitutes and beaten by the Taliban. The Taliban called it Sharia Law which instigated all women to be chaste. women's survival became precarious and hard. Most of the girls left education and a few boys joined schools in Taliban controlled areas. Laila, the main character in *A Thousand Splendid Suns* was beaten brutally when she went out of home without a male companion to see her daughter Aziza in the orphanage. It is Rasheed's decision to sacrifice their daughter instead of their son to face the drought and unemployment. Hosseini beautifully quotes in *And the Mountains Echoed* that a finger need to be cut to save the hands. In most of the Afghaan families the

sacrificial finger is the daughter. The same Laila underwent a caesarian without anesthesia due to lack of maternal facility in Rabia Balki Hospital to give birth to her son Zalmay. A woman was always in need of a close relative male- to go outside, to seek medical aids, to buy household things and to travel. While thinking of the condition of widows it is much worst. Being no male companion to take care of them they died without getting any medical aid.

Both Hosseini and Latifa list down the laws against women by the Talibans and thereby raising their feminist voice. On hearing those rules against women from the Radio, Laila asserts that, "They can't make half the population stay home and do nothing... This isn't some village. This is *Kabul*. Women here used to practice law and medicine..." (ATSS 271). In the cruel post war atmosphere in Afghanistan there is degradation in economy. So, to save the entire family the people of Afghanistan are even ready to sacrifice a child, particularly a girl child. The father in the novel sells his daughter to a wealthy couple for money. In it Hosseini writes about the bonds that define human relationship and shape their lives. It is the heart- breaking story of the separation and the quest for reunion between the siblings, Pari and Abdullah. They lead a life of poverty and struggle, with no mother to care, their father has sold Pari to a wealthy childless couple Mr& Mrs. Wahdati in Kabul. Abdullah's determination to be reunited with his sister is the very background of the novel.

The continuous gender inequality and subjugation of women in Afghanistan are all related to their culture. Because it is a matter which is passed over from one generation to another generation without the people's knowledge. Her

position as a mother, wife, sister and daughter are picturised down over the ages. Typical Afghan women accept this inequality with humble heart as they are really unaware of their important position in the society. Their voices often get silenced by men's voice. They are unaware of the fact that sex is a natural phenomenon, while gender is framed as a socio- cultural aspect. In *A Thousand Splendid Suns*, Hosseini portrays the life struggle of Mariam and Laila because their detiny is rewritten due to war.

Hakim, the father of Laila always makes it clear to Laila that schooling is more important for a girl after her safety. "*Marriage can wait, education cannot... You can be anything you want... Afghanistan is going to need you as much as its men, maybe even more. Because a society has no chance of success if its women are uneducated, Laila. No chance.*" (114). Through Hakim's voice Hosseini records his strong like for Women's education and empowerment. When this will be the same voice of the entire world, the postmillennial women can attain their own identity. Until there is only longing and dreaming of their identity.

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SUPERIORITY AS A DESTROYER OF NATURE: AN ANALYSIS OF HUGHES' HAWK ROOSTING

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Abstract

This paper Superiority as the Destroyer of Nature: An analysis of Hughes' Hawk Roosting traces the characteristics of superiority revealed through the portrayal of the hawk by Ted Huges in one of his notable poems The Hawk Roosting. It also attempts to connect the pride of the superior mind that Hughes draws through various images in Hawk Roosting with the pride of man applying references from the Bible, specifically references from the Book of Genesis. It also argues that human's internal-connectedness with his ego of being superior forever paved ways for his anthropocentric nature which moves him to display his cruel personality as a destroyer of the mother earth and encourages him not to reveal his self as a protector or a savior of the mother earth.

Keywords: *Superiority, Autocratic, Creation, Nature, Religion, Pride, Self*

Introduction

Power and authority are the two spirit motivating forces of living things. Superior desires to remain in its status, forever. In order to sustain in its position, it empowers itself. It proclaims its 'self' and its belongings superior to all. It invades in the others' life by enforcing a lot of plots to devalue their positives and to instill fear of destruction, inferiority, impurity, uselessness, etc., in their conscience and in the public. These are all attempts to mute the voices of the 'imagined subordinates' against the superior and to restrict their voices echo in the public to useless, meaningless, powerless, dry, unmelodious and painful 'sounds'. Though the superior makes the conscience of others to be its objects, the others revolt for their freedom and power. As a result, the humans' hunger for power resulted in wars of the worlds, massacre, lynching and numerous destructions of human and humanity. This overwhelmed thirst for power, status and authority also transformed the human into a form of terrible destroyer of nature, which still sustains in its position as being an object of human beings, reflecting divinity and serving the humanity to their needs without bias. Thus, a study of the psyche of the autocratic mind is assumed to result in pointing out the autocracy in man and would bring awareness

about how it could be used not to destroy the nature instead to build it and beautify it. Ted Huges, a nature poet portrayed the superiority of the mind of the animals and vultures. The Hawk in the Rain (1957) Lupercal (1960), Crow (1970) and Hawk Roosting (1960) are a few among the many. He did not deal with the beauty of the nature rather he dealt with how the vultures' oppressive mind that puts an end to its prey. This oppressive mind is the predominant nature of the human being over its innocent subordinates, especially over the nature which is not revolting by nature. This paper attempts to study and analyze the characteristics of destructive and autocratic mind reflected through the visions and decisions of the Hawk portrayed in Hawk Roosting (1960) and attempts to compare them with the characteristics of man reflected in the Bible.

Ted Huges

Ted Huges lived between 1930 and 1998 was one of the witnesses of the influence and impact of the two world wars. His age also witnessed the origin and growth of materialism, industrialism, imperialism, Marxism, rationalism, capitalism, etc., and the end of transcendentalism which is influenced by romanticism and Platonism. The position, as the British poet laureate created Huges a space to closely

observe the seeds and roots behind the visions of the class, whose desire was to hold the whole world under their colonization. He was fond of admiring the nature of animals when he spent his childhood in Yorkshire. He might have admired the ferociousness of the animals and vultures. His wife Plath's poem.

The Jailor (1970) which portrays the arrogance of the husband towards his wife was said to be symbolically represent Huges, himself. He also tried to explore the practices of shamanism. Thus, his personal, professional and social interest and the social and political circumstance of his age molded him to be the master and authoritative in dealing with his subjects' harshness and inequality towards their objects.

Hawk Roosting

Hawk Roosting is one of Huges' famous poems reflects the inner psyche and ruthless power of a tyrant hawk. It sits on the top of the mountain tree and dreams to kill its prey perfectly. It boasts itself to be the best of all creations. It thinks that every external and internal organs of its body supplies the ability to work with and work through the powerful natural forces such as sun beams, air and earth. For example, it was proud of its feathers and foot as they according to the Hawk are the powerful phenomena that serve to lift its body above the earth and to place the creation under its foot.

It says,

It took the whole of creation

To produce my foot, my each feather:

Now, I hold Creation in my foot (***Hawk Roosting***: lines – 10-12)

It believes that even the earth becomes an object to its position as it could not hide anything from its view or from its surgical attack on its prey. It says, "And the earth's face upward for my inspection" (***Hawk Roosting***: line 8). It moves from its world, revolves below the sky and inspects the earth in order to get its pleasure by killing. It shows no mercy when it tears off its prey's head. It never changes its decision and it won't think of, as it feels it is always right and no false in its body and in its mind. As it suppresses the arguments produced by even its own self, there is less possibility for the hawk to get

confused with its decisions. It does not want to allow changes. It wants the things be remained as it is.

Man verses Nature

Huges presented the reflections of the Hawk's inner psyche which is filled with cruelty, violence, self boasting, oppressiveness, harshness, feudalistic approach, etc., resulted through the support of internal, external, natural and divine forces. He used internal monologue. The inner psyche of the bird can also be metaphorically connected to the aggressive mind of a dictator or fascist. Istiak observes that "Hughes uses twenty-eight different animals in his poems, as metaphors which represent indirectly the identity of human beings. Hawk Roosting" is the best example that represents the dark side of human psyche." Man is blessed with the power of creation and destruction, being holy and sinner, being kind and arrogant, etc. But, the longing for power and authority motivates him opt the darker side of life as being cunning, tricky, decisive and destructive. He will do anything to inherit the power and authority.

No position could claim respect or consideration from the people who have hungry for power and authority. According to P. J. O'Rourke man will "submit to any indignity, perform any vile act, do anything to achieve power" (Parliament of Whores).

Alfred Tennyson shows pitiless nature of authority in Idylls of the King as "Authority forgets a dying king". William Shakespeare talks about the anger and ferociousness and the power of the man in Measure for Measure as, His glassy essence, like an angry ape, Plays such fantastic tricks before high heaven, As make the angels weep. When the powerful and mighty kings, angels and God are object to man's desire for power what nature can do against man. Huges used limited dictions to convey broad message connecting psychology, politics, religion and nature. He lists out the forces that promote the Hawk to be the most powerful being than any other beings. They are the convenience of the high trees and the support of sun, earth and air. These mighty forces empowered the indomitable spirit of hawk and graced the authority to utter, "It took the whole of creation
To produce my foot ...

Now, I hold Creation in my foot (*Hawk Roosting*: lines – 10-12).

In the Biblical context these words that the Hawk utters out of its pride reflect the man. There are a lot of similarities one can identify between the characters and positions of the hawk that Hughes revealed in *Hawk Roosting* and the characters and positions of man that the Book of Genesis discusses.

According to the first chapter of the Bible, the book of Genesis in the Old Testament, it was the man who was created after all the creations such as sky, sun, moon, animals, birds, etc. Moses who is said to be the author of the book of Genesis pointed out that God had not only created him in His image but He also had made him as a supreme power of the world to rule all His creations. The words of St. Paul, the Apostle in the book of Hebrew, You have made him a little lower than the angels; You have crowned him with glory and honor, and set him over the works of Your hands. (Hebrew 2:7) confirms man's power and his position over nature, that Bible gives to man. The book of Genesis also confirms that in God's imagination Adam was the king of the nature.

Even God has allowed man to name "all the beasts of the field and fowls of the air" (Genesis: 2: 19). Genesis also depicts the consequences of man's hunger for power which was attempted upward. As per the story of creation portrayed in the book of Genesis, it was the Serpent that brought man's intention to become God to the light. Man's craziness for power even pushed Adam and Eve to cross the boundary drawn by God through His Commandments. Man's this intention created a fear in God and it shook His faith in man. God lost his faith in man. As a result, He cursed them and sent them out of His Garden. He predicted man as a destructive being, who had wanted to be on par with God. So, He "drove the man out, he placed on the east side of the Garden of Eden cherubim and a flaming sword flashing back and forth to guard the way to the tree of life" (Genesis 3-24). It is this pride which paved path for man's downfall that Hughes metaphorically highlighted in the poem, *Hawk Roosting*.

Conclusion

The book of Genesis also reveals the purpose for which God has sent the man into the earth. He sent Adam out of the Garden of Eden "to cultivate the ground from which he had been made" (Genesis 3-23). But, the other stories of human evolution narrated in the Bible proves that Man did not realize the root for his downfall rather he began to construct the characteristics, such as pride, arrogance, and to dwell upon them in order to be the superior and remain superior. Though generations after generations emerged, the seed of hunger for power has been taking more of a gigantic shape in him. The giant growing in him diverts human consciousness from the characteristics of Godliness to the characteristics of the 'other'. He also makes the man blind so as not to see and realize the power of God's breath which made him alive. He opened man's eyes to feel the pleasure of being dominant, autocratic and supremacy. As a result, man has been employing violence, treachery, cunningness, assassinating, stealing, adultery, cheating by using the name of God, and so on and so forth against his own fellow human beings and other beings. His destructive power became more dangerous to nature when he sets the norms for power which is weighed by the amount of the land one possesses. He acquired the land by exploiting, murdering, and dislocating the innocent harmless guards of nature. He announced himself as the King and the earth as his subordinate, the prey. Like how the hawk dreams to kill its preys, closes its eyes and plans to kill them, and executes his plans to tear the heads of its preys into pieces, man who wants to remain the king and God forever also plots and executes his plots against nature and wounds the mother earth as he liked. He caused incurable damage to the earth. He aims to make money even by exploiting the invisible resources of the earth. When will man give life to the dead rake on which the birds would rest and sing? Only God and man know.

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CULTURE BEYOND NATION: CROSS-CULTURALISM IN THE SELECT NOVELS OF AMITAV GHOSH

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Abstract

*Amitav Ghosh works are focussed of Post-colonial English literature. His novels are well covered with contemporary thematic of complexities like globalization, diaspora, alienation, cultural hybridity, cultural plurality, constant human struggle and conflict all these thematic techniques perceptions are shared by fictional situations. Ghosh shows wonderful use of science, geography, myth, history, anthropology and sociology in his art of narration. Ghosh are rich enough to define cultural plurality in his all novels, like *The Circle of Reason*, *The Shadow Lines*, *The Calcutta Chromosome*, *The Glass Palace*, *The Hungry Tide*, *Sea of Poppies* and *River of Smoke* bring his concept of cross-culturalism. This paper focus on Ghosh deals with the theme of cross-culturalism with the help of suitable logic and historical references.*

Keywords: culture, anarchy, cross-culturalism, history, plurality, geography etc.,

In Dictionary of Literary Terms and Literary Theory, Cuddon explains the word culture in these words: According to Raymond Williams, one of the founders of cultural studies, 'culture' is one of the most difficult words to define. This is because it has today several different though related meanings which have emerged at particular moments throughout its long history. The word derives from the Latin word 'colere' which itself had various meanings including cultivating, inhabiting and protecting or worshipping. The first of these meanings was taken up by the Latin culture, and subsequently the French culture. In the Renaissance, culture's sense of tending crops was extended through metaphors to the purely human endeavour of culturing i.e., cultivating the mind and manners. By the late 18th century the term-particularly its equivalent in French and German was increasingly used as an abstract and independent noun to designate the process of becoming cultured or civilized, and was employed as a synonym for 'civilization'... in the Victorian age, Matthew Arnold famously defined culture in his *Culture and Anarchy* as the "best that has been thought and said in the world" (1).

In the seventeenth, eighteenth and nineteenth century, Indians were forced to go abroad as slaves or workers. People cannot go alone, only with body

or physical existence. They, along with them carry a great cultural load wherever they go for settlement. They do not leave their culture, tradition and convention forever. They cannot live without them. Culture is such a thing which provides moral status to human beings. It is quite easy to be civilized, but it is too difficult to be cultured. Civilization comes first, then culture. Civil sense gives honour while culture gives love to human being. The people, especially settled in abroad, try to locate themselves in new cultural set-up because it is the real source of inspiration for them.

The concept of culture in the Western concept is something new. That is the reason that the Western writers have not thrown lights on the cultural aspects of human beings thoroughly. But the Indian writers, either living in India or living in abroad are quite aware of the relative importance of culture. The modern Indian writers like Salman Rushdie, Amitav Ghosh, Rohinton Mistry, Jhumpa Lahiri, Kiran Desai, Anita Desai, Manju Kapur, Pankaj Mishra, Rajkamal Jha, Arvind Adiga, etc., have based their fictional works on the thematic perceptions of cross-culturalism. They realized the fact that a large number of Indians have settled in abroad for many reasons altogether. They have analysed their problems which the people face in abroad having cut off from the native land. They have narrated the

stories of mental, emotional, intellectual, spiritual and above all cultural alienation the people face because of the separation from the native land. People living in abroad also realize the fact that only material prosperity is not enough for human existence, rather emotional and psychological satisfaction is quite necessary to cope with the conception of human struggle and conflict people leaving their own country and living in abroad realize this fact with deep concern all the time.

After 1980s, cultural study has become one of the most important areas of specialization. The term culture is not only confined to sociological studies, rather it has been adequately incorporated with art and literature. The writers belonging to South-East Asia are much interested to discuss the term in elegant manner. Specially, the eminent literary figures are much interested to through lights on the different tangle of cultural studies. After 1980's, Salman Rushdie and Amitav Ghosh are two writers who took much interest in analysing different shred of cultural migration in their novels.

Amitav Ghosh's novels are the typical product of post colonial literature. His works are well covered with some contemporary complexities like globalization, diaspora, alienation, cultural hybridity, cultural plurality, constant human struggle and conflict all these thematic perceptions are shared by fictional situations. Ghosh shows wonderful use of science, geography, myth, history, anthropology and sociology in his art of narration. His novels are not '*a cup of tea*' in terms of thematic clarity. His immense learning always poses obscurity and esoteric sense in his writing. His descriptions of nature always corresponds his vision in his fictional and non-fictional works. His discovery of different places with unique names of the inhabitants shows his mastery over narrative skill all the time. Ghosh maintains his singularity among his contemporaries especially in the field of different thematic perceptions as well as his art of narration.

The novels of Ghosh are rich enough to define cultural plurality. In his novel *The Circle of Reason*, Ghosh deals with the theme of cross-culturalism with the help of suitable logic and historical references. It

is not only the story of Alu, rather than it is the story of all the people of the world aspiring for something new in their lives. For instance, Balram feels the historical alienation in his life and he comes on continuous search for that:

So Balram started a campaign. He went around the shanties, warning people of the swift death they were calling on themselves. He called meeting and urged them to contribute what they could do buy carbolic acid. People listened to him, for they knew, he was a schoolmaster, but they hesitated. It was not till he started a fund with a bit of his own money that they threw in a few annas and paisas. Soon they had enough to buy a fair quantity of disinfectant. Then very systematically, with the help of a few volunteers. Balram began to disinfect every exposed inch of the new settlement (CR, 4).

The journey of Alu and Balram in the novel is symbolically drawn in terms of getting cope with the external affairs. It is too difficult for them to locate themselves in the different parts of the world. People go here and there become of many reasons altogether, but situation is not conducive all the time. In India, various types of problems can be sort out for this happening. They leave the place with culture and culture reaches beyond the nation. Thus different nations are linked only on account of cultural interaction. In *The Circle of Reason*, there is a clash of different cultures because of a sense of insecurity, but it is the power of cultural linking that people comes to live under the same cultural roof. Culture, for them, is the better source of new creation.

The characters portrayed in *The Circle of Reason* find themselves in cultural plurality all the time. Wherever they go, they find themselves in the same condition. Even in the rocks and deserts of Algeria, they find and locate the familiar things. It is also the cause of human existence. People make unfamiliar things familiar and make such things conducive for them. For instance, Ghosh writes in *The Circle of Reason* about this nature of human being:

Once many, many years ago, so long ago that the time is of no significance, an odd looking man, a very odd looking man, appeared suddenly one day in

Al-Ghazira. Thin and small, he was, of course, as people often were in those days, though his was not thinness of hunger so much as that of the mangled rag; he looked as though he had been twisted and pulled inside out, for his colour was a strange yellowish brown, as though he were carrying his bile on his skin. At first people would have nothing to do with him; he upset everyone he met, because when one of his eyes looked this way the other cross eyed it was said to him that when other people may saw Cairo he could see Bombay as well. And, in addition, one of his eyes was always half-shut, as though his eyelid had been torn off its things. That was the deceptive one, it named about, taking everything in, while the other acted as a decoy (CR, 7).

In *The Shadow Lines*, Ghosh throws lights on the different cultural aspects of the people resulting out of partition of different nations. A large number of people in this world suffer emotional, mental and intellectual shock because of that geographical partition; but this geographical partition does not bring any cultural ending to the people. People may go this or that way, but their culture stay with them. In *The Shadow Lines*, people have travelled India, Bangladesh and England because of the partition of the nation. Shakti Batra rightly comments on the structure of the novel in these words: 'The Shadow Lines' refers to the blurred lines between nations, land, and families as well as within one's own self-identity Ghosh depicts the characters of the novel as caught two worlds, and the struggle to come to terms with both their present lives as well as their past, forms the core of the narrative. May Price, for instance, is an upper class Anglo by birth yet also a woman keenly attuned to the conditions under which most of the world's population exists she sleeps on a thin mattress on a floor and fasts one day a week became... Another example is the narrator's cousin Ila, whose upbringing abroad as the daughter of a diplomat has given her a cultural identity crisis as an adult. Ghosh's tale dramatizes the inner conflicts of juxtaposition of dissimilar yet related cultures, as well as the outward conflicts between friends and

families that have been inflicted by geopolitical discord (SL, 8).

The theme of *The Shadow Lines* is certainly cultural migration of the people from one place to another. The chapterization of the novel like 'Going Away' and 'Coming Home', throw lights on the motif of the writer who is much interested to present the theme of locating culture beyond nation. The thematic structure of the novel is based on the aspects of journey in which almost all the characters are involved. Shakti Batra writes about the role of journey in the novel:

The theme is established through the use of the geographical metaphor and the journey motif implicit in its title derived, significantly, from Conrad and in the titles of its two parts 'Going Away' and 'Coming Home'. This metaphor pervades the book and enables it to extend and to extend spatially and temporally (SL, 9).

Critics do find the elements of cross-culturalism in *The Shadow Lines* because it is a post-colonial texts and it has been based on the theme of partition. The division of India and Pakistan in 1947 and Pakistan and Bangladesh in 1971 put severe threats on the prospects of the migration of the people after division of the geographical land. The division does bring change of the mindset of the people in the process of 'leaving', 'locating' and 'living'. People are 'going away' and 'coming home' bring emotional and mental setback on the part of the people. The character of grandmother is the symbol of nationality in the novel. Wherever she goes, she would like to find her own cultural identity. The narrator also realizes that border that creates narrow mindsets in people. The narrator also realizes the fact that the creation of political border is very easy but cultural border cannot be created at all. The novelist writes:

Chiang Mai in Thailand was much nearer Calcutta than Delhi is that Chengdu in China is nearer than Srinagar is. Yet I found that I had never heard of those places until I drew my circle, and I cannot remember a time when I was so young that I had not heard of Delhi and Srinagar. It showed me that Hanoi and Chungking are nearer Khulna than

Srinagar, and yet, did the people of Khulna care at all about the fate of mosques in Vietnam and South China (a mere stone's throw away)? I doubted it (SL, 12).

The novel, 'The Calcutta Chromosome' published in 1996, is one of the greatest achievements of the Amitav Ghosh as far as his theory of novel is concerned. The Calcutta Chromosome questions the Western culture of discovery of science. It presents the conflict between the scientific temperaments of the West and the East in the manner of science fiction. Ghosh does not find any boundary between Western scientific culture and Indian religious or cultural science. Western methodology tries to make discrimination between the east and the west, but science as a culture always breaks the boundary and travels beyond nation. Mangala is supposed to be one of the most important characters in the novel representing Indian point of view. Mangala presents the most simplistic point of view concerning to science where there is a greater role of cultural history. He is totally unaware and unconvinced by the Western science which seems to be more and more materialistic for him:

Biologist are under so much pressure to bring their findings into line with politics, right-wing politicians sit on them to find genes for everything, from poverty to terrorism, so they will have an alibi for castrating the poor or nuking the Middle East. The left goes ballistic if they say anything at all about the biological expression of human traits; it is all consciousness and soul at that end of the spectrum (17).

In this novel, Ghosh tries to kick off Western cultural hegemony because the West does not treat the East in equal manner. They always underestimate the Orientals for many reasons altogether. In The Calcutta Chromosome, Ghosh tries to manipulate these things in new direction. For instance, Murugan's position is quite reversed because the lack of communication. Ghosh writes about his dilemma:

Maybe this other team started with the idea that knowledge is self-contradictory; maybe they believed that to know something is to change it,

therefore in knowing something, you have already changed what you think, you already changed what you think you know so you do not really know it at all; you only know its history. May be they thought that knowledge could not begin without acknowledging the impossibility of knowledge (CC, 18).

The Hungry Tide, is designed to throw light on discover of cultural plurality in the remote areas where no one dares to go. The novel is set to break the cultural boundaries whenever it is possible. He has portrayed such characters who take us to different land and milieu, which someone seen alien, but after discovery of the fact, it becomes familiar and conductive. The setting and milieu of the novel is set to unfold some of the core issues related to cross-culturalism. The clash between Kanai and Piya is the symbolic of clash between two cultures, one living in India and other living in abroad.

Amitav Ghosh, Salman Rushdie and Rohinton Mistry are such writers who always talk about 'cross-culturalism' and 'culture beyond nation'-people living in abroad are more and more conscious about their cultural identity. They are always in search of another home for them in different context. The novel deals with the theme of cross-culturalism which is also evident at several places in the world. In The Hungry Tide, there is a description of the Island of Lusibari which has population of several thousands. People from different regions came here and settled. The Island of Lusibari becomes the symbol of multi-cultural activity. People belonging to different regions create a universal setting although at the small level. From time to time, people came here and now the Island of Lusibari represents the entire sub-continent. Ghosh writes the universal culture of the place:

Despite its small size the Island of Lusibari supported a population. Some of its people were descended from the first settler, who has arrived in the laws. Other had come in successive waves, some after the partition of the sub-continent in 1947 and some after the Bangladesh war in 1971, many had come even more recently, when other nearby islands were forcibly depopulated in order to make room for

wildlife conversation projects. As a result, the pressure of population in Lusibri was such that no patch of land was allowed to lay fallow (HT, 30).

Like Ghosh's other novels, *The Hungry Tide* seems to be ending on the note of comedy. The novel has vast scope and unlimited range. The characters projected in the novel cross the boundaries of languages within stroke. For instance, Piya and Fokir do not know and understand the language of each other but they come in contact with each-other and form a good human relationship.

Ghosh's novel *Sea of Poppies*, which is first of the trilogy, deals with the travellers on the Ibis who come abroad with different priorities. Some have come under bondage while some have come for professional compulsions. The fact is that the people who have been gathered on the Ibis represent different social bodies share the same cultural environment.

Ghosh's latest novel *River of Smoke*, deals with spontaneity of different languages in cultural setting as whole. In this novel, Ghosh tries to bring out the fact that it is language which makes the people aware of cultural setting of the different land. It is language which makes a good and healthy interaction between the people who share different cultural setting. In *River of Smoke*, Ghosh's primary interest is to show different variations on Inland pidgin and creoles. The novel starts in Mauritius and it gives example of

creoles with relation to the La Fami Colver, the family in which Deeti has emerged as an authoritarian. The hybridity of Deeti and the language of her family give central insight to the novel. The novel beautifully throws light on the hybridity of different languages which unite people and force them to share the cultural plurality. Thus, Cross-culturalism seems to be one of the central themes of Amitav Ghosh's novels because of several reasons altogether. All his novels *The Circle of Reason*, *The Shadow Lines*, *The Calcutta Chromosome*, *The Glass Palace*, *The Hungry Tide*, *Sea of Poppies* and *River of Smoke* bring his concept of cross-culturalism and how culture crosses the geographical boundaries time and again to Nation.

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THE DEPICTION OF WOMEN'S CULTURAL RIGHT'S IN AFRICAN LITERATURE

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Abstract

This paper focuses on the portrayal of women in African Writings in relation to three basic assumptions. First one is art issue from historical conditions. It's reflected in social conditions and relationship of African Society. The view of women expressed by male African writers given a actual position of women in the African society. Second concept is there is no literature in above class interests. It is not reflect Real life and the preoccupations of his or her class. Final assumption is the level of consciousness under influence of ideological orientation about class and human relationship. The woman's cultural rights is disgusting in this paper is a literature written by male members of the Africa. Hence the relationship between male and female in African society from the point of view of male members of the class finished up each and every writer's view of women is never influenced by his level of political consciousness. It can't be expected to find a finished view of female in all the literature written by male writers at the African knowledgeable site. Nevertheless lot of writers have developed the views of womans cultural rights in their works and upgraded their status in over the years.

This paper focuses on the portrayal of women in African Writings in relation to three basic assumptions. First one is art issue from historical conditions. It's reflected in social conditions and relationship of African Society. The view of women expressed by male African writers given a actual position of women in the african society. The second one is there is no literature in above class interests. It is not reflect Real life and the preoccupations of his or her class. Final assumption is the level of consciousness under influence of ideological orientation about class and human relationship. The woman's cultural rights is disgusting in this paper is a literature written by male members of the Africa.

Hence the relationship between male and female in African society from the point of view of male members of the class finished up each and every writer's view of women is never influenced by his level of political consciousness. It can't be expected to find a finished view of female in all the literature written by male writers at the African knowledgeable

site. Nevertheless lot of writers have developed the views of womans cultural rights in their works and upgraded their status in over the years.

In support of assertion that African literature tends to show the women's cultural rights in most novels of the early period, i.e. novels written before, say, 1970, the hero is almost inevitably a male member of the African intelligentsia-Camara in *The African Child*, Waiyaki in *The River Between*, Obiin No Longer at Ense, Odili in *Of the People and so on*. In all these and other novels of the time women play a secondary role in the affairs of society and the principal female characters are portrayed as adjuncts to the main male characters. In typical fashion the hero sees himself as incomplete unless he possesses a girlfriend or wife. Thus female characters are not introduced as individuals in their own right, but are part of the array of devices used to portray and develop the male hero. Even in a novel like Ngugi's *The River Between* where a young girl,

Muthoni, rises above the prejudices and narrow-mindedness of her divided society and seeks to reconcile traditional Gikuyu values and Christian beliefs, such a character is partly introduced in order to foreshadow what will happen to the hero of the story, Waiyaki, who later preaches reconciliation between the two antagonistic forces.

In some of the novels of the period the African elite is not an important factor. This is true of such works as *Things Fall Apart* and *Arrow of God* which deal with events that took place before the African intelligentsia came into existence as a class. But the role of women in these books is clearly a subordinate one. They do not participate in important matters of state and decisions about their own children are made by the elders - who are all men - without reference to them. A case in point is the fate of Ikemefuna in *Things Fall Apart* which is decided by the elders without reference to Okonkwo's wife. Here Achebe is merely reflecting the position of women in traditional Igbo society.

The male African literary writers perception of the link between men and women is expressed in a particularly manner in Wole Soyinka's *Season of Anomy*. The principal character is expected men and the hero Ofeyi. He has a girlfriend called Iriyise who is captured by the forces of reaction and whom Ofeyi and his group of revolutionary men must search for liberate. But the important thing about Iriyise is that she is not just a woman; she is not simply Ofeyi's girlfriend. She is in fact a symbolic character and a personification of Ofeyi's idea. The search for Iriyise goes beyond the quest for a beloved one. It symbolises, among other things, Ofeyi's final decision to embrace the turbulence of violence as opposed to the artificial peace of passivity. This comes out clearly in the manner in which Ofeyi relates and reacts to both Iriyise and another beautiful woman, Taiila. Taiila combines two principles of peace - her oriental background which can be associated with serenity and contemplation, and her admiration for the contemplative and peaceful life of Christian nuns. Iriyise, who is a vivacious woman, lacks Taiila's serenity, and the search for her is a turbulent one

requiring the searcher to take the most dangerous of risks. Ofeyi at one point finds himself caught between these two apparently contradictory principles. Wole Soyinka's actual fact is to objectify the contradictions in the personality of his male hero by presenting them to us as two women with widely differing interests and personalities. Taiila symbolises Ofeyi's natural inclination to non-violence, while Iriyise represents his eventual acceptance of the necessity to use force in the fight against oppression. Thus these two women have no independent existence of their own; they are portrayed as part of the development of a man's character and consciousness. When Ofeyi is asked why he has taken such a risk in searching for a captured girlfriend, his response is: 'I'm sure every man feels the need to seize for himself the enormity of what is happening, of the time in which it is happening. Perhaps deep down I realize that the search would immerse me in the meaning of the event, lead me to a new understanding of history.' For Ofeyi hence the search is significant not as an indication of the love that exists between him and Iriyise, but because it leads to a greater understanding of the dynamics of history. In its portrayal of women's Cultural rights, *Season of Atiomy* is somewhat out of step with some of the novels written in the 1970s, for there are certain positive developments in this period. In Ayr Kwei Armah's *Two Thousand Seasons* we are given a very positive image of African women. There are several female characters who are depicted as playing an important role in the struggle of the African people to achieve true independence and cultural integrity - chief among these is the prophetess Anoa who is the first to advise the wayward people to return to 'the way' or authentic African values. In parts of the book women are depicted as much more sensible, industrious and patriotic than African men who are portrayed as violent, indolent and greedy.

The impression is given that in certain periods of African history women were much

more perceptive about the dangers that might beset the African community and the antics of exploitative and voluptuous races than their male counter- parts. Thus in times of drought and hunger they worked hard to sustain life while their men spent their time drinking a drink called ahey. when the Arabs came with their uncontrolled sexual appetite black women put up a brave fight and even succeeded in killing some of the enemy leaders. The following quotation is an indication of the contrast that Armah draws between the indolence of men and the industry and usefulness of women in times of crisis. It has come down that the men - cursed the tyranny of belly and tongue - were most concerned to have water enough to mix their a hey in, and then they sat through moisture less afternoons season after season consuming stored supplies, staring up at the clear white skies, muttering mutual incoherences about the beauty of such skies - how often the unconnected eye finds beauty in death while the women looked at the same whiteness, saw famine where the men saw beauty, and grew frightened for our people.

The next writer is David Maillu who is light hearted style and 'vulgar' language and received less attention from critics than he deserves. One of his works, *After 4.30*, can in fact be described as a book on Women's Liberation. The protagonist of the novel, the typist, is a conscientized proletarian woman who is bitterly critical of male ideology on the question of the place of women in society. Among other things she refuses to accept that the term 'prostitute' should be applied to women alone because, as she says, women were the prostitutes I'd like someone to tell me with whom they prostitute with women? So you see, men prostitutes don't consider themselves prostitutes.'

To men, women are mere objects to be acted upon; things who owe a debt and allegiance to men by virtue of their sex. A woman, says Lili's boss, is 'a cob of maize for anyone with teeth' or, to put it in more elaborate and blunt terms, 'By virtue of being a women

you're in a natural debt of some kind to pay tribute to me because I'm a man.' Maillu is satirizing the ideology of men in this male-dominated society where women find themselves oppressed and exploited at work, at home, everywhere. At places of work male executives make use of their positions as bosses to demand sex from their secretaries. Unless she submits to her boss's sexual desires, a typist has no hope of promotion. At home wives are at the beck and call of their husbands. Those women who marry wealthy men pay for the luxury of their homes with misery and tears. The men expect their wives to treat them like gods, and when a wife annoys a husband he threatens to throw her out and replace her with a 'fresh' one.

The typist in Maillu's *After 4.30* has affinities with two of Ngugi's major characters, and treatment of women in two of his more recent novels, *Petals of Blood* and *Dmíl on the Cross*. *Petals of Blood* is Ngugi's first socialist novel, and one feature that distinguishes the work from most other African novels is the author's approach to characterisation. Ngugi has committed class suicide here and does not use a member of his own class as his hero and mouthpiece. Instead we have four major characters representing different sections of Kenyan society:

Karega is a trade unionist and a member of the proletariat; Munira is a school teacher who has been converted to some form of religious idealism; Abdulla was a petty trader whom the advance of capitalism has reduced to the level of the lumpenproletariat; and Wanjia is a prostitute. Our focus is on the female character, Wanjia. Like Maillu, Ngugi adopts a different view of prostitution from that commonly accepted by society which condemns prostitutes as a race of sinful and infectious females infested with vermin. As a perceptive writer Ngugi questions this simplistic attitude which is hammered into our heads by dogmatic preachers passing judgment on human beings from the pulpit. Ngugi wants us to rise above a

superficial understanding of the problem and examine the causes of prostitution. He also wants prostitutes to realise that they also have a role to play in combatting the causes of their degeneracy. Through Wanjia we are made to realise that capitalism is responsible not only for the poverty and misery of the likes of Abdulla, but also for the rise of prostitution. Wanjia is what she is as a result of the social and economic conditions of her society. She is completely alienated from herself, not only by selling her labour, but by selling her body as a commodity. For her life in Kenya has been reduced to the survival of the fittest. Either you exploit or you are exploited. As Wanjia puts it, 'You eat or you are eaten.' She therefore decides to exploit her male exploiters by setting up a whorehouse where she and the girls she employs offer sex in exchange for money. It is important to realise that Wanjia is on one level a symbolic character standing for the nation of Kenya. What Ngugi is saying is that Kenya is a prostitute like Wanjia for she invites capitalist forces and allows herself to be exploited in the same way, and that as long as she carries on like that she cannot hope to be productive. It is therefore necessary for Kenya to disengage from exploitative and other unproductive forces and align herself with progressive forces. Hence by the time we close the book we know that Wanjia's level of consciousness has risen above the 'you eat or you are eaten' philosophy because she ultimately turns against her exploiters, Chui, Kimeria and Mzigo, who are members of the exploitative national bourgeoisie. She also has to make a choice between Munira, the confused idealist, and Karega who champions the socialist world outlook. By throwing in her lot with the latter she aligns herself with the forces of progress.

In *Dezif on the Cross* Ngugi's consciousness in matters relating to the condition of women has developed to a higher level. As in *Petals of Blood* we have not one but several main characters, but the protagonist is a woman, Jacinta Wariinga. The

novel is about capitalist exploitation and its effects on the African masses in general and on women in particular. Here Ngugi portrays capitalism as a form of theft, meaning that developing countries are deprived of their resources and the labour of their citizens is exploited to the advantage of international capitalism which uses the national bourgeoisie to further its aims. In Kenya, the book suggests, capitalism begets corruption which takes the form of the exploitation of women by rich men - the same theme explored by Maillu in *After* 4.30. Thus the protagonist, Jacinta, is a pretty young woman whose school career is brought to an end by a voluptuous 'sugar daddy' in the person of the Rich Old Man of Ngorika who makes her pregnant. After her expulsion from school she works as a typist and soon realises that bosses expect their secretaries not only to type for them, but also to give them sexual pleasure as and when they so desire. She soon learns that the Modern Love Bar and Lodging has become the main employment bureau for girls, and women's thighs are the tables on which contracts are signed'.⁷ The novel suggests that in such a situation it is necessary for the exploited women to rebel against their oppressors by becoming ideologized and turn into revolutionary workers who are capable of fighting the capitalists and rejecting their dehumanized selves. Jacinta Wariinga realises all this and so from Chapter 10 onwards we are presented with a completely transformed woman who has developed beyond the protestations of Maillu's typist. She has rejected the image which the male-dominated society has of women in several ways: She wears jeans and a khaki shirt just like men; she has been trained as a mechanical engineer and refused to accept a position where she is reduced to a downtrodden subordinate working for a corrupt male chauvinist; she can now dismantle and re-assemble internal combustion engines. In short, Jacinta has been transformed into a socialist woman, a woman who is not alienated from herself, who is neither a

decorative flower and juicy apple for sensuous men nor a passive object of history, but a fully developed person in whom the intellect, physical beauty and the capacity for manual work are richly and beautifully coordinated. It is a pity, in my view, that Ngugi destroys his perfect creature by introducing in her an element of violent militarism which is not likely to win the sympathy of people, for in a bid to prove her equality with or superiority to her former oppressors, she shoots and kills the Rich Old Man of Ngorka. It is not the best solution to the problem of the exploitation of women by men.

Thus, this paper has shown that while women have so far played a subordinate and

largely negative role in the works of male African writers there is an indication that the situation is changing. As more writers become more conscious of the condition of women in society, female characters will assume a more assertive stance and play a more positive role in African literature. But one must emphasize that this development will be influenced in no small.

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WOMAN SENSIBILITY IN ANITA DESAI'S *JOURNEY TO ITHACA*

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Abstract

Sensibility means people's capacity to be affected by the world around them. It correlates their real emotional capabilities with their moral development. A high moral standard should result in an appropriate emotional response. The definitions sensibility is the display of virtue at least such is the case for woman in the present century. The concepts such as piety, modesty, and obedience defined the moral standard for women, feminine sensibility required women to display such qualities in their behavior. Anita Desai deals with modern woman's sensibility in her all novels. Desai is recognized for her own originality, versatility and the indigenous flavour of her character portrayal that she brings to her all work. This paper deals with Anita Desai's Journey To Ithaca portrays the journey of Sophie which is closely interlinked with the tale of Matteo and the Mother. Both the mother and Sophie exhibit their womanhood but as the novel progresses their sensibility is stifled and it turns to the religious path the Mother as Laila after a master and Sophie, after neglecting her husband after Mother's death.

Keywords: sensibility, womanhood, piety, modesty, obedience, emotion and etc.,

Sensibility means people's capacity to be affected by the world around them. It correlates their real emotional capabilities with their moral / social development. A high moral standard should result in an appropriate emotional response. What was considered "appropriate" was different for men and women; however, people thought that sensibility led men to knowledge, whereas appropriate feminine sensibility resulted in good behavior among women. Virtue has defined as particular moral excellence. It is a special manifestation of the influence of moral principles in life. The definitions sensibility is the display of virtue at least such is the case for women in the present century. The concepts such as piety, modesty, and obedience defined the moral standard for women, feminine sensibility required women to display such qualities in their behavior. Anita Desai deals with modern woman's sensibility in her all novels. Desai's *Cry, the Peacock, Voices in the City, Where Shall We Go This Summer?, Fire on the Mountain, Clear Light of Day, Custody and Fasting and Feasting* are replete with woman sensibility.

Desai works an important place among Indian English women writers because of her exploration of the inner consciousness or the psychological state of human mind, and more particularly women folk and

culture. She is recognized for her own originality, versatility and the indigenous flavour of her character portrayal that she brings to her all work. Desai's *Journey to Ithaca* portrays the journey of Sophie which is closely interlinked with the tale of Matteo and the Mother. Matteo's is longing for spiritual enrichment and Sophie gently undertakes the journey to peep into the past life of the Mother. She has "to travel back, back in time, although not her own time but the others." (155) Sophie has slated to plan her journey to India with no intention. She is visited ashrams out of curiosity and then out of compulsion. She starts to wonder at the ridiculous and blind endeavour of Matteo. She is unable to withstand the harrowing her experiences. Her objectives, 'pilgrimage through India becomes suffused with the rich and aromatic haze of Marijuana.' (55) She is nowhere else and nowhere to go except to ashrams with Matteo. She challenges to be a misfit. What she wants is a decent and comfortable life but not this nomadic life. She is accepting her complacent loving spirit inquires, "Why can we be not together again at home with the children?" (4) When Matteo attaches himself with the Mother, she remains aloof and unperturbed because "they had arrived nowhere." (53) She

enquires and her queries about the Mother disturb Matteo. It is because the widening gulf between them aggravates her questing spirit. She wants to “go behind that, find out who she really is, how she came here, why.” (153) In the end of the novel, unable to cope up with her quest, she leaves India with her children, first to her parents and then to her villa on the lake side. Once out of the ashram, she images / realizes how she has alienated herself from the mundane world outside.

Matteo goes to the East began in 1975 when he and Sophie left Italy “dressed in identical blue jeans and T shirts and sports shoes carrying identical rucksacks on their backs, as did so many of their generation in Europe.” (30) She gets spiritual experience, they joined with other seekers who were busily “collecting saints as earlier travelers had collected gold, spices or shawls” (34) He searches, “to find India, to understand India, and the mystery that is at the heart of India” (54) proved to be a difficult work. There is no proper guidance and knowledge about India and its tradition humiliated him. The absence of guru leads him astray. Shuttling from the ashram to another meeting many a fake Yogis, he steps into spirituality in an ashram in the hills run by a woman. She has called the Mother. Her speech spreads / transports him to a unique experience, “an experience of unity, the unity of the spiritual with the physical, the dark with the light, the human with the natural.” (94) His deeply disturbed his soul finds solace in the Mother. Thus he looks that any time spent away from the Mother seems “wasted time, empty time, dead time.” (103) To Sophie, the Mother is only a woman. She shouts: “Call her what you like the cosmic, the Absolute but she’s a woman.” (141) and as a result, difference between them increases. He starts to neglect his responsibilities to his family, which now represents to him “a nightmare world of physicality.” (102) He understands that the surroundings of his home become empty and desolate because “no one had been there to show him that they were an expression of an eternal and essential truth.” (102) Though Matteo’s search for enlightenment or spiritual wisdom ends with the Mother. Asha Susan Jacob in

“A Saga of Quests: Anita Desai’s *Journey to Ithaca*” says: “...His quest reaches only the level of a flight from the world and its responsibilities and he does not reach the sublime though he mistakes what he gets with the mother as real, sublimate joy or bliss. Emotional and timid, he does not realize the necessity of long years of ‘tapas’ or sacrifice or devotion to get enlightened.” (180)

Sophie agrees her depart from India to Italy over the empowering grace of the Mother on Matteo, her husband. But Matteo really consciousness is empowered her in his absence in Italy. She finds the past life of the Mother as Laila, the dancer and a student at Al Azhar University and also as a rebel against established orthodox religion and a seeker of oriental philosophy and spiritual guru in Swami Padmanandji. In order to understand the life of the Mother, Sophie unconsciously follows Matteo. She journeys to the exotic lands where the Mother had spent her life before coming to India. She realizes that in her search for the Mother, she is abandoning her children like Matteo. Anita Desai says: “in following her she is entering an area of the chill, bleak, bitterness of renunciation.” (278) She realizes the futility of her quest as the Mother is dead and Matteo has already left the place. The journey reveals nothing much to her. It reveals to her “why the mother went on to that pilgrimage, why everyone goes on a pilgrimage and why she must go too.” (298) Desai’s quest has taken her to Egypt, Venice, Paris and New York, to construct the Mother’s past.

Sophie comes to India to seek the truth. A young wife with the west oriented approach to life, she meets to fulfill the dream of her womanhood but this is not possible in an unruly and stuffy arranged life of the ashram. She likes neglected among the other pilgrims in the ashram. Anita Desai writes : “She scrambled to her feet and returned to eat some bread from the night before and drink a tumbler of tea ... and even smoked a cigarette furtively behind a hut ... Feeling guilty and grateful to be excluded.” (54). Commenting on Sophie’s smoking cigarette, Budholia in “The Journey Beyond the Senses: An Analysis of Anita Desai’s *Journey to Ithaca*” says : “She feels guilty, feels grateful as she does not

like to develop any association and reconciliation with any of the pilgrims in the ashram. As an expatriate, she experiences the dilemma of her identity.” (57)

In this novel, the Mother as a Muslim girl never hesitates to be initiated by a Hindu saint. Her sensibility along with her interest in oriental philosophy makes her confess : “This is no church, my friends, this is no temple or mosque or Vihara. We have no religion, Religion? Like the black crows up in the tree caw-cuw-caw,’ scolding, scolding? ... The master has told you not to feel guilty, not to feel ashamed, not to be afraid.” (98) Budholia in “Journey beyond the Senses: An Analysis of Anita Desai’s *Journey to Ithaca*” says that: “The image of ‘the black crow’ in the above passage brings forth the hollowness and emptiness of all religions.... when there comes a protest against Laila’s Muslim identity in the ashram, the master shifts this ashram to another place in the Himalayan region. He gives an example of Kabir who was himself a Muslim, but led his entire life ‘in the holy city of Benares and he wrote songs of Rama’. (134)

The Mother proves an example of an ideal life with higher and nobler attributes. She has advised her disciples: You must know I mean honey made from spiritual nectar, to nourish your souls. All organizations are useless, Matteo, useless and dry and empty, if they do not contain the nectar of the spirit. I want it to be rich, rich, and rich with this nectar. (118) Matteo has acknowledged this to Sophie, when he portrays: “She teaches us to work without desiring the fruit from that work. Isn’t that a higher way of life.” (125) Matteo has further acknowledged his sacred love towards the Mother to Sophie. “Sophie, my love for her isn’t the love one feels for a beautiful or glamorous or intriguing woman, a legend, as you say. You must see that! There is a difference between sacred and profane love.” (141)

Certainly Sophie is searching for the Mother unfolds a remarkable journey of a young different and determined girl Laila, the daughter of Hamid and Alma. With Matteo, she too was an odd, headstrong and independent child causing headache to her

parents and teachers. She too could not conform herself to the conventions of her society. She is insurmountable urge for some sublime experience led her astray, even to a revolutionary group. “What drew her would have been hard for anyone to feel at that stage for the truth was that she was drawn in one direction, than another wherever she saw passion taken to its extreme, whether celebratory or ascetic.” (167) It was a poster announcing “Krishna Lila” pinned to the door of a Gorio shop that transfigured her life. So, she has forced her entry into the oriental dance troupe. She had mistaken the master, the dancer, as the God Krishna. Sophie collects from the dance master reveals her indefatigable spirit amidst harrowing experiences in an unfriendly environment. She feels her conviction that there must be a master somewhere to show her “luminous wisdom... the answer to her queries” (283) finally enabled her to find him in the North. What she “wanted of India was the outward manifestation of what already existed inside her.” (285) On her real journey to the Himalayas, she has the vision of Eternal light setting her on fire: “I was on fire, the tree was on fire, light blazed and the whole sky was illuminated” (286). She plans herself on a quest. Her dance in prayer and joy brought the master to her pronouncing her knowledge of ‘Shakti’ and the ‘Supreme Power’. She attempts to seek harmony life through dance between the physical body and the mind, thought and action, world and the spirit brought her only disharmony. Now she has been satiated and the master and the devotee have become one. She has become the supreme of the ashram after the master. She has been transferred from Laila to the Mother. Both the mother and Sophie exhibit their womanhood but as the novel progresses their sensibility is stifled and it turns to the religious path the Mother as Laila after a master and Sophie, after neglecting her husband after Mother’s death. Such is their woman sensibility, which is corroded, wounded, strangled, stifled, and not heeded to. Their sensibility makes them loners. It is their tryst with Destiny.

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A STUDY OF SOCIO CULTURAL AND POLITICAL CONCEPTS IN DORIS LESSING'S *THE GRASS IS SINGING*

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Abstract

Doris Lessing deals the problems of women in terms of relationship between Man and Woman. Her critical analyses and addresses their problems on socio cultural, political and psychological perspectives in her all novels. Lessing writes the issue of women's problems in colonial society is more complex and has not reluctant to present those problems with that much complexity as she is received and observed in the colonial society. This paper attempts to see Lessing analysis of female protagonist Mary. The Grass is singing deals prominence themes to the political and economic factors in the deterministic presentation of both the whites Mary and Dick. Finally it focuses the best relationship between Mary and Moses forges a powerful link between the construction of individual identity and subjectivity through the suppression of unacceptable desires and the construction of a mythic racial identity through the repression of another race.

Keywords: socio culture, political, psychological, black, whites and etc.,

Doris Lessing points out the problems of women in terms of relationship between Man and Woman, but her critical analyses and addresses their problems on socio cultural, political and psychological perspectives in her novels. She writes the issue of women's problems in colonial society is more complex and has not reluctant to present those problems with that much complexity as she is received / perceived and observed in the colonial society. She is ready to call for open discussions reviews of people to probe out the truths, about the women's problems, buried under other major factors and terms in a colonial society of southern Rhodesia. The author does not want to miss the direction and reality with all her concentration focused upon the only factor of man and woman relationship. Lessing's *The Grass is Singing* as a radical, political form fed by social facts and social urgencies is the pursuit of a true story underlying colonial fictions. She makes a thorough study about the political matters and the social problems. He presents those in new perspectives with her observations. In this novel a white woman has murdered by her black servant and the readers are then shown in an extended flashback her childhood, courtship and her married life.

The novel *The Grass is Singing* is set in southern Rhodesia, where the author grew up. It tells the tale of a white woman, Mary who leaves the poor family farm. She lives to lead a happy single life in the town until she feels pushed by her friends into seeking a husband. Unfortunately in a hasty way she marries Dick Turner, a poor stubborn farmer and in the frustration of a life mirroring her own mother's gradually deteriorates into breakdown and in doing so crosses a taboo trying to give up despising and hating natives in the way conventional with in her own cultural context. She comes to rely physically and emotionally on her black servant, Moses, When Tony, young man fresh from England arrives on the farm, she sends Moses away only to have him return kill her.

The novel begins with the story of newspaper report of the murder of Mary, a white by the black servant Moses and the whites' analysis of the murder mystery vividly present the political situation in the post colonial contexts. The whites who turn in to poor farmers called the turners are sensitive about their superiority over the blacks, since them maintenance of the white superiority is becoming increasingly difficult in economical and political terms of condition. The life style of Mary and Dick and Mary's death have severely threatened white

solidarity, a quality carefully cherished in the post colonial society. That is why the white farmers who discuss the murder of Mary are content with a stereotype interpretation of the motives for Murder. What is every black servant but potential thief in the view of the whites? Mary was physically and sexually attracted to Moses was almost unthinkable and culturally unspeakable to the whites.

A society of white settlers in Africa established discourses of power which have ways to subscribe to any foreigner their priorities superior or inferior. Dick's manager Tony is a white fresh from England thwarts those prejudiced opinions and shocks the whites with his statements that the motives for the murder of Mary are complicated by Mary's emotional involvement with his black servant. Lessing uses Tony to represent her impartial views that are against the colonial myth of the whites. Through him the novelist both articulates and undermines the authority of the liberal outsider particularly that of the British. Tony performs an important function in indicating how the novel is to be read: "But the important thing that really mattered, so it seemed to him was to understand the back ground the circumstances, the characters of Dick and Mary, the patterns of their lives." (27) Mary's murder, Lessing draws attention to the need to understand the different points of her views.

The Grass is singing deals prominence themes to the political and economic factors in the deterministic presentation of both the whites Mary and Dick. Mary's hostility to men and her loathing of the African bush can be attributed to her childhood, impoverished by her father's drinking and embittered by her mother's struggle for economic survival. Highly focus on Dick's failure in farming can similarly be related to his failure in maintaining the better economical status than that of a black. Economic factors alone however do not account for the loss of self esteem and social approval experienced by the turners. The financial success is a guarantee of racial superiority in the society. The white man or woman has reduced to the level of the native. The individual's failure thus threatens the myth of white superiority according to which black

men are poor because they lack the ability in the society.

In this novel, Mary's move from the simple status in to a disastrous marriage is caused by the malice of overheard women's talk. She succumbs to what her mother has nurtured in her mind, to what she has read in the magazine and to what she has watched in the film. Though she is not alien to the cultural concept of marriage, she commits a blunder and to have chosen Dick. He is a poor farmer and a conservative her life partner to have left a job and her active way of life in the town to play the role of a suffering female like her mother.

If she is married a person of dynamic nature who believes in the equalitarian role of woman, She has actualized her potentialities, "It is terrible to destroy a person's picture of himself in the interests of truth or some other abstraction. How can one know he will be able to create another to enable him to go on living? Mary's idea of herself was destroyed and she was not fitted to recreate herself." (52) Mary is many sacrifices in her married life. Dick neither honors them nor is prepared to provide her with normal domestic comforts. On the other hand every time when he implements a new scheme on the farm and wastes a lot of money, Mary warns him of the short comings of the particular scheme and tries to prevent him from a heavy Loss. Dick never listens to the ideas of Mary, but ends up as bankrupt and sells their lands. Mary does not recover from her inferiority complex, suffered by her in her anxiety to maintain her ego of economical superiority over the blacks, unless a Blackman like Moses voluntarily accepts her superior position with such grace and magnanimity. She does not get over her frustration and a psychological imbalance, caused by Dick's total failure in all the schemes tried by him in his farm unless Moses, a psychologically stronger man than Dick treats her with such a warmth of love and a great power of endurance.

Although she has physically fascinated towards Moses, it takes no long that his physical love turns in to spiritual love towards Moses. She finds fatherly love in Moses. In her unconscious is motive to assert her authority over the black man. She commends

Moses to scrub the already cleaned clean floor. But he refuses gently to oblige to her order, she feels helpless to play her authoritarian role as a white as she is in love with that Black man. Moses decides to leave her house at the end of that month and informs her of it she breaks down mentally and starts talking hysterically. "You must not go and she went on repeating over and over again" (186)

Moses proves himself again very kind by treating her hysteria with fatherly love and care which makes her a good friend of Moses. Mary starts relationship with Moses; she has suffered from a conflict between her deep noted contempt for the Blacks in her irrational mind and cordial relationship with Moses in her rational mind. She is developed spiritual love for Moses and a new relation and established with Moses, her conflict with the black man is suppressed. There is no question of male domination or man's suppression of women's rights and feelings in her relationship with Moses. She feels her affectionate father in him.

Mary can realize what kind of genuine love relationship she had developed in her friendship with Moses and she regrets her foolish decision to have sent Moses out. Having lost all her hope of the renewal of her friendship with Moses, she is totally at a loss and breaks out hysterically. "He is gone she cried he's gone, he is gone! Her voice was hysterical with relief and then she suddenly pushed him away stood in front of him like a mad Woman and hissed you sent him away He'll never come back ! It was all right till you came. And she collapsed in a storm of tears." (234) Mary suffers from the different kinds of conflicts at one and the same situation brought about by her faulty psychological developments from her past experience in her youth. She suffers from a conflict between her basic self concepts to dislike a life on the countryside.

Moses is never hurt Mary's boss attitude; he thinks that his lower status has been exploited. He has proud of his friendship with Mary and wants to maintain that a black can be in equal terms with a white. He never takes the matter of his dismissal as a personal insult but a racial humiliation and avenges it by murdering her. Thus the hatred of the blacks for

the whites for their suppression is inherent in every black man that is repressed temporarily by Moses ultimately emerges out in his violent retaliation to murder Mary.

Thus, Society and culture play a vital role in the life style of a man or a woman. Marriage is imposed upon Mary against her will and pleasure. She marries Dick since people ridicule her. They comment on her age, her way of dressing and marriage prospects. An unmarried woman has to face social harassment and in order to avoid this; she has to succumb to marriage, a socially accepted culture but alien to her mental makeup. Within her own society and culture Mary is compelled to be an alien as she can not conform herself to the dictates of the society. She has to sacrifice her independence. Mary desires transfers its self in to socially approved goals on to the girlish role of the free single woman. She pursues is a cultural ideal. But the pursuit of such an ideal inevitably creates a sense of inadequacy of the gap between that one is and one aspires to be.

Mary has taken on the role of master; the repressed self that identifies with the father is brought in to play. Mary is doing act of violence against Moses also represents an illegitimate usurpation of male power. By a process of metaphoric substitution, the forbidden desire for the father becomes a desire for Moses. The real relationship with Moses to Mary acts out the traditional female role. Mary yields her dominant position submitting to Moses almost fatherly gentleness, she could hear his voice firm and kind like that of her father commanding her and she surrender her responsibility to him. Moses is suspended and she returns to the status of the weeping child helplessly dependent on the Male. "And through her torment she could hear his voice firm and kind like a father commanding her." (187) Mary's true relationship with Moses is richly ambiguous. On the one hand it constitutes a regression. The triumph of the conforming is female self helplessly dependent on a father figure. On the other hand, her relationship with Moses represents a challenge to racist ideology indicating a potential liberation from that ideology. Finally the relationship

between Mary and Moses forges a powerful link between the construction of individual identity and subjectivity through the suppression of unacceptable desires and the construction of a mythic racial identity through the repression of another race.

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SOCIO-CULTURAL PERSPECTIVES IN BAMA'S SELECTED NOVELS

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Abstract

Bama explores the exploitation and subjugation of dalit communities respectively. All forms of exploitation are identical because they are applied against the only object, human beings. She wants to remind the world that the basic problem is restoration of man to his proper place. Her voices and to rise problems or writes the atrocities committed upon them to assert their identity and they take a step towards the centre thereby assuming cultural stability. The oppressive force has repressed her much in the art of writing. She asks an outlet to resist the forces that subjugate her and also the outcome is the first autobiographical work Karukku. In Sangati, Women have delineated deliberately so that they have gain voice. There is a multiplicity of voices. This article focuses on Bama articulates the discrimination and exploitation leveled against her communities and against her as individuals. It has helped to creative a philosophy wherein the possibility of out of oppression to optimism is explored. They use the philosophy of optimism as a shield to edge forward, resisting whatever is detrimental to the gynec quest of self identity, self assertion and self worth.

Keywords: *subjugation, exploitation, identity, discrimination, optimism and etc.,*

The Dalit writer, Bama explores the exploitation and subjugation of dalit communities respectively. All forms of exploitation are identical because they are applied against the only object, human beings. Bama wants to remind the world that the basic problem is restoration of man to his proper place. Her voices and to rise problems or writes the atrocities committed upon them to assert their identity and they take a step towards the centre thereby assuming cultural stability. The theme of oppression of women and women's perspectives have reconstructed by the women writers in India. It is diverting it from the male cultural paradigms in an effort to change the tradition that has silenced and marginalized women. Her writing deals with oppression overtly but concomitantly. She contains an optimistic vision and an underlying resistance rescues the victims. She acquires the potential to social and literary constraint in terms of a theory of the anxiety of patriarchal influence. She traces in women's writings the inscription of tension, self doubt, renunciation, and above all rage against the society which confines them.

A theme of optimism that is born out of the active engagement with the past / present oppression is in the novels of Bama. It is a self concept, theme and philosophy created by the writer. She is belonging to

two different races and also people. She is believed that oppression of the discriminated can be neutralized by the optimism inculcated within the community to oppose the world social order. Certainly, her narrative is not an oppression prone one though they document it, but an indictment. She is an ideological analysis and vision of future possibilities of a discrimination free global society. She is born out of the contemporary straggle and resistance against oppression. Generally, it is a common thread running through the works of Bama, a theme derived from the lessons in their lives. The women of their community are for whom they speak.

The Dalit people are living of subjugation with insurmountable sadness of life in India. Particularly, dalits articulate their dissent against the dominant ideology not only in social and political platforms, but also through literary forms. For example, the writer's life has also full of struggles. She faces for freedom of her own and also her community which is not accepted by men of her own community and also the upper castes. So, the writer Bama advises to her team, "We must not live like people who choose to be blind though they can see; if we ourselves do not change our condition then that will come and change it for us?" (*Sangati*, 122) The optimism is the rich sources of her writings that make her fictions authentic and real world.

The oppressive force is repressed her much in the art of writing Bama's work. It is generated anger and rebellion within her. She asks an outlet to resist the forces that subjugate her and also the outcome is the first autobiographical work *Karukku*. She has expressed a desperate urge to break, throw away and destroy the bonds of unjust social structure. The social politics of dalit writing must be an active one that fights for human rights, social justice and equality. Bama writes in *Karukku*, "It has been a great joy to dalits aiming to live with self respect, proclaiming aloud *dalit endru sollada, talai nimirndu nillada*: say you are a dalit; lift up your head and stand tall." (*Karukku*, 105) This statement more explains that subaltern does speak. She agrees /admits the rootless in life, social exclusion and the pain involved in it, yet the challenge then is to subject her to the pain so that it creates art. As Hooks has commented, "... the thinking, the writing was an act of reclamation, enabling me to recover wiser to be whole" (*Hooks*, 30) and creative writing for Bama is to assert and celebrate the humanity of the dalits.

In the dalit writing is the central concern to raise awareness of dalit experience and explaining a changing dalit identity. There is a powerful sense of self motivation and the community as dalit which rejects the notion of Varna refuses to Sanskritize and to evaluate dalit lifestyle according to mainstream Hindu values. It is engagement with history of changing notions of identity and belonging. The writer, Bama explains what she writing is for her, "I experience writing as the breaking of the unbroken and forced silence of the victims and letting the victims and the militants in the victims speak up." (*Karukku*, 21) She has developed a strategy of resistance. She speaks to the muted and creates a space from where the subaltern as a female could speak.

The resistance is the strength of all her novels. She has as a nun. She has happy to teach the children and never fails to argue with the other nuns about the social discrimination: "I enjoyed standing up to the authorities and teaching with some skill and success" (*Karukku*, 20). The Ambedkar thought, Bama insists the authorities of Catholic institution to mind the

injustices, humiliation, and discrimination. She wants the people of her community to be aware of discrimination, resist enslavement, and submission. Bama's mission oriented her writings; she wanted to dispel the inferiority complex by which her people are suffering lot. She has asserted that education is the only means through which the downtrodden could emulate themselves as respectable beings. Bama believes to write, "Those who have found their happiness by exploiting us are not going to let us go easily. It is we who have to place them where they belong and bring about a changed just society where all are equal." (*Karukku*, 24) She feels optimistic because she still a fighting has a desire to live which boosted her with courage for insults. In fact, Bama says sorry that she lives in this society which disregards her and her community. She questions the dominant upper class authority's hegemonic power; it has become a political act of resistance.

In *Sangati*, Women have delineated deliberately so that they have gain voice. There is a multiplicity of voices in "a voice." She has foregrounds her narrative in a heteroglossic structure where instead of a single narrator; many dalit women speak to the reader. She finds the different issues that oppress different women but at the same time has an admiration for those dalit women who could cope with the caste and gender discrimination. Bama celebrations of women are acknowledged by Holmstrom, the translator of *Sangati*. She finally admits: "The ideals Bama admires and applauds in dalit women are not the traditional Tamil feminine ideals of *accham* (fear), *naanam* (shyness), *madam* (simplicity, innocence), *payirppu* (modesty), but courage, fearlessness, independence and self-esteem." (*Sangati*, 19)

Bama has explained why woman of lower castes are possessed by evil spirits. Why all men went all their anger at home and the reason for the street quarrels, people can use of abusive language and submission to the police and upper caste men. They have a lack of education and lack of self-awareness makes them submissive and exploitive, "But now, generation by generation we must start thinking for ourselves, taking decisions and daring to act. Don't

we sharpen and renew a rusted sickle? Just like that we must sharpen our minds and learn to live with self-respect.” (*Sangati*, 104)

Bama's local language has lively, genre-breaking, iconoclastic and a constant reminder of the speaker. The language has formalized and universalized. Her language has completely new and uses the demotic and the colloquial regularly as her medium of narration and even of arguments. It is a style of dalit in using language which overturns the decorum and aesthetics of received upper caste, upper class Tamil people. She has broken the rules of written grammar and spelling throughout and demands a new pattern of reading dalit Tamil. She is accused of using obscene and vulgar language in her novels by main stream writers and critics. But Bama's challenge is to preserve the language of her People and she deliberately uses the dialect of the *parayas* community which shocks, bewilders and even scandalizes the conservative literary readers and writers. It was a challenge that she did not try to rewrite *Karukku* in chaste literary Tamil but believed that the life experiences of a people can be told only in their language. In *Sangati*, she includes a feministic diction to show how the experiences of women are different from and often contradict those of men. This act of autogenesis, the process of coming into being from silence into sound, is a slow process from marginalized invisibility into central vision.

The Tamil used by the *parayas* community becomes a subversion of received Tamil and is marked by certain other characteristics as it reclaims and remains close to oral tradition. The language is purely rustic and without any sophistication so that it may appear to be vulgar and incestuous but the illiterate women are not expected to speak the language of the refined, modest women. The sharp, violent expletives are the weapon to resist the supremacy of the men whether belonging to their own community or to the upper caste. The voice that is raised against the oppressor is a survival technique of the oppressed and Bama writes, "... knowingly or unknowingly, we find ways of coping in the best way we can... we could manage our own lives in our own way.” (*Sangati*, 68)

Bama writes catholic versions to Tamilized Sanskrit words. For example, *Mantiram* (Tamil) means sacred utterance, or magic charm, as derived from Sanskrit word mantra, that is used by Bama as “catechism” and *pusai* becomes “a Catholic mass.” There is often a spin or a twist of meaning, freshness in some of the coinages and different routes and slippages in the way Catholicism has been naturalized into the Tamil of the text. Bama consistently uses the language of popular Catholicism, eschewing very largely the terminology of theologians. Bama has intends to break through the barriers. They have been erected by an unjust society which has oppressed her and other dalit communities. The *parayas* community has reached the main stream readers in different places, in India.

Translation of dalit work into English and other foreign languages have provided spaces for a fair and free global discussion on the subject. It has a development and encouragement when authors could communicate with the world's community, discuss discrimination, resist the hegemonic powers and ultimately establish their identity. According to Spivak comment on : “Translation is the lost intimate act of reading. Unless the translator has earned the right to become the intimate reader she cannot surrender to the text, cannot respond to the special call of the text.” (*Spivak*, 183) The reader is found in the works of Bama whose language in her works is at once startling, containing ethnographic details and native idioms. She is demanding a new and different pattern of reading in Tamil. It has powerful because it has real. The first novel *Karukku* is written entirely in colloquial narrative style. It is a nature of spontaneous flow which demonstrates how she has discovered her own voice and style. The mainstream critics have begun to acknowledge this sort of writing as radically new and different. It challenges the literary norms in Tamil both in its form and content.

There are several challenges in translating ‘English into Tamil’ or ‘Tamil into English’ and then the challenge of translating individual ideas / styles. The translator's knowledge must be to make the work reverberate in her/his own tongue. Holmstrom, the

translator of Bama's work, has faced difficulties while translating her novels because Bama depends entirely on the spoken local dalit register in describing the violence against the dalit women and their resultant deprivation. She has faced the major challenges and was the inherent untranslatable words which seriously impeded translation possibilities even in middle class Indian English. Thus translation becomes an essential life activity for the marginalized writers to move about and convey the personal experiences, emotional conflicts, cultural traits and their challenges and charges.

Thus, the writer, Bama has articulated the discrimination and exploitation leveled against her communities and against her as individuals. It has helped to create a philosophy wherein the possibility of out of oppression to optimism is explored. They use the philosophy of optimism as a shield to edge forward, resisting whatever is detrimental to the gynec quest of self identity, self

assertion and self worth. The act of process of coming into being from silence into sound is a slow process from marginalized invisibility into central vision. The past is to recall that all colonialism were about the conquest of space, and about the exploitation of people and discrimination; and what colonial people resisted was the violent appropriation of their homes.

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IMPACT OF GANDHISM IN RAJA RAO'S *KANTHAPURA* AND NARAYAN'S *WAITING FOR THE MAHATMA*: A COMPARATIVE STUDY

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Abstract

Comparative literature is the literature of man that transcends political and cultural barriers, and brings out the University of Human Experience. It is a study of literature independent of ethnic, linguistic and geographical boundaries. Comparative Literature has been a liberating and humanizing force on literature itself by breaking the boundaries and focusing on the unity of human creativeness underlying the diversity of the literary events. It is much more than a search oneness by juxtaposing texts. It is provided a wider perspective by making mutual illumination of literatures. The enhancing or importance of literature the difference being that comparative literature sees the relationship not only within literature or between walls, but also across above cultural walls between literatures of various traditions literature. It is one of the aspect homogeneous traditions i.e. between physically separate but only related areas of human experience and expression. This article focuses on the achievement keeping in mind the sweeping tied of nationalism characterizing the English Comparative Literature. The impact of Gandhism fiction Kanthapura still enjoys the central position fiction by Waiting for the Mahatma.

Keywords: *transcends, barriers, diversity, homogeneous tradition, enhance and etc.,*

The comparative study brings together various literatures by providing parallel or aesthetic studies, by insisting that the real link between literatures is not through influence. It also extends investigation of literature not only geographically but generally saying that comparative literature is also a study of relationship between literatures on the one hand and other areas of knowledge and belief such as arts, philosophy, and sciences on the other. Certainly, it is the comparison of one literature with another and the comparison of literature with knowledge to other spheres of human expression. The knowledge of comparative literature is part of internal evolution too. The influence of Shakespeare on the evolution of modern Indian theatre has been negligible, in spite of our great love for him. Even though, the early English novels deal with the adventures of men, the early Indian novels project adventures of women. The comparative literature is an off shoot of national literature. It has been oscillating between the national and the international pulls in the western tradition. The comparative literature speaks more than an academic discipline. It is an overall view of literature

of the world letters a humanistic ecology and a vision of the cultural universe inclusive and comprehensive.

Comparative literature has viewed as an affinity, a desire, an activity chosen over other activities, one has to go beyond cultural nationalism, beyond using literature in nationalistic ways, out of narcissistic instincts, for ideological ends, dream in Goethe's words of a World Literature. One shall endeavour to unravel the characteristic of literary communication, its primordial channels the metamorphosis of genres, forms and themes reflection about literary history, its character, its conditionings, its temporal profile and possible meaning. Generally, define of comparative literature that provokes emotion and sacrifice of literature.

Raja Rao's *Kanthapura* is the first Indian novel in English. The novel deals with the civil disobedience movement of 1930's. Gandhi goes on the participation of a small village of south India in the National struggle calls for the story's central concern. The entire villager sacrifices all their material possessions in a triumph of the good spirit. It images that the people of country united at the time of movement and joined at the nonviolence

movement to bring freedom / independence from the British.

Kanthapura was first published in English in England and then in France. Ahakka tells the whole story. She is aged old woman and the tale revolves around in Kanthapura a village and South part of India. Here, there is no discrimination between Brahman, Sudra and Pariah quarters still the mutual bonding between the villagers are very strong and they live happily with equal social harmony. They prove to live like one single family. A village Kanthapura may be isolated and deprived of modern civilization but it is compensated by an ever enriching cycle of ceremonies, rituals and festivals. Rao depicts beautifully the participation of the villagers in different festivals like Dussera, Sankara jayanti, Kartik purnima, Ganesh jayanti, Satyanarayana pooja, etc. The image of village has always come up in many of Rao's tale and that can be called as narrator's specialty.

Narayan is the postcolonial writers of India who are found to project the nation building attitude in their writings. His works *Waiting for the Mahatma* set in the surroundings of the writer's created village Malgudi is woven against the unconventional backdrop of the freedom movement. In spite of using directly national experience as the central theme as did Raja Rao. Narayan puts in the background giving preference to the personal narrative. In *Waiting for the Mahatma*, the story develops through the development of Sriram's character, his encounter with different situations and his romance with Bharathi. At first, Sriram is presented as a lazy and complacent young high school graduate living with his grandmother. He has no knowledge of the condition of the country. He meets and falls in love at first sight with a young woman, but preaches the best disciple of Gandhi and has involved in the freedom struggle. In this novel *Waiting for the Mahatma* is very gentle and comic style by Narayan. Gandhi's character is highly portrait and participation in freedom struggle. His revolutionary ideas and practices are contrasted with the views of traditionalists such as the town's notables and Sriram's mother. This note of ambivalence towards

the freedom movement may be due to Narayan's needing to reassure his mainly British audience. The political struggle serves as a background to Sriram and Bharathi's unconventional romance which is concluded outside either's family circle.

It is true that Narayan in his novel does not attempt to deal directly with the social and political issues as such. He is more interested in the variety of human responses to them. Even in his newspaper writing he was often accused of being too "literary" for the editor was concerned more directly with the issues as such than with their human aspects. But the fact remains that the social and political issues of the 1930's and the 40's constitute a large part of the materials of his novels. Moreover, the Gandhian movement was not only a political movement. It was a movement that, for the first time in Indian history, generated and raised social issues. The ferment that Impact of Gandhism created, encompassed the whole social milieu and touched on issues that affected man as a whole in various facets and stages of life. More importantly, it made Indian men and women aware of themselves. It is this sense of awareness that revolutionized Indians and made them seek their individual identity. It is in this social thought created by Impact of Gandhism that Narayan, like other contemporary novelists, found his subject matter. When Narayan talks of politics pushing fiction out, perhaps he means that politics and political issues have become ends in themselves rather than aspects of social issues.

Narayan's *Waiting for the Mahatma* is not a political novel. He aims at telling the story of an average man, as he often does in his novels and goes on recording how he falls in love with one of Gandhi's followers and gets partially initiated in Gandhian ideology. But Narayan introduces Gandhi as a character who remains in the background. Though Narayan maintains the grandeur of Gandhi, he does not provide him the central role as given by Raja Rao in his novel. Gandhi and his 'Quit India Movement' are put in the background and this has led several critics to say that Narayan should not have treated the Mahatma the way he does in the novel because the plot line of the novel is not

expensive enough to accommodate such a character. In *Waiting for the Mahatma*, Narayan mainly do two things: He describes the Gandhian freedom struggle, and narrates the love story of Sriram and Bharati. It is this duality of approach of two different themes which complicates the matter. But it should not be overlooked here that the picture of Gandhi as an individual leader of the freedom movement, especially of Quit India Movement onwards, is real and convincing. His concern for truth and nonviolence, his love for children, his sense of discipline and humour, and his soul force- all are depicted sincerely and truthfully by the novelist.

The story is infatuated by the beauty of Bharati, when Sriram joins the Gandhian society, a new meaning of life dawns on him. He immediately realizes the difference of values between the Gandhian world and the world outside it. Sriram had understood it the moment he stepped into the camp. But Narayan unequivocally makes it clear that if Gandhi and faithful followers like Bharati, he was also followed by men like Natasha who run with the hare and hunt with the hounds and “conveniently adopt patriotism when Mahatma arrives”. Narayan narrates the mentality of the businessman who goes on helping both the Gandhian and the British so that in any circumstance they should not find themselves at a loss. The businessman whom Sriram meets in the forest has given five thousand rupees to Gandhi’s Harijan Fund and the same amount to the British War Fund and says, “After all we are businessmen”.

The main character is Moorthy in *Kanthapura*. Like Gandhi, Moorthy has preached brotherhood and equality and abolition of untouchability. The village of *Kanthapura* is Hindu and stratified on customary caste lines. The main distinction is between the Brahmins and the non Brahmins. There is clearly gulf between the two communities, and almost no social interaction beyond the unavoidable economic transactions. Moorthy tries to do away with untouchability. He comes back to *Kanthapura* with the message of the Mahatma. Moorthy’s social vision is manifested in the endeavors to bring about unity, equality and individual dignity. He contemplates building a thousand pillared temples, housing a

pariah and a priest. In the wake of Khadi spread, Moorthy frequently visited Pariah quarters. He wanted that all the people of *Kanthapura* should ply the Charkha and wear only hand woven cloth. Charkhas were provided by the Karwar Congress Committee and Moorthy and the other boys distributed these among the Pariah families. In *Kanthapura*, Raja Rao has also upheld the idea of equality for women Uma Parameswaran, the critic, traces the theme of Shakthi or female principles in this novel.

Narayan in his “*Malgudi World*” accepts this issue skillfully. Narayan has not clearly mentioned. Bharathi’s social and family background, but he remains how after the death of her parents she was adopted by the local Sewak Sangh. And she remains the Gandhian worker up to the end of the novel. As a part of the untouchable acceptance mission of Gandhi, he had started Harijan Sewak Sangh to change upper castes attitude towards untouchables. Sriram belongs to the upper caste that remains fascinated towards her. Sriram’s love for Bharti is the guiding force for him. Narayan takes the philosophy of ‘love’ and ‘Ahimsa’ which shook the foundations of the British Empire and blends it with the story of the novel. With this main story of Sriram and Bharati, Narayan has depicted the untouchables of *Malgudi* which creates the real picture of untouchables of that era. He has depicted the untouchable’s colony, which is situated on the banks of the river where Gandhi prefers to live with the scavengers in their huts as a member of their family. He identifies himself as a scavenger and also tells other orthodox Hindus to repent on their inhuman deeds towards untouchables. Impact of Gandhisms are appropriately interwoven in this novel.

The foregoing analysis studies the way Gandhi is visualized by the two novelists, Raja Rao and Narayan. Whereas the former treats him as a God and an incarnation, the latter sees him as one of the most eminent leader of the freedom movement. There is much difference regarding the portrayal of the two novelists. Raja Rao is committed to Gandhism whereas Narayan is a non committed author. Rao directly deals with the national

experience as the central theme of his novel whereas Narayan puts in the background giving preference to the personal narrative. Rao depicts Gandhi's impact on community but Narayan focuses on individuals. Raja Rao adopts the mythical method and makes a churning of fact and myth to create mysterious whole. The whole narrative is unfolded in the first person and the narrator provides a convenient point of view through his ideas. There is no such narrator in *Waiting for the Mahatma*. The person narrator has the omniscient authorial voice through out the novel. This helps Narayan in giving the ironic treatment to characters, situations and events. If Rao's novel stresses the abstract ideals, Narayan's novel highlights the concrete and minute details.

The end of two novels is also dissimilar. In Raja Rao's novel, the village is destroyed by it attained symbolic victory. The gain in the novel is collective whereas the loss is individual. Narayan's novel ends with the death of Mahatma Gandhi which symbolizes loss at the national level but it also ends with the marriage of Sriram and Bharati which symbolizes fulfillment at personal level. It should also be added at this point that Raja Rao allows himself to be swept

away by the miraculous massive influence of Gandhi on the people of India. Unlike Rao, Narayan does not allow him to be swept off the feet by political rhetoric and idealist current and focuses on multifarious reactions to the call of Gandhi for freedom of the country. This is certainly a single achievement keeping in mind the sweeping tied of nationalism characterizing the literature of the period. In the Gandhian fiction *Kanthapura* still enjoys the central position by *Waiting for the Mahatma* is not a poor relation to it because it truly represents Gandhi and also the other side of the reality of the Gandhian myth.

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THE DYNAMICS OF TRIBAL PEOPLE IN ANCIENT INDIAN EPICS LITERATURE: ISSUE AND CHALLENGES

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Abstract

In this present study focuses a brief history of the growth and development of Indian English novels. This paper deals with tribal depiction in ancient Indian literature including The Rig Veda, The Ramayana, The Mahabharata. It focuses with compassion between the tribal lives as depicted in Indian English novels and as lived by Tribal's remote rural areas in India. This article set to touch upon the reasons for the backwardness of tribal's and suggest to the ways to remote the gap between the backward Tribal society and progressive sophisticated society. Tribals are brought to the mainstream of society. The fact is they can lead better life by education financially by driving maximum benefit from the government schemes launched exclusively for their welfare.

Keywords: tribal, marginalize, civic, political, socialistic and etc.,

In India certain classes of people are known as scheduled castes, tribes are their backward classes. They had occupied lower status in society because of social constraints, but now it's fast disappearing. Provisions of Constitution and also the progressive socialistic ideas are helping to raise their status. In order to bring into light the lifestyle and social status of Scheduled Tribes in particular a few Indian writers have depicted than in their writings. The writers profusely dealt with rural life and they have rarely touched upon tribals as such in their writings. The large chunk of people occupied inferior status is marginalized is lead life in its periphery.

The earliest writings of Indians in English consisted of prose letters, memoranda, and translations, religious, social, political and cultural tracts. One of the important factors for the late development of novel in Indian literature was the absence of novel as an important genre of imaginative literature, which gives artistic expression to the relationship of man and society.

It is to understand the growth of English Education in India; it is closely related to the growth of English literature. English was introduced in India as a medium of instruction with a view to creating a class of clerks and sycophants, who should be nurtured on Indian culture. British people have create English as a medium of instruction English knowing

clerks, and it is the need of the hour to master the English language.

Mulk Raj Anand, Raja Rao and R. K Narayan are on the literary firmament brought new hopes about the creative activity in the form of fiction. William Walsh maintains that is was in 1930s that the Indians began what has now turned out to be their very substantial contribution to the novel in English. The English novel has developed and seems to follow certain definite pattern and consists of well defined stages in India. The first published novels were not of much artistic worth and they struggled to carve out a place for them. The gradual progression from the imitative stage to realistic to psychological to experimental is not difficult to trace. After the First World War, Indian English novel became more realistic and less idealized. The writer focuses the cause and efforts to depict the distress of the downtrodden classes. They are highly portraying Indian. Many scholars' writers and great leaders of the country are influenced of Gandhian Principles. In this phase of many famous novels are written by Anand's *Untouchable* and Narayan's *Swami and Friends* and Rao's *Kanthapura*. They proved to be highly valuable to the nationalists and revolutionaries as convenient and effective means of popularising and disseminating their cause. The content of the novel is surging nationalistic feelings and underwent

profound change. It has to cater to demands of Zeitgeist when the scene has shifted to the contemporary battles and agitations.

Indian English novelists were very interested moved from the public to the private sphere in 1950. They start to write in their works the individual's quest for the self concept in all its varied and complex forms along with his problems and crises in the society. The writer finds new themes renounced the larger world in favour of the inner man and engaged themselves in a search for the essence of human beings. The prominent women novelist has altered the structure of Indian English novel. It is the seed of the future and also development the new generation novelists' production remarkable novels from time to time. Certainly, the Novel is the growth and development in the year of 1980. It has occupied the most significant position. The novelists had published their work of art prominently. It speaks about the innovativeness of the Big Three along with their capability of doing away with all apishness and complexes and constraints which the earlier novelists had to suffer from the society. It is during this period that Indian English novelists and novels earned unheard of honors and distinctions in the western academic world. It is again during this period that highly talented novelists produced what Anthony Burgess would call some great unexpected masterpieces which will burn up the whole world by its meritorious achievements. Not with standing numerous challenges and problems, Indian English novelists have been doing well. Their works mince a maturity in the choice and treatment of themes, plot construction, delineation of characters and logistic improvisations. As is clear from *A Suitable Boy*, *The God of Small Things* and *The Inheritance of Loss* and some other works, Indian English novel now enjoys an outstanding position.

Indian English novelists had already prove their worth and value of our country. In 1993, *Mid Night children* of Salman Rushdie's had won the booker prize in the twenty five year. There are also brilliant novels by Amitav Ghosh and the now increasingly talked about Kiran Desai, Amit Chaudhary and a stunning piece by Abraham Verghese. Arundhati

Roy's debut novel *The God of Small Things* has been awarded the Booker Prize for 1997. This coveted prize for 2006 has been given to Kiran Desai for the second novel the *Inheritance of Loss*. All these novels along with the earlier masterpieces have brought the new Indian English novel into sharp focus. The rich harvest of talents in Indian English fiction has already kindled hope of still better productions.

Tribal people are inspired for the growth of Indian English novels, because of romantic culture of various poets and novelists. The colorful mosaic of the tribal culture, their exotic customs and rituals, their apparel and adornment, their songs and dance have been the center of attraction for the eminent writers of India. The ancient Indian literature deals with tribals with a considerable emphasis on the literature deals with tribals with a considerable emphasis on the treatment meted out to them by the upper strata of society. Tribals in ancient India Shows contradiction. Some incidents show that they were given very fair treatment and were in no way discriminated against while other incidents show that they were looked down upon and were very unjustly treated by the upper strata of society. Before heading towards the detailed discussion of tribal depiction in ancient Indian literature we will have to know who the tribe is in India.

Dictionary defines the word tribe as a group of primitive or barbarous clans. The term *tribe* denotes any group or category of people. In newspapers and contemporary books we read about the vanishing tribe of truthful people of growing tribe of politicians. Recently, an article entitled 'Dying of Shame' published in Reader's Digest and Muslims of Middle East are definitely not tribals. The role of tribal chiefs are also discussed the conventional sense.

The English Oxford Dictionary defines the word *tribe* as a racial group (especially in primitive and nomadic culture) united by language, religion, custom, etc., and living as a community under one or more chiefs. The Britannica Ready defined the word term *tribe* as the political and demographic subdivision of the population. The groups divided

into tribes were distinct by location, dialect and tradition, and they included the Ionians, Dorians, Achaeans and Aeolians. In Attic, Cleisthenes replaced the four Ionian tribes with ten new tribes each of which was named after a local hero; these came to develop political and civic functions, including the election of magistrates. The Demes developed out of the tribal system. In Rome the tribes formed the three (later four and still later thirty five) original divisions of Roman citizens. These were the definition of the term tribe by Chambers Dictionary: (1) A division of a nation or people for political purpose, (2) A set of people theoretically of common descent, (3) An aggregate of families, forming a community, a breed, a class, etc. and (4) One of the divisions of ancient Roman people.

Nowadays tribes are known by different names meaning either the people of forest and hill or the original inhabitants and so on. The popular names given to them are Vanyajati (castes of forests), Vanvasi (inhabitants of forests), Pahari (hill dwellers), Adimjati (original communities or primitive people), Adivasi (first settlers), Janjati (folk people), Anusujit Janjati (schedule tribes) and so on. Among all these terms Adivasi is known most extensively and Anusuchit Janjati is the constitutional name covering all of them.

The Rig Veda depicts the aborigines as Dasas. The earliest reference alludes to Dasas as contrasted with Aryans. Religious rites and rituals are differed from Aryans. The mention of their wealth is made when deity is asked to slay every one of them and bestow upon the worshippers the wealth belonging to them so that the amount of their wealth, whatever it might consist of, is coveted by the Aryans.

Adikavi Valmiki's *The Ramayana* contains sporadic references to tribal life. In the epic we come across the classical examples of tribal characters. Guha, the chief of the tribal people and lived in the banks of the Ganges. He welcomes Rama with his elderly ministers, because Rama forced to leave. The tribal's who loved Rama, lived with Rama and died for Rama during his exile after the family feud forced him to leave the throne and the country and live like a sanyasi in forest for fourteen years Ayodhi

and made a promise that live like a saint for fourteen years in a forest. He gave a warm welcome to exiled prince Rama; he offered a wonderful feast to Rama. Rama embraced him because of true love. He also erected a bed of grass and twigs on the ground for Rama, Sita and Lakshmana. The character of Guha as depicted in *The Ramayana* is shown in the episode of Bharat Ram meeting at Chitrakoot. On seeing the large army of Bharat, who was on the way to meet Rama, Guha had his misgivings.

The classical example of Sabari comes at the end of the epic. She is also a tribal lady, Sabari welcome the princes with folded hands. Out of happiness she uttered that in spite of being a silly woman of lower caste she has been blessed with the presence of Rama which event he great saints are not blessed with. To her utterance Rama replied that it is only through dedication and piety that one can reach. Him and for that there is no distinction of caste, creed or gender. She clasps the feet of Rama and Lakshmana. She made of grass to sit. They are by her hospitality of Sabari. She gave those berries and fruits. Rama said that nesting on the earth was sweet as the berries offered by Sabari. Sabari was a unique example.

What might be in the mind of Adikavi Valmiki in the depiction of this character? Any system of classification or segregation based on colour, cast or creed is doomed to fail. Virtues are not bestowed by caste but the qualities and values depends and their personal character, all these episodes at the end of Aranyakand. Sabari also served the sanyasi Matnga. She is a sterling example of perfect soul.

In *Mahabharata*, the tribal characters were the embodiment of devotion. They played a vital role in the battle field. Abhiraj, Krit and Ekalavya love beautiful portrayed in the epic. Ekalavya was a self-tutored and self-made archer, yet he held Dronacharya in high esteem and regarded him as his Guru while another person placed in his position would have nursed nothing but grudge and contempt towards Dronacharya. What if Ekalavya was a tribal-a man from so-called low community, he possessed the noblest soul and the most magnanimous character which can be rarely found in men of so called upper

castes. Wonderstruck at Ekalavya's skill in archer, Dronacharya, instead of admiring his student, whom he had actually never taught, and rewarding for his excellent skill he had the temerity so seek Gurudakshina (gift for a teacher) from him. The Gurudakshina was an extraordinary demand that would ruin all the skill of Ekalavya and would reduce him to a non-entity as an archer. Dronacharya demanded his disciple's right hand thumb as Gurudakshina. The magnanimous Ekalavya was only too willing to fulfill the desire of his Guru as a true and loyal disciple. Without a murmur of protest he chopped off his right hand thumb without hesitating even for a second and offered it to his imaginary Guru. There cannot be an instance of a greatest self sacrifice on the part of a disciple than this. Ekalavya was ready to ruin himself only to please his Guru who had in fact made no contribution at all to his disciple's acquisition of skill in archery.

In the Seventh century, Banabhatta has depicted tribal life in his Kadmbhari. The forest life of Sabars and Bhils has been beautifully depicted in this masterpiece of literature. Matangaka, a young hero of Sabaris' army, was brave and strong and seemed as if he had been made of iron. He looked like a leader of elephants. He had handsome personality and looked majestic with his two arms hanging as low as knees which were created as if after taking the measure of an elephant's trunk. He expanded his chest like the rock of the Vindhya Mountain. His generalship, command and military strength has been compared to that of gods and goddesses of Hindu pantheon. He was, as it were, marked by Durga with her trident to indicate that he was her property. He had propitiated Durga by means of great devotion to her. Like Krishna, he had striking colour, like Ganesh he had quick mind, like Bhishma he was an enemy of Shikhandi, like Vidyadhar, his speed was as quick as that of mind.

The age of *Ramayana* was one of the tolerance and coexistence. However, in the latter literature, from *The Mahabharata* to the Kadambari we come across the laudatory and derogatory and even condemnatory passages about the tribes from *The Mahabharata* onwards. They were excluded from

gradually turning rigid caste hierarchy of Brahmani organization. Ekalavya was not permitted for Dronas' discipleship and Matangaka was left aside to live a hunter's life.

Nevertheless, from Sambara, a hero of *The Rig Veda*, to Ekalavya and Matngaka, Adivasis have proved themselves brave, adventurous, courageous, stout, devoted, loyal, integral, honest, free unintentional, innocent, skilled and well organized. Nineteenth century writer, John Melcom verifies those qualities and makes this statement more convincingly when he writes about the tribals: "They are faithful, honest, active, and capable of great fatigue, tribals are brought to the mainstream of society. The fact is they can lead better life by education." (42)

One of the reasons for their poverty and illiteracy is that they give priority to the traditional way of life over modern and sophisticated mode of living. They want to remain adhered to their age old traditions, customs, rites and rituals, superstitions and traditional source of livelihood. This is the reason why they are still aloof from the mainstream of society despite all the possible efforts of the government and non government organizations. Hence, the only way left for us is to bring them closer to us by means of developing a cooperative and friendly attitude towards them. In this regard the following statement of Prof. Radhakrishnan is worth attention: "We must approach the tribal people with affection and friendship and not with contempt. We should not deprive them of their innocent joys, their songs and dances, their feasts and festivals. We should give up the big brother complex." (72) Of a great relevance here is the following statement of Gandhi: "We must approach the poor with the mind of the poor and so too, we must approach the tribesmen." (108)

Tribals are brought to the mainstream of society. The fact is they can lead better life by education financially by driving maximum benefit from the government schemes launched exclusively for their welfare while remaining stuck to their culture without any deviation from the values that they have proudly been following since time immemorial the

purpose of this paper is to awaken them to the golden opportunities of advancement that may bring them par with the people belonging to the upper strata of society. "So little done, so much to do."

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