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*Special Issue on*  
**POST IMPERIAL CULTURAL  
INTERPOLATIONS IN LITERATURES IN ENGLISH**

*Special Issue Editors*

**Dr. S. RAJARAJAN | Dr. M. PALANISAMY | Dr. S. SELVAMUTHUKUMARI**



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## **Foreword**

This book is an enthusiastic celebration of many issues of subaltern literatures, especially those which are of Dalit and marginal literatures, which are intricate in structure and socio-economic in relevance. It is also a unique tribute to the many literary scholars who were involved in their study and literary and theoretical syntheses, most of which are scrutinised, delineated and pictured on its pages. Still another element is provided by many interesting socio-cultural and socio-economic details and an abundance of relevant discussion with illustrations. On top of that, there are innumerable political, social and historical vignettes that interweave literature and society in a very appealing way. Although the emphasis of this work is on subaltern literature and the related overtones, it contains much that will be of interest to those outside the world of subaltern experience - indeed to anyone with a fascination with the world of literary studies. The authors have selected well the topics for their research output, which are really prominent and burning issues as the key subjects of their essays. Although these represent only a small sample of the world of subaltern literary experience, they amply illustrate how the academic venture of subalternity has evolved as an exploration of the silenced voices in the society. I think that the book may be read in a broader perspective of the discipline of subaltern discourse as a socio-cultural, socio-religious, socio-economic and socio-political representation as a result of the effort of the editor.

**Dr.S.Rajarajan**

## **Editorial Note**

This volume of research articles entitled “Postimperial Cultural Interpolations in Literatures in English” mainly focus on the cultural transactions through different schools of thought pertaining to race, gender, religions, cultures, politics and so on in literatures in English in the pluralistic society. The word “post imperialism” describes the time in history or the current situation that follows Western colonialism. The phrase can also be used to refer to the ongoing initiative to recover and reconsider the past and agency of those who were subjected to various forms of imperialism. Thinking about the term’s etymology and how it has been applied to literary criticism from around the late 1980s to the present time is an ideal way to start when defining postcolonialism or post imperialism.

Different critics use the term in one of two ways to indicate the same areas of interest sometimes with a hyphen and other times without. Political scientists and economists first used the hyphenated version to refer to the post-colonial era, but starting in the late 1970s, literary critics and others began to use it to describe a wider range of cultural phenomena. Conventionally, the unhyphenated form is used to set it apart from the former version, which solely alluded to a certain time period and to denote a predisposition toward literary criticism and the examination of multiple discourses at the junction of race, gender, and diaspora and so on.

The colonies were negatively impacted by imperialism. The commoditization of education and several indigenous cultural traditions has permeated society as a whole. Hence, an academic interaction on the complexities of post-imperial cultural contextualization would prove to be a meaningful and much needed research exercise for scholars and members of the faculty.

The research articles contributed by members of the faculty and research scholars delineate how post imperialism is often used to describe the product of the large-scale imposition of one alien culture, religion, or body of practices over another that is already present. The areas of exploration include Cultural Pluralism and monocentrism, Rigidity in Culture and Religion, Hegemony among Cultures, Cultural Designation, Articulation of Gender, Cultural and Religious Derivations of Women, Cultural Eclecticism, Cultural Positioning in Digital Humanities, New cultural Experience and Acceptance.

### **Editors**

Dr.S.Rajarajan

Dr.M.Palanisamy

S.Selvamuthukumari

## About the Editors



**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 Thirty two 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 110 research articles in the journals of National and International repute. Under his guidance, 12 Ph.D. research scholars have been awarded. He also serves as a Member in various academic bodies.



**Dr.M.PALANISAMY** has been serving as a member of faculty in English in the Government of Puducherry. Apart from being an Editor, he has authored three books including a poetry collection in Tamil and 56 research articles. Under his guidance, 26 M.Phil and 5 Ph.D. research scholars have been awarded the degree. He has delivered 72 invited lectures, 23 Keynote addresses, and 37 plenary lectures at various seminars, conferences and webinars. His areas of interest include Critical Theory (Post-structuralism), Translation Theory, Subaltern Literature, Phonetics, and Diaspora Literature. He also serves as a Member in various academic bodies in colleges and universities across India.



**Ms.S.SELVAMUTHUKUMARI,** Head and Associate Professor of English, is serving at Sengamala Thayaar Educational Trust Women's College (Autonomous), Mannargudi. As a member of faculty in English, she has twenty-nine years of service in teaching. She began her Teaching career in the year 1995, and she has been heading the Department since 2006. She has published papers in her areas of interest such as English Language Teaching, Indian Writing in English and Comparative Literature. She has been the member of Editorial Board in the College Magazine since 2006, and she is also an active member of various academic bodies.





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

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# CULTURAL ASSIMILATION IN JHUMPA LAHIRI'S SHORT STORY "WHEN MR. PIRZADA CAME TO DINE"

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## Abstract

*Cultural imperialism can be referred as forced acculturation or the voluntary embracing of a foreign culture by individuals. One of the reasons for opposing cultural imperialism is the preservation of diversity of culture. This type of diversity is valuable if it preserves human historical heritage and knowledge, or gives ways to solve problems to avoid tragedies, calamities and disasters. Cultural assimilation is particularly relevant about Indigenous groups during colonialism taking place between the 18th, 19th, and 20th centuries. This type of assimilation included another religion, cleavage of families, gender discrimination, partition of property among foreign power, eradication of local thrifts, and lack of justifiable food supply. Through colonialism or within one nation, methods of forced integration are often injustice that lead to revolts and collapses of power to maintain control over cultural customs. The term "assimilation" is also refers to immigrants settled in a new land. A new culture and new methods toward the unique culture are obtained through contact and collaboration. Here the short story 'When Mr. Pirzada came to dine' collection from 'Interpreter of Maladies', is critically analysed for cultural assimilation as the impact of western colonialism.*

## Introduction

Jhumpa Lahiri as a daughter of Indian immigrants from West Bengal is circumstanced to listen to the tales of inconveniences, her parents or the friends of her parents encountered in their lives. Lahiri's works are necessarily the narratives of pain. Some of the stories in 'Interpreter of Maladies' take place in India, while others deal with the lives of Indian immigrants in the United States. The term "assimilation" refers to immigrants settled in a new land. A new culture and new approaches toward the unique culture are obtained through contact and interaction. Cultural assimilation is particularly relevant about Indigenous groups during colonialism taking place between the 18th, 19th, and 20th centuries. This type of assimilation included another religion, cleavage of families, gender discrimination, partition of property among foreign power, eradication of local thrifts, and lack of justifiable food supply. Through colonialism or within one nation, methods of forced integration are often injustice that lead to revolts and collapses of power to maintain control over cultural customs. Lahiri's works are necessarily the narratives of pain. The short story 'When Mr. Pirzada came to dine'

collection from 'Interpreter of Maladies', is critically analysed for cultural assimilation as the impact of western colonialism.

## Analysis of the Story

The story 'When Mr. Pirzada came to dine' by Lahiri is narrated by Lilia, who was then ten years old. Mr. Pizarda came from Dacca to work, and his family caught in the middle of the Indo-Pakistan Civil war in 1971. Mr. Pirzada visited her house regularly to eat dinner and watched the News in the television with her parents. Lilia narrated how her parents emigrants from India, missed their native food and tradition whereas Mr. Pirzada lived a double life, part of him at her house and part of him at Dacca, his homeland.

In the story 'When Mr. Pirzada came to dine' Lilia, the protagonist of the story looked back her life when she was ten years old, and remembered Mr. Pirzada, a frequent guest to her house. Lilia's parents being emigrants missed many aspects of life in India, they sought out other Indian emigrant nationals from the university where her father worked. In this way her family became acquainted with Mr. Pirzada, a botanist who came to America with a low paying grant from

Pakistani government to study the foliage of New England. The grant, when converted into dollars was a meagre amount, and as a result Mr. Pirzada did not own a proper stove to cook or a television set and accommodate himself in a room in graduate dormitory. He used to bring candy during his visit and she saves the candies as a treasure in her sandalwood box inherited from her grandmother whom she never met. One day when she referred Mr. Pirzada as 'Indian' her father corrected her to mention him as Pakistani. Her father explained her about Indian Partition and Mr. Pirzada can't be considered as Indian but Pakistani. This explanation confused Lilia because she could not find any difference between her Parents and Mr. Pirzada who spoke the same language, ate same food and looked like her parents. From that time Lilia watched closely Mr. Pirzada to study the difference between Indians and Pakistanis. Her father worried about that she is unaware of world history and he urged her to watch the news with them that night. She learnt about the conflict between East and West Pakistan and how the refugees were seeking safety in the conflict. Lilia worried about Mr. Pirzada's family and prayed for them while the candy melted in her mouth.

In her school no one worried or talked about the conflict that was happening in the other part of the world. She was taught American geography and history in school. When she was given an assignment on American Revolution, she found a book '**Pakistan: A Land and its People**' and began to read. Her reading was interrupted by her teacher and she was informed that there was no need to consult that book for her assignment.

When Laila wanted to play Halloween night, Mr. Pirzada helped Lilia to carve a Pumpkin. At that time it is reported in the news that a war might broke out between India and West Pakistan, the knife in Mr. Pirzada's hand was slipped and he cut a large surge into the pumpkin. Lilia's father corrected it by making it into a large "O" shape. Lilia and her friend Dora went out for trick or treat on that night. Mr. Pirzada worried about the girls safety want to accompany them but Lilia told him not to worry about them and

she felt ashamed that she never told those words for his sake. Lilia dressed as a witch and went out door to door for candy, several people commented that they had never seen an Indian witch. Lilia ended that night at Dora's house. To her astonishment, there was no television in Dora's house and they were unaware of what was going on in the other part of the world. Dora's home was calm and her father was reading a magazine with a glass of wine and saxophone music. Lilia thought of her home which was always interrupted by talk of war with a unique pain. When Lilia came back home, she found her pumpkin had been destroyed and no one care about that. Mr. Pirzada had his head on his hands and the television was off. Lilia understood that Indo-Pakistani war was forthcoming. Since then her house was devoid of joy and Lilia was no longer allowed to watch news and the house was often silent. Mr. Pirzada stopped bringing her candy and her mother cooked only rice and eggs. In January Mr. Pirzada returned to Dacca and she hardly remember what was their last meal together. Lilia and her family continued to watch news without Mr. Pirzada and they learnt that Dacca was slowly rebuilding. More than one million houses were wrecked in the war and the refugees returned from India faced famine and could not find employment to lead life. During the Muslim New year Mr. Pirzada sent a card to Lilia's family and also explained that he had reunited with his wife and children who survived by staying at an estate outside of Dacca belonged to a relative. He thanked Lilia's family and expressed his regret that he would never be able to express his gratitude properly. Though Mr. Pirzada left before a long time, Lilia missed him as he missed his wife and daughters. Lilia stopped eating candy and praying for Mr. Pirzada's family and threw away the rest.

### **Cultural Assimilation**

Lilia's parents, emigrants from India often missed their Indian foods and traditions. Mustard oil was not available in the super market and neighbours never visited their house without invitation. Lilia's parents tried to make Indian friends at university where her father worked. Though they feel isolated in the small

American suburb through food and longing for faraway places and cultures, they slowly adapt to the culture and food habits of that country. When Lilia's father corrected her to identify Mr. Pirzada as Pakistani, Lilia's view of her family's culture was altered by her new knowledge of political history. Until then she thought that her parents sought out Mr. Pirzada because he reminded them of home. But this new understanding did not affect her family's relationship with Mr. Pirzada. Lilia's family members' interfaith bond with Mr. Pirzada was unusual and they share food out of kindness and courtesy. This also indicated that since Lilia's parents were far from their native place, were unusually tolerant of people's differences.

When Lilia's father complained that she was unaware of world history and she was unaware of East Pakistan's fight for independence, her mother thought that they were living in the America then, it was good for Lilia to have a real American Education. She was glad that her daughter would not have to experience the violence, food rations and educational pressures which she experienced in her childhood during the riotous, violent years around Indian Independence and partition. In this way Lilia's mother accepted their life in America. Mr. Pirzada could be considered as a refugee, yet came to America for work, he was unable to return to his native country due to civil war. Mr. Pirzada tried to be balanced to live his life in America but his thoughts haunted by his wife and daughters back in Dacca. Though Mr. Pirzada occupied a higher class life in Dacca he could not afford good food or television in America since they were expensive. Whenever he dined at Lilia's home, the food made him to think of his family in Dacca. Be setting the watch eleven hours ahead tried to share time with his family picturing their morning hours while it was night at America. Mr. Pirzada's life portrayed the difficulty of living in diaspora. Mr. Pirzada and her parents discussed the peculiar eating habits of Americans and implicitly they shared their feelings of cultural isolation.

One day Mr. Pirzada asked about the pumpkins he saw on the people's doorsteps, Lilia explained the

concept of Halloween jack-o' lantern. Belonging to younger generation and brought up in America, Lilia was able to educate Mr. Pirzada about an American tradition. A typical American tradition of trick- or- treating was done in Lilia's house with sacks used to carry Indian basmati rice. As Lilia and Dora visited house to house collecting candy, some of the parents tell Lilia that had never seen an Indian witch. The people (White people) in Lilia's town commented on her race making her feel different and alienated. No other way for the diaspora people than to tolerate these way of treatment.

At home Lilia saw the pain and pressure of the Bengali Independence movement but at school she learnt American History and Geography without any trace of Asian countries and revolution as something distant and historical. Lilia realized that revolutions could have emotional impacts even though the people were thousand miles away.

### Conclusion

In the story 'When Mr. Pirzada came to dine' the protagonist Lilia was American born and raised, and the story of Mr. Pirzada who visited her house when she was ten years old portrayed the impacts of Western colonialism on Indians and Indians in diaspora. Indians in diaspora assimilate double culture to balance their life at work place and home though they like it or not. Sometimes to lead peaceful life without experiencing the violence, food rations and educational pressures cultural assimilation was inevitable among diaspora people.

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# CULTURAL CONFLICT IN MANJU KAPUR'S THE IMMIGRANT

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## Abstract

*Manju Kapur's The Immigrant is the story of cultural conflict and is an Etic Diasporic Novel. In this novel, Nina is about thirty-one year old spinster. She lives along with her widow's mother. She gets married to Ananda, a Dentist. After their marriage, Nina leaves her home, her country, and above all her culture to build a new life in Canada. Nina discovers an emotional breakdown in her life in Canada. This seems to be a failure of modern women aspiring to lead a life abroad. This paper discusses Nina's loneliness her marriage which is a failure and her decision to lead a life without her husband.*

**Keywords:** Diaspora, Culture, Loneliness

## Introduction

Indian English Literature refers to the body of work by writers in India who write in the English language and whose nature or co-native language could be one of the numerous languages in India. The novel is a popular genre in Indian writings. It is an offshoot of Victorian tradition that Indians followed in the early days as most novels at that time spoke about social conditions and ills of the society. Later, Indian novelists used the tools to express their thoughts about India and they spoke about the struggle against freedom.

The Indian English novelists, the novelists of Indian origin living in different countries of the world, are now recognized among the literary jewels of world literature. In India, it has crossed racial, Cultural, and regional barriers and earned immense popularity everywhere.

Manju Kapur was born in 1948 in Amritsar, India. She is the author taken for this study. She is a well-known novelist of great reputation and her teaching experience and ability are visible in her novels. Till now she had written few novels and all her novels received ample appreciation. Her first novel *Difficult Daughters* published in 1998 attracted readers from all sides. The novel received the prestigious Commonwealth Writer's Prize in 1999 for the best first book in South Asia.

Her Second novel *A Married Woman* was published in 2003 and this novel brought much attention to her. The third novel *Home* was published

in 2006. "The Immigrant in 2008 is Manju Kapur's fourth novel which has been long-listed for the DSC Prize for South Asian Literature. Her fifth novel *Custody* published in 2011 has been bought by Balaji Telef.

"To live in an alien land,  
To suffer, tolerate discrimination  
The hatred of those eyes;  
This is the definition of homelessness"  
(-Joyti Amar – 115:2001)

Manju Kapur's five novels have different themes but deal with typical middle-class dreams, hopes, and aspirations. Her all novels seem to analyze various problems in life faced by women. The author has well-explored how people change to adjust to a new culture, and their turmoil in such circumstances.

She has indeed gone to the depth, with the finest details. She is a brilliant writer who writes about an ordinary middle-class Indian woman's life with a crystal clear narrative and insightful perception. The author depicts insecure lonely Indian women's transition into an equally boring, lonely married life in Canada. The story of *The Immigrant* is set in the 70s and revolves around a 30-year-old protagonist, Nina, who is unmarried and begins her lonely life as a lecturer in Delhi's Miranda House College

Then, with no history of heart disease, a sudden Cardiac arrest killed him at forty-five. On and his mother wailed, was early death to the fate of kings? (TI 4)

Nina is always longing for her father. Her life passes through certain ups and downs. She was well educated and earned her income. Nina's self-interest to go abroad for higher studies is her only chance of finding a decent guy, for Indian men were mother-obsessed. Ananda and his sister led a lonely life.

Ananda arranged the marriage for his Sister. Ananda decided to settle in his uncle's house in Halifax, and he went to Canada. He was getting a new job in Halifax and he felt lonely in Canada. All Indian people celebrated Diwali and Holi in Canada. Ananda's friend Gary's life was full of feelings and loneliness, his love for Sue and his father not accepting his affair with Sue. Nina had not realized that being thirty would be so difficult. She had expected to go on feeling young and strong till she died. Her longing for someone to leave floated about her in silence, Nina said:

"Oh, what does it matter? After you marry, I can die happy".

I don't want you to die, nor do I want you living here alone. (TI 54)

Nina wanted to settle down, she wanted children, and she could continue in the same roots for years, longing and hoping. Nina did not feel anything bad on that bridal night. Night after night the experience continued to be the same with no fulfillment, leading to added frustrations and loneliness

I'm sure, ma, it is such a big step. And so far away, It means leaving everything, job, friends, you. If anything happens, I'll be left with nothing. (TI 74)

No sooner did Ananda depart, than Nina found her life empty. Despite her parent's efforts to ensure a respectable second marriage, she remained alone in her bar sati, thinking independence worth the pain of loneliness. Each day brought Nina more problems. She sacrifices her job as a lecturer which in reality was her loss of identity. Some immigrants constantly try to adopt alien cultures. They left behind countries that had oriented neither men nor security, left behind hopeless futures and lonely present. Her loneliness welled up and overcame her situation for the first time:

There was no one to shout, get up, it's getting late, no task that would suffer by her staying in bed,

no person whose loneliness she had to assuage. At present, all she is is a wife, and a wife is alone for many, many hours. (TI 121-122)

## Conclusion

Being a feminist writer, Manju Kapur focuses on the psychological feelings of women in traditional society. She reached a peak point in English Literature through her exploration of consciousness about the real happenings in the contemporary period. She has dealt with the various contemporary issues of the human beings.

The immigrant follows the lives of two Indians making a new life in Canada, and the trials and tribulations of their marriage. In subject matter and locale, her focus shifts from India to Canada but at its core, the novel deals with man-woman relationships. The theme of revolt and rehabilitation of women has been placed in the alien setup.

During the summer vacation, Anton went to New York and Nina to Delhi. Two months after Nina returned to Canada. She found joy in her library Programme and was glad to undertake a field trip to New York, back in library school, Anton made efforts to apologize but she ignored him. She was taking the New York incident hard and the death of her mother had made her a bit unstable.

Nina's academic record was excellent. Nina applied for a job interview at the University of New Brunswick. She took a new job and left Halifax, her husband, and all memories behind to find a new place, new friends, and a new family.

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# A STUDY OF CULTURAL HEGEMONY IN MARGARET LAURENCE'S, 'THE LOONS'

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## Abstract

*People who left their motherland and settled in an unknown alien land always suffered from cultural dominance. The dominant societies where they have their lives never leave a chance to insult and mock them. The settlers had a pathetic life and remained ignorant. The dominance of the natives over the settlers is intolerable. They criticize them for their way of living, dressing, talking, etc., they never considered them as living humans. This paper deals with Margaret Laurence's semi-autobiographical fiction 'THE LOONS', where the protagonist Piquette Tonnerre who was called a half-breed by the natives is a half-Indian who is looked down upon by the whites and how her cries and pains are marginalized by the dominant white culture.*

**Keywords:** Dominant, Suffering, Half-Breeds, Oppression, Natives, Culture, Settlers, Alienation.

## Introduction

Cultural Hegemony is actually a lot of prejudices of the people about cultures. Their prejudices took the form of pride in the culture and later become a cultural practice that is dominant within particular entities in which multiple cultures co-exist. Cultural Hegemony explains the power of the dominant culture which was not actually dominant but it took the domination in the form of natives or the majority of the population. The tolerance of the settlers are invisible to the society. Moreover, the subcultures and the minority of the population in such cultures make Cultural hegemony exist.

Margaret Laurence is a familiar Canadian Writer, not only a novelist but also a short story writer. In her short story, 'THE LOONS' she explores the cultural domination of the natives. This story chronicles the relationship between the white female narrator, Vanessa Macleod, who is a native, and a Metis girl from the same fictional small town of Manawaka, Piquette Tonnerre. She belongs to an ethnic group that was rejected by the whites. The Tonnerres speak païos. It was neither Cree nor French. The English they spoke were broken and full of obscenities. They didn't belong to neither the Cree of the Galloping Mountain reservation nor the Scots-Irish nor Ukrainian of Manawaka. They worked irregularly.

They were sometimes involved in drunken brawls. Their domestic lives were as chaotic as their housing. In this story, Laurence compares the Waterbird loons with the Metis girl Piquette. How the sounds of the loons are not seen by the people the same cries and suffering of Piquette are unnoticed by the Manawakan society.

## Cultural Domination in The Loons

The Tonnerre family was called half-breeds. They were actually half Indian and half French. Jules Tonnerre who was a grandfather of Piquette came from Batoche with a bullet in his thigh. He settled in Manawaka and built this shack. Piquette Tonnerre is, as described by Vanessa Macleod, a "French half-breed". Her poverty-stricken family lives on a ramshackle settlement at the base of the town hill. She had a tubercular leg. Vanessa's father was the doctor who looked after her. Piquette sometimes attends class with Vanessa. She had suffered from tuberculosis, which caused her to miss many months of school. She had failed in several grades. Her attendance was poor. She had to spend a number of days in the hospital. She remained ignorant in her classroom. Because of her indifferent looks and voice, she even had no friends and others didn't like to spend time with her.



After so much opposition from her mother and wife, Doctor Macleod father of Vanessa decided to take Piquette with his family to Diamond Lake to spend a few months together. He was the only person who had sympathy for Piquette. There they had their own cottage, Vanessa played with her cousin but Piquette remains inside of the cottage. Later doctor died of Pneumonia. After the summer, Piquette vanished from the shack. Four years later when Vanessa met Piquette she came to know that Piquette was going to marry an Englishman. She congratulated her and wondered how she preferred to marry a man in that culture that she so firmly rejected when she was younger. After some years when Vanessa came to know about the death of Piquette and her children, there was a kind of silence around the image of the fire and the snow. Vanessa returned to her apathy and thought about how the cultural differences and domination made her sufferings and pains invisible like the cry of the loons.

Cultural Hegemony was entrenched in Manawaka. Grandmother MacLeod told about the Metis that they are "neither flesh, nor fowl, nor good salt herring." She was not ready to go to the lake with Piquette because for the only reason that Piquette was a half-breed and even she was ready to go to Morag for the summer. This is the first proof of the state of subculture people in the dominant land. Her thoughts on Tonnerre influenced Vanessa to feel repelled and embarrassed by Piquette. Vanessa admits that Piquette's sickness was the only thing she knew about the girl. She even hated her hoarse voice and her clumsy limping walk and her grimy cotton dresses that were miles too long. Though Piquette dwelt and moved within her scope of vision, she did not actually notice her very much. Laurence used the perspective of her white character to criticize Vanessa's indifference and prejudice. Vanessa displayed a specific kind of colonial attitude, the romanticizing, and stereotyping of indigenous culture.

When Vanessa's father, the town doctor, invited Piquette to spend the summer with his family as a way to help her recovering, she would not play and could not walk or swim far. She silently helped Mrs.

Macleod with the housework. Most significantly she would not go to the lake at night to listen to the loons calling mysteriously across the dark water. Vanessa was determined to make friends with Piquette not by recognizing her as a human being; rather she thought that Piquette must be in some way a daughter of the forest, where the whippoorwill made her nest. Vanessa realized that Piquette had no Indian secrets to share with her, she ultimately rejected her. The dialogue between them displayed the chasm between the girls and the inability of even the well-meaning to cross social and cultural boundaries.

Piquette Tonnerre's hardships in the white culture society were intolerable. She had no friends to play with and talk to in her school days. She could not get good marks in her study. Moreover, she had a tubercular leg which made her walk differently. Her hoarse voice, shy nature, and way of dressing everything about her made natives thought odd about her. Everyone notices the indifferences of Piquette and avoids her. Vanessa's grandmother hated her from the bottom of her heart because she was a half-breed. When Piquette went with the doctor and Vanessa to the diamond lake she didn't want to see the beauty of the place and remained inside the house. There was no one in the place with whom she could share her loneliness. After the death of Macleod, she disappears somewhere and was found by Vanessa once with the news of her marriage to an Englishman. But her marriage was not a happy one and it was not sure whether he left her or she left him. But whatever it was, the reason might be only cultural differences. From beginning to end Piquette never faced any happy moments for long. She faces only the indifferences and domination by the natives.

## Conclusion

The loons and the Piquette are similar in terms of their inability to change their environment. They are similar because the loons, we all know, are neither able to adapt to modern human invasions nor do they possess the physical means to change their environment. Similarly, Piquette having risen in an Indian family is neither able to change herself according to the modern culture of the natives nor she can escape from the

cultural stereotypes imposed on her. The death news of Piquette gives shocked Vanessa and she regrets her childhood act towards the poor Meti girl. She then realizes how the effect of cultural domination costs the life of Piquette and her children. But empathy doesn't bring back Piquette's life and can't settle the problems faced by the settlers through Cultural Hegemony. Thus Laurence perfectly explains Cultural Hegemony through the pain and hardships of the Meti girl who was called the half-breeds by the natives

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# ARTICULATION OF FEMININE VOICE: “JAYA” IN SHASHI DESHPANDE’S “THAT LONG SILENCE”

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## Abstract

*Articulation of feminine voice is part of colonization. Feminism is a diverse collection of social theories, political movements and moral philosophies, largely motivated by or concerning the experiences of women. Shashi Deshpande not only forthrightly articulates a thematic and technical maturity but also effectively communicates an intensely apprehended feminine sensibility. That Long Silence, which won Shashi Deshpande the Sahitya Akademi Award in 1990, tells the story of an Indian housewife, who maintains silence throughout her life. The novel ends with her resolve to speak, to break her long silence. The novel is a protest against the limitation of Women's lives. The issues and problems of contemporary middle class woman have always been the subject matter of Shashi Deshpande's writings. This paper seeks to study the feminist perspective in Shashi Deshpande's novel That Long Silence. In That Long Silence, Deshpande defines woman as a subject in her own rights. Jaya realized her immense potentiality for action and self-actualization. Her return to home is not defeatism but the triumph of the independence of women. Deshpande realistically depicts the inner conflicts of Jaya and her quest for the self or identity. She has woven the tragic tales of Jaya's relations and her acquaintances into the texture of the novel, and so the novel inevitably takes on a feminist character. The novel is about gross gender discrimination and inequality prevalent in society.*

**Keywords:** Feminism, Women, Articulation of Gender, Feminist Perspective.

## Introduction

Shashi Deshpande is a popular writer in India. She was born in Dharwad district in Karnataka. Shashi Deshpande has been a recipient of the highly coveted Padma Shri award. She also member of the Sahitya Akademy. She was educated in Mumbai and Bangalore. She did her education in law and economics. Shashi Deshpande the award winning writer began her writing career at 30. Shashi Deshpande a remarkable figures in Indian English Literature, used a realistic approach to unravel various issues related to socio-economic condition of women in India. In That Long Silence, the writer has presented this singularity through the character of Jaya, who is named by protagonist of the novel. “Jaya”, which means Victory, is the name given by her father. Her father who proudly said that it stood for victory which he wished for Gandhian movement of freedom and Allied Forces in Second World War though Churchill himself was not very sure of it. In his attempt to make Jaya realise that she was not an ordinary girl, her father pulled her out from a circle of

her friends, saying that she should not play with those ordinary girls who looked not beyond being wives or mothers.

Her father was radical in his outlook when all his brothers sent their children to conscious of women's position in the society. She realised that women suffered silently and died silently; nobody took notice of their sufferings. Anyone going to their rescue was out of question.

## Life between Jaya and Mohan

Jaya is married to Mohan, an Engineer, not because he is the most suitable groom for her, and also not because, he is her choice, but because she is the most liked girl by Mohan. Moreover, her brother wants to relieve his responsibility, left on his shoulders by the unfinished job of his expired father. In finishing any job half-heartedly, it does not matter, whether the ways are correct or not. Jaya's convent education helped her to be the choice of an Engineer. It is a matter of pride that a wife should be liked by her husband, and rejecting a good offer from her side, is

considered an act of foolishness in our Indian Society. In such marriages, happiness has but little chance to come in the life of the couple.

### In Defence of Women

True is that fiction presents imaginary situations and characters and a thesis that the novelist has built in his mind. But the question that has been raised by Defoe is whether the lies, the imaginary characters and situations, really make a hole in the heart and defile human emotions or kill them, or doing any harm to humanity. Deshpande's novel "That Long Silence" has woven a story to present the truth that woman is assigned a secondary role, and relegated to secondary position. It is an issue which is being addressed by all men and women all over the world. Women have come out of the torpor, and risen to the highest places of Presidents and Prime Ministers of several countries and some of them are considered to the best in the line. It is also true that women of the middle and lower sections of the society are still imprisoned in age-old superstitions. *"Sita following her husband into exile or a Savitri dogging Death to reclaim her husband or a Drupadi stoically sharing her husbands' travails"* (TLS 11)

Jaya believes that there is pain in hostility, and rebellion is anguish and agony. Shashi Deshpande has done a great job by ridiculing the mythical women, Sita, Draupadi, Gandhari, etc. who followed their husbands blindly as if they had no existence of their own. She has asked the Gandhari-type women why they have blindfolded themselves to the misdeeds of their husbands. Jaya, for example, did not try to know how her husband Mohan came to get the new lucrative job and how the money was coming for new comforts.

She has two children Rahul and Rati and her life totally changed when she married with Mohan and he shift to Mumbai where she didn't feel comfortable. She accepts that became silence in every work. When her husband doesn't like her writing and start to dominate her works because of that she became confident women in her life and accepts all the pains. In this novel her father named Jaya which means victory but her husband named Suhasini which means often

women but Jaya wants her old name. *"Husband is a sheltering tree'..... After so many years came back to me. A sheltering tree. Without the tree you're dangerously unprotected and vulnerable"* (TLS - 167)

When Jaya married Mohan she thought he will be sheltering tree in her life but he focused only the money. Unfortunately his business is in inquiry that's why they shifted to another house. Jaya accepts everything silently because it is traditional. Women have lost their identity and it never comes back to them. So their dream went vain.

*"As my own anger had grown, I had felt his dwindling, and finally I had found myself raging at a silent, blank – faced man. I had ignored silence at first, but when it had gone on, not for hours, but for days"* (TLS - 82).

Middle-class women start to sacrifice everything because of their family. Jaya loves her father and he encourages her always. Her father made her to be courage in the world and his dream was that she will be the strongest women in the world. When she got married, she understand that of is impossible to survive in this world of male domination. If a woman wants to live happy life, should have support, especially from her husband. Once a woman gets married either it love or arranged marriage, she has to be under control of her husband. When marriage and love destroyed, women's life started to lose independence. So women are changed themselves as a stereotyped because of their husband. In Indian culture women are having more dreams but sacrificing because of their husband and changed themselves by sacrificing their whole life to their family.

### Articulation of Feminine

It is a women-centric novel. Naturally, Kusum, Jaya, Mukta, Vanitamani, Jaya's Mother, and grandmothers, Jeeja, Nayana, Manda, Nilima, etc. occupy the centre-stage. All of them are made miserable by their men-folk. Jeeja didn't have child, so she let her irresponsible husband to get second marriage. Her step-son Rajaram was a drunkard, yet he married to Nayana. Among Jaya's Kakis and Mamis, Vanitamani deserves a special mention. She was very humble, and

submissive. Then, she tried her best to get Dadar flat for Kusum, requested Jaya to find a good job for Kusum's husband to help the girl in her own way. Jaya did help Kusum. Mukta and her daughter Manda were the neighbours of Jaya at Dadar. Mukta was a young widow, but she was very cooperative and helpful. When Mohan walked out of Jaya, she gave full support to Jaya, who was greatly worried and restless. Then, the woman has no right in her own home, Jaya's Vanitamani was not allowed to buy saries of her choice. She could not keep her niece Kusum with her respect. She had to run away from Chandumama's presence.

Jaya was Mohan's wife and Rahul's and Rati's mother but she was left alone. Mohan spoke daggers to her as he said that it was for her and children that he had to resort to dishonest means, and absolved himself of the guilt. Saying this he walked out of her. Rakul, her son, also acted in an irresponsible manner, failed to come to her in her hour of distress, and her daughter, Rati, talked to her different in Jaya felt she was alone. After suffering a lot due to her failure to speak in defence, she decided not to remain a silent victim any more. She got the message from Mohan that all had turned out well and he would come back. Jaya reviewed the whole situation and thought whether they would go back to their original position, and whether she would give the answer he wanted. It was not acceptable to Jaya anymore because in that case the authority would peep into Mohan once again.

### Conclusion

The title suggests that women have been suffering in silence. They do not tell even of their physical ailments to anybody. Nobody, not even the husbands and other close relatives care to know about their maladies. Mohan's mother died without getting any

treatment, and so did her daughter Vimla, Kusum was hated and ignored by all, including her husband and children. All these women suffered silently and died silently. Jaya narrates story once she a girl who was sexually exploited by two men she could literally shouting them but she can't do anything than shouting at her because as Indian woman she never get the freedom of being liberal. Jaya caught dilemma, firstly trying to be a suitable wife to her husband and secondly, struggling to express the emotions of women's experience, seldom expressing them in a male-dominated, chauvinistic society. It appears that Shashi Deshpande is deeply shocked by women's tendency to suffer silently and die silently and their silent sacrifice remains unnoticed. In the end of novel Mohan sent the telegram that all was well after all and he would come back on Friday morning. She was sure that the change would come. Shashi Dashpande is a crusader against suppression of women. She wants companionship between man and woman. Her presentation of the case for equality is convincing-since she never deviates from hard realities of life. Therefore, the novelist wants the women to break that long silence to get their place in the man-oriented world.

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# STEREOTYPICAL ERRORS ON GENDER PARTIALITY IN REFERENCE TO THE SELECT POEMS OF K.V. DOMINIC

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## Abstract

*Dr. K. V. Dominic who is a distinguished Indian English poet, critic and short story writer. His poetry deals with all kinds of themes like women, children, nature and other related fringes from society. The present paper analyses the subordination of women highlighted in the select poems of K.V. Dominic. Through his verses, he addresses the quest for identity, self-discovery, self-expression, and self-assertion of women. The stereotypical constructed views on womanhood are addressed by the poet and through his writings he voices out for the gender equality that makes us to realise, in respecting and giving freedom for women.*

**Keywords:** *Subordination, Women, Identity, Stereotype, Freedom.*

Indian English literature has acquired its own identity and status compared to any other literature in the world. It stands as a symbol of multiculturalism, plurality and complexities that mirrors the Indian society. The Indian English writers are differentiated into two phases i.e the writers who resides in India and other writers who settle abroad. The former writers display the multiplicities of Indian customs, whereas the latter intertwine the Indian and foreign cultures in their writings.

The early English poetry in India certainly had a wide range of themes. The pre-Independence poets were skilful in handling their themes with parameter of form and structure. They championed orderliness in their technique and style. They maintained great composure in their rhyme and rhythm. Their themes include mysticism, spirituality, romance, philosophy, truth, beauty, nature, love, life, and death. The 'New Poetry' or the post-Independence poetry shows strong evolutionary changes in terms of insolence of conventions, and in extensive experimentation. And this discrepancy has been recognized in critical jargon as 'modernism'. The post-Independence poets are different from the pre-Independence poets in ethos, values, and sensibility, reflecting the change in perspective and milieu after Independence. They present a spectacle of the predicament of man in the modern world. Their works are marked by an inner

conflict, a sense of alienation and aversion to milieu, and defiance of tradition. The impact of the various western aesthetic movements and trends such as realism, imagism, surrealism, naturalism, symbolism, new humanism, feminism and communism can be seen in the writings of modern Indian poets.

Dr. K. V. Dominic is a distinguished Indian English poet, short story writer and a critic. Most of his verses replicates the contemporary sufferings from the society. The current societal problems haunt the mind of the poet that make him voice out those sufferings through the mode of literary writings. Most of his literary writings display the societal bitterness on nature, women, children, poverty, injustice, corruption and sufferings of the common man.

In the poem "Multicultural Harmony", the poet displays how women are subordinated under the patriarchal society. They are considered as the 'other' and always depend upon the 'He' who is considered as the head of the family. The following lines mirror the discrimination on women folk, who is treated as an 'ill omen' and 'burden to the family'.

Dear my fellow beings  
there's no discrimination  
of male or female in animal world  
But look at the plight of female  
in human world  
Her birth is ill omen

Millions are butchered  
before they are born  
Parents receive her  
as burden to family

(“Multicultural Harmony,” *Multicultural Symphony*)

The above lines reflect the typical system in Indian family, where women are treated as the second-class citizens and her rights is subjugated under the male dominated world. Another poem depicts the pitiful condition of a young widow in Indian society who ‘craves for love and sympathy’,

Patriarchy doesn’t allow her to survive  
Eagles fly over her wherever she goes  
When she craves for love and sympathy  
society rends her bleeding heart  
shooting arrows of repulsive words

(“I am an Indian Young Widow,” *Cataracts of Compassion*)

The poet worries for the pathetic condition of a young widow where the violation on gender is pointed out. In the poem “Gender Equality, Still a Dream”, the poet compares the discrimination between man and animal world and it is highlighted in the following lines as,

Dear my fellow human beings  
there’s no discrimination  
of male or female in animal world  
But look at the plight of female  
in human world (1-5)

From the above lines, we can understand that there is no distinction of gender in animal kingdom. The poet mocks our mankind for creating gender inequality between man and women.

Her birth is ill omen  
Millions are butchered  
before they are born  
Parents receive her  
as burden to the family (6-10)

The above lines display the reality of the current world, where the condition of girl child is pathetic in some extent of the world. It is true in the context of our Indian society, where the girl child stands as a symbol of unwelcomed debt. The freedom of women is grabbed from her childhood period itself and she

lives under the shade of her father, brother, husband and son.

She is denied good food  
denied good dress  
denied schooling  
denied entertainments  
Always jailed in kitchen  
compelled to work  
from dawn to midnight (14-20)

The injustice and inequality against women are highlighted in the poem, “International Women’s Day”, where womanhood are honoured and concerned for the sake of elite society.

International Women’s day;  
celebrations all over the world;  
meetings held;  
programmes chalked out;  
promises showered;  
fund allotted;  
celebrities honoured;  
her praises sung hoarse  
coarse in her life’s course  
mockery’s rhetoric in these celebrations!  
 (“International Women’s Day” 26)

The second half of the poem demonstrate that the inequality of women continues, where they are known as the ‘Women is the game! / Birth to death, / an instrument of lust (“International Women’s Day” 26)

Then the poet voice out for the equality between men and women. Through his verses, he brings out the importance on womanhood and also educate the people to understand the soul of women by pointing many questions in the following lines as

Hasn’t she right over her body?  
Why do you dictate her apparel?  
Why do you forget  
that she is your mother  
she is your wife  
she is your sister  
or she is your daughter? (“Gender Equality, Still a Dream”)

In the poem, “International Women’s Day”, the poet finishes his verses by praising womenfolk by giving a hymn to motherhood.

Venerable is women,  
for she is your mother;  
she is your sister;  
she is your wife;  
she is your guide;  
she is your teacher;  
she is your nurse;  
and above all,  
she is your angel. (27)

through this we can understand that Dominic's poetry highly focusses on the moral values that makes us to realise, in respecting and giving freedom for women

because she holds the major position in a family than men.

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# AN ENUMERATION OF THE SNIPPETS OF INDIAN HISTORY IN THE NOVELS OF KIRAN DESAI: A STUDY

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## Abstract

*Literature has inevitably been influenced by history since time immemorial. While history posits facts, literature adds an element of creativity and imagination to it. Indian Writing in English is suffused with elements of Ancient Indian History, Medieval Indian History and Modern Indian History. This paper will analyse such prominent traces of Indian History, as seen in Kiran Desai's novels, Hullabaloo in the Guava Orchard and The Inheritance of Loss.*

**Keywords:** *Hullabaloo in the Guava Orchard, The Inheritance of Loss, Indian History, Indian English Fiction.*

History provides a sense of identity, along with social and cultural contexts to the individual. It further educates people on the politics and religious affairs of the nation. India possesses a rich history that spans thousands of years. Certain personalities and events occupy a significant place in Indian History due to their vast influence. The Vedic period, spanning from 1500 to 500 BCE, is well-known for the composition of the *Vedas*. The *Vedas* are religious texts that originated in Ancient India, and were written in Sanskrit. During this period, the caste system, comprising the Brahmins, Kshatriyas, Vaishyas and the Shudras, gained prominence. This was followed by the advent of Buddhism and Jainism in the country. The two hundred years British rule in India was a consequential juggernaut in Indian History. In 1858, the British Crown gained control over the governance of India. This marked the beginning of the British Crown's administration in India. Due to the efforts of leaders such as Mahatma Gandhi and Pandit Jawaharlal Nehru, India eventually achieved independence from the British Colonial rule in 1947. Jawaharlal Nehru became the first Prime Minister of independent India, and his daughter, Indira Gandhi,

later followed in his footsteps. The demands for statehood among different groups have been prevalent in India since independence.

History and literature can be connected with each other. Literature depicts history with a twist of fictional elements added to it. While history puts forth facts for its readers, literature renders the same in imaginative, embellished and creative modes. Authors might choose to either include only traces of historical elements in their works, or position the plot amidst the setting of real historical events. The latter is a literary genre in itself, and is known as historical fiction. Historical fiction novels are set in the past, and they depict the social conditions of the respective era. India has no dearth in the production of historical fiction novels. Salman Rushdie's *Midnight's Children*, a winner of multiple awards, is a stunning example of this genre. *Midnight's Children* portrays the events leading to the fall of the British Colonial rule in India, and the eventual partition of the country. This novel focuses on themes such as British Colonialism, postcolonialism, nationality and religion.

Kiran Desai is the daughter of famous novelist, Anita Desai. She is a critically acclaimed writer, who

is also a winner of the Man Booker Award. Kiran Desai was born in Delhi, India, and later, moved to the United States. Her works centre around India and Indian culture. She has published two novels, *Hullabaloo in the Guava Orchard* and *The Inheritance of Loss*, both of which are undertaken for study in this research paper.

*Hullabaloo in the Guava Orchard* is the debut novel of Kiran Desai, and was published in 1988. It describes the life of a young man, Sampath Chawla. Sampath's lack of ambition and aspirations in life, set him apart from the crowd. He had previously held a job at the post office, during which he had started the habit of reading the letters of the public, and hence, gained knowledge of people's lives. While sitting on a guava tree, he reveals the secrets of the public. Thus, people falsely assume he is a holy man with divine powers. Therefore, his followers and devotees increase in number.

*The Inheritance of Loss* is the second novel of Kiran Desai, published in 2006. The novel is set in Kalimpong, a town in West Bengal, and in the United States of America. This novel describes the lives of a judge named Jemubhai Patel and an immigrant named Biju. The former is a retired Indian judge living in Kalimpong, and the latter is an illegal immigrant in America who is struggling to make a living. Jemubhai Patel lives with his granddaughter, Sai. Biju's father, Panna Lal, is a cook who works for Jemubhai.

The feudal set-up that existed in Ancient Indian History and Medieval Indian History, can be analysed in the novels. "At one time all the rajas came to Darjeeling, the Cooch Behar raja, the raja of Burdwan, the Purnia raja. . ."(The *Inheritance of Loss* 201). The Kingdom of Cooch Behar is spoken about in both of the novels selected for study. It was a princely state that existed during the rule of the British Crown over India. In *Hullabaloo in the Guava Orchard*, King Asoka, the Indian Emperor belonging to the Mauryan dynasty, is mentioned. In *Hullabaloo in the Guava Orchard*, one of Sampath's exam questions is about the caste system. The caste system, a form of social stratification, has existed in India for centuries, and occupies a part in the history of India.

Religious texts such as the *Vedas* and the *Bhagavad Gita* have been a part of Indian History since ancient times. In *Hullabaloo in the Guava Orchard*, the protagonist is named Sampath, and his father is Mr. Chawla. He suggests Sampath to read the *Vedas* in order to converse on a deeper level with the devotees. The *Vedas*, which are compilations of hymns in ancient Sanskrit, have their roots in ancient India. The four *Vedas* include the *Rig Veda*, *Sama Veda*, *Yajur Veda* and *Atharvaveda*. In *The Inheritance of Loss*, Kiran Desai mentions the *Bhagavad Gita*, which is considered a principal text in Hinduism. It is attributed to Vyasa, and is a Hindu scripture written in Sanskrit.

Buddha, the founder of Buddhism, is spoken about in both of the novels undertaken for study. He was a religious teacher in South Asia. Born in the Lumbini Gardens of Nepal as Siddhartha Gautama, he attained enlightenment under the Bodhi tree. Buddhism gained a massive following in ancient India, and was based on the teachings of Buddha. Thus, the philosophy of Buddhism holds an eminent position in Ancient Indian History. In *The Inheritance of Loss*, the Zang Dog Palri Fo Brang Monastery atop the Durpin Dara, a hill, and a mural of Guru Padmasambhava, are described by the author. The former is a Buddhist Monastery situated in Kalimpong, and is thus a symbol of the influence of Buddhism in Indian History. Guru Padmasambhava was a Buddhist master who taught Vajrayana, a Buddhist tradition of tantric practice.

For attaining higher education in England, Jemubhai Patel registered at Fitzwilliam College with the help of an essay he had written for the entrance examination, titled, "Similarities and Differences between the French and Russian Revolutions." The French Revolution occurred in 1789. The goal of social equality and the emergence of nationalism among Indian leaders were two effects of the French Revolution. The Russian Revolution took place from 1917 to 1923, and inspired Indian workers to fight against bad working conditions. The Russian Revolution led to a rise in workers' movements in India.

In *The Inheritance of Loss*, Nimi, the wife of Jemubhai Patel, sees the ruins of a hunting lodge that belonged to Jehangir, the Mughal Emperor. The author narrates that the Mughals had descended from the mountains to invade India, and possessed a deep admiration for the Iris Flower, as evidenced by the carvings of the craftsmen. The Mughal Empire was founded by Babur in 1526, after the defeat of Ibrahim Lodi, the Sultan of Delhi, in the First Battle of Panipet.

The period of the Mughal Empire was 1526 - 1857. After the Great Revolt of 1857, the empire was formally dissolved by the British Crown, which then gained control over India. Jehangir was the great-grandson of Babar, the founder of the Mughal Empire. Jehangir had a deep love for painting and was a patron of the arts. The Mughal emperors often involved themselves in hunts, as portrayed by the description of the hunting lodge in the novel.

In *Hullabaloo in the Guava Orchard*, when Sampath sees the letters and postcards during his work at the post office, he notices the name of Aurangabad. Aurangabad is a city, located in Maharashtra. The city is named after Aurangzeb, one of the last Mughal Emperors. Aurangabad was made the Deccan region's capital of the Mughal Empire by Aurangzeb himself, who had rendered his name to the city.

In the book, *Expedition to Goozerat*, Jemubhai Patel reads about Indian History. The book describes the arrival of the British, French, Dutch and Portuguese sailors to India. The text also denotes that Bombay was given to King Charles II as dowry upon his wedding to Catherine of Braganza, and the English East India Company rented Bombay from him for ten pounds a year. There was a portrait of Queen Victoria in the school building's entrance, and Jemubhai was profoundly impressed by the fact that a woman who looked so ordinary could have had such immense power (*The Inheritance of Loss* 58). This aptly describes the vast sway and influence of the British Colonial rule over India. Modern Indian History is replete with the struggles of Indian freedom fighters in overthrowing the British Colonial regime. In *The Inheritance of Loss*, Gyan, the tutor of Jemubhai Patel's granddaughter, Sai, is an Indian of Nepali

ethnicity. In return for money, his great-grandfather had sworn allegiance to the British crown and fought in conflicts, as did his great-grandfather's descendants. Thus, for over a hundred years, the family was committed to fighting the wars of the British. The author narrates that Indian soldiers had fought in Burma, Gibraltar, Egypt and Italy. This shows the British Crown's rule over India for several years.

Mahatma Gandhi is mentioned in both of Kiran Desai's novels that are being studied in this paper. In *The Inheritance of Loss*, it is stated that Jemubhai Patel hails from the same place as Gandhi i.e., Gujarat. Jemubhai is questioned on his opinions about Gandhi and the Non-Cooperation Movement in the *Open Competitive Examination, June 1942*. A study on Indian History would not be complete without addressing Mahatma Gandhi, who is regarded as the Father of the Nation. He was an Indian lawyer, who employed nonviolent resistance in the struggle for India's freedom. The historic Dandi March, also known as the Salt Satyagraha, was undertaken by Gandhi to break the salt law. This historic moment is spoken about in the novel, "And all the way back in 1930, when Jemubhai was still a child, Gandhi had marched from Sabarmati ashram to Dandi where, at the ocean's maw, he had performed the subversive activity of harvesting salt" (*The Inheritance of Loss* 112).

Jemubhai Patel questions Gyan, Sai's tutor, on his knowledge about Tagore's poetry. Rabindranath Tagore wrote India's National Anthem, "Jana Gana Mana." He was a poet, essayist, playwright and painter, and his literature invoked a sense of nationalism among the masses. He denounced English Imperialism, colonialism and violence by the British. Mrs. Sen, Jemubhai's neighbour, mentions Jinnah. Jinnah served as the Muslim League's leader in 1940. The All-India Muslim League, established in 1906 in Dhaka, was a political party. Its primary goal was the representation of Muslims in the political sphere in British India.

The slow disintegration of the British Colonial rule over India is described by Kiran Desai in *The*

*Inheritance of loss.* The author narrates that war occurred in Europe and India, news related to the disintegration of India was being printed in newspapers and that three to four million people died due to the Bengal famine (*The Inheritance of Loss* 307). The war in Europe refers to the Second World War that occurred from 1939 to 1945. The Bengal Famine, which led to the deaths of millions of people, took place from 1943 to 1944, due to man-made causes.

The Anglicization of Indians in *The Inheritance of Loss* is a consequential effect of British Colonial rule over India. Jemubhai Patel uses white powder puff, which shows that he doesn't like his brown skin tone. His granddaughter, Sai, is aware of only the English way to make tea. In *The Inheritance of Loss*, Kiran Desai describes Jawaharlal Nehru, the first Prime Minister of India, and the Congress Party to which he belonged to. The Congress Party to which Nehru belonged to, played a massive role in the liberation of India from British rule. The Indian National Congress (INC) was formed in 1885, and has been a ruling party in India for several years. On India and Soviet Union relations, the author says, "As early as 1955, Khrushchev had visited Kashmir and declared it forever part of India. . ." (*The Inheritance of Loss* 26).

"While Biju had been away, Indira Gandhi had been assassinated by the Sikhs in the name of their homeland; Rajiv Gandhi had taken over—" (*The Inheritance of Loss* 269). This piece of information from the author encapsulates the social conditions of the country, and provides the exact time period of the setting of the novel. Indira Gandhi, the former Prime Minister of India, was the daughter of Pandit

Jawaharlal Nehru. She was assassinated by her Sikh bodyguards in 1984, and was succeeded by her son, Rajiv Gandhi, in office.

Dowry is the payment of cash and gifts by the bride's family to the bridegroom's family. In *Hullabaloo in the Guava Orchard*, set in the 1990s, Sampath's father, Mr. Chawla, married Kulfi, Sampath's mother, mainly for her dowry. In *The Inheritance of Loss*, set in the 1980s, Nimi's dowry, at the time of her marriage to Jemubhai Patel, included cash, gold, emeralds and diamonds. These instances perfectly indicate that the concept of dowry has been a part of Indian History for years. Despite being made illegal in 1961, the practice unfortunately persists.

The Gorkhaland Movement took place in the 1980s. It wanted to establish a state in India for Indians speaking Nepali. *The Inheritance of Loss* is set against the backdrop of the insurgency related to this movement. Thus, this movement and the GNLF (Gorkha National Liberation Front) are parts of Modern Indian History. It is stated in the novel that many Nepali speaking Indians are poor, with several working as labourers in tea plantations and as coolies. In the novel, it is mentioned that their language is not taught in schools. These are some of the reasons for the rise of the movement. Thus, the novels of Kiran Desai are beautifully suffused with elements of Indian History, which enlighten the readers on the rich cultural history of India.

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# NAOMI WOLF IS A FEMINIST ICON HER CRITICAL EVALUATION IN *FIRE WITH FIRE* CONCERNING TO THE SOCIETY AND A ROLE OF WOMEN IN LITERATURE

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The United States of America is a country of ideals and promises the ideals of Liberty and Justice. The promises of democracy and economic opportunity seen through the eyes of men, these ideals and promises have provided unprecedented opportunity. For women, the opportunities have been limited by obstacles such as laws that prevented them from owning property and by dominant cultural attitudes that value marriage and motherhood above education and economic self-sufficiency and by the fact that for one thirty three (133 Years) after the U.S constitution was adopted, women were denied their right to vote. Naomi wolf writes in "*Fire on the Mountain* a hopelessly sloppy and superficial analysis that falls into one among good pits of the Literature of social change". Naomi wolf grew up to be a powerful woman known as strong and hard-working. Women's concern and interests remain unarticulated in the society, women also remain neglected. There is indeed, a representative of condemnation, trivialization and absence as far as communication support to women's development is concerned. Media have a social responsibility to promote issues of women. Media is the most visible manifestation of the discourse of power in that socially complex and economically privileged society. The study presents the world through the eyes of men and women society reveals that its impact the traditional gender roles. The perception of extent awareness and women's key events can be defined as the degree of awareness that

an individual possesses of a given social issue pertaining to women. The story of women in the United States has been distorted in the culture and left out of the history books. There are diaries, letters and court records, books and oral histories. It is the story of women's efforts to make the rhetoric of the Declaration of Independence and the constitution reality.

Women are overcoming obstacles, changing laws and redefining cultural attitudes, and the ways to meet the challenges of everyday life and create the future. More specially, feminist research techniques at the same time however, many also argue that there is a common feminist methodology, in the sense that feminists share a similar philosophy about the means and ends of social investigation, even when they employ a wide range of research process.

Naomi Wolf explored the issues of gender, sex and feminism in her works and especially the lack of legal rights, educational opportunities and financial independence for women. Her concern was as much with making her voice heard in the male dominated mainstream as with the recovery of the lost voices of women. She insists that the root cause of women's oppression be buried deep in patriarchy. Patriarchy has constructed the status, role and temperament of male as superior and those of female as inferior. A system of norms and traditions that gives male particularly husbands and fathers authority over the females particularly wives and daughters. The

complex social structure where power, inequality and oppression operate socially constructed gender stereotypes which create a potential problem that encounters as a structural dimension of the society.

Virtually every woman's political organization, and most grass roots groups, seeks power feminist goals. But the language of victim feminism often dominates discussion of the movement in the mass media. The critics of feminism often cast feminists as extremists who are going too far and must temper or dilute their message for the mainstream that women in the mainstream have gone much further in articulating an embrace of power than has this brand of feminism and that victim feminism is not going remotely far enough to keep up with them. The unidentified power feminism of mainstream women has far outstripped the victim feminism of many insiders. But the power feminist images and icons we have from Roseanne Arnold to Queen Latifah to Janet Reno are seldom owned by organized feminism. Women's movement play a key role in raising problems with concern to women is to provide the feminist perspectives".

Adeline Virginia Woolf '*A Room of One's own*' was the most important work of twentieth Century. Woolf use of the stream of consciousness is a narrative device. Woolf's experimental novels are an outstanding contribution each part is clearly focused with precision, and the argument is highly insightful, thorough, and sharp. In its treatment of the subject matter that has become baffling and difficult to the common readers to the extent of misunderstanding a novelist of such fine artistic vision and passionate experimental accomplishment. Her famous quote: "A Woman must have money and a room of her own if she is to write fiction". Anita Desai's *Fire on the Mountain* Nanda Kaul's life is symbolically depicted through a creeper hanging on the wooden railing: "The Yellow rose creeper had blossomed so youthfully last month but was now reduced to an exhausted mass of grey creaks and groans again" (FOM 7).

Naomi Wolf the most celebrated feminist journalist and author *Fire with Fire: The New Female Power* and How to use it "A Literate and rambunctious call to arms a tonic to the veteran

feminist soul *Fire with Fire* will be controversial for all the right reasons". In *New York Times* Book review in *Fire with Fire* clearly explains how women today are in a battle for equality and what women can do to help themselves succeed. Her style is direct and straight forward and hits the nail on the head it suggests what could be improved to change this situation. The message of '*Fire with Fire*' is this: in this First World, and certainly in the United States, Political equality-indeed, Political primacy is within women's grasp, if they choose to seize it. Sometimes Women's movement uses rigid women versus men language, and presents only one set of attitudes as correctly 'feminist'. She understands that women have in many ways been deprived of our rights, and that we have a responsibility now to stand up for ourselves and claim them.

Although the term 'feminism' belongs to the twentieth century, feminist views have been expressed in many different cultures and have been found in the ancient civilizations. Feminism, is therefore defined by the belief that sexual inequality or oppression and should be abolished. As, such feminism has always been linked to the women's movement, a movement which seeks to enhance the social role of women. The strength of developing a new psychology of female ability in which it is desirable and wield the power. This "power feminism" promotes positive action it recognizes that both men and women have the urge to be aggressive, possessive, and self-interested; it hates sexism without hating men. Naomi wolf in *Fire with Fire* offers concrete strategies for a revitalized, positive, and inclusive brand of feminism that does not divide women by class or sexual orientation. Talking with women around the country the mainstream, the basic principles of the women's movement have become main stream, when women have more economic and political clout than ever before, and when media images of strong and powerful women indicate a sea change in American consciousness, why do so many women resist the label feminist.

Unsurprisingly, this tried and true tactic was revived to counteract the second wave of feminism.

The second phase of feminist thinking Masculinities, Eco-feminism, queer theory, transgender politics, cyber-feminism, post-colonial feminism etc., the different schools of feminist thought through Indian Contest National and Regional feminist thoughts. Women's position of gender and gender roles socialization, institutions of socialization the changing content and context of gender need for re-socialization. Women in family, marriage, working women, multi-tasking women and their health issues malnutrition factors leading to anemia, poor mental health and infant mortality and feminization of poverty, women's issues, feminization of poverty, violence against women, empowerment measures are needed to change the status of women. The second wave feminists of the 1960's many of them middle class and white had everything to gain from making a loud feminist noise and comparatively little to lose, in economic terms. They were united as outsiders, and were clamoring to enter an expanding economy hungry for their services.

In *Fire with Fire* Naomi Woolf the language of female progress often collapses power sharing in relationships with power sharing at the highest levels of politics, and presents the issue as a no-lose situation. Evidence that female power has turned a corner, and that "the opposition" sees the situation far more clearly than do women themselves, is provided in David Brock's 1993 account of the Thomas Hill hearings, *The Real Anita Hill*, which used trumped-up evidence to try to demolish Hill's reputation. Ironically, the book winds up providing a sharper and more persuasive accounting of women's new political power than a feminist writer. Some classic psychoanalytic feminist texts are Judith Butler *Gender Trouble*, Nancy Chodorow *The Reproduction of Mothering*, Helene Cixous *The Laugh of the Medusa*, Teresa DeLaurentis' *the practice of Love*. Dorothy Dinnerstein *The Mermaid and the Minotaur*, Elizabeth Grosz, *Volatile Bodies*, Luce Irigaray, *This Sex Which is Not one*, Julia Kristeva *Desire in Language and Tales of Love*, Juliet Mitchell *Psychoanalysis and Feminism*, Jacqueline Rose *Feminine Sexuality*. The Decline of the Masculine

Empire, Anita Hill and the Gender Quake: In *Fire with Fire*: The New Female Power and How it will change the 21st century. Many women and their movement have become estranged; one strand of feminism has developed maladaptive attitudes; and women lack a psychology of female power to match their new opportunities.

The first section, of *Fire with Fire* Naomi Wolf discussed "the Decline of the Masculine Empire, Anita Hill and the Gender Earthquake tells us the story of how male prestige began to tarnish just as female psychology became emboldened. These two trends set the stage for the recent upheavals that brought us to this turning point. Anita Hill's testimony merely ripped open existing chasms, driving the continental plates of gender against one another, freeing locked up energy and bringing down landslides. As the quake, subsides, we find we inhabit a new landscape that we have yet fully to understand. The story is now engraved on the National psyche as surely as the Boston Tea party or the Tiananmen protests like any myth of origin for the turning point of an insurrection. As the hearings preceding Clarence Thomas's confirmation to the Supreme Court drew near, rumors circulated in Washington: A young woman, it is said, had been sexually harassed by the nominee when she was his associate at the Equal Employment Opportunity Commission a decade before. On September 10, 1991 the confirmation hearings began according to Timothy Phelps and Helen Winternitz in *Capital Games*, Anita Hill a law professor at the University of Oklahoma, telephoned Harriet Grant, the Committee's nominations counsel. Hill told the story of what she alleged had happened during her time at the EEOC, and gave Grant the name of her friend Susan Hoechner now a judge in California to whom she had described her difficulties. She was assured that her statement would be given to members of the committee, but that her name would be kept confirmed. It is the first book to explain that we are living in a new era that requires a new vision. The Anita Hill hearings, the political advances of the "year of the Woman", and the decline of a male monopoly on power have brought about a time of great

opportunity for women. The “power feminism” promotes positive action. It recognizes that both men and women have the urge to be aggressive, possessive, and self-interested; it hates sexism without hating men. Wolf offers concrete strategies for a revitalized, positive, and inclusive brand of feminism that does not divide women by class or sexual orientation. Refreshingly free of can’t, enslaved to no party line, *Fire with Fire* is required reading for anyone who understands that the human race will not be whole until equality is had. Naomi wolf is truly a free thinker; *Fire with Fire* is a rational plan for the real world. Naomi wolf’s first book, *The Beauty Myth*, was a controversial bestseller published in fourteen countries. A Yale graduate and Rhodes Scholar, she is a frequent lecturer and writer on women’s issues. She lives in Washington, D.C.

The second section, have often expresses the strong feelings about the idea of feminism. It warns that we must heal the branch that has opened between millions of American women and movement to secure their rights. The old habits left over from radical feminism’s rebirth from the revolutionary left of the 1960’s such as reflexive anti-capitalism, an insider outsider mentality, and an aversion to the “system” once necessary and even effective, are now getting in our way. The other factors that led to many women’s estrangement from feminism; dyke-baiting; economic silencing; media omission of debate on “women’s issues” so absolute that it amounts to a virtual news blackout; an attachment to litmus tests, caused partly in reaction to this news blackout, that make women feel there is no line-item veto for feminism; a tendency toward intellectual rigidity, and an insiders’ clubhouse mentality in some circles; mistranslated feminist theories that ‘trickled down’ into popular debate sounding bizarre; and perception that the movement is antifamily, anti-male, exclusively white and middle class.

In *Fire with Fire* the part three, “Victim feminism and Power feminism” victim feminism a version of feminism that has come to dominate popular debate, and show how destructive it is to women, and how wrong it is for the new era at hand. There are two

different approaches within feminism. The one victim feminism casts woman as sexually pure and mystically nurturing, and stresses the evil done to these good women as a way to petition for their rights. The other, power feminism sees women as human beings sexual, individual, no better or worse than their male counterparts and lays claim to equality simply because women are entitled to it. Victim feminism assumptions about universal female goodness and powerlessness, and male evil, are unhelpful in the new moment for they termed “trousseau reflexes” outdated attitudes women need least right now. The reactionary reflexes of this feminism are understandable; feminists have been faithfully tending the fires for all women including those most victimized during the backlash years, with little thanks and more than their share of abuse. It is not surprising that one narrow but influential strand of feminism has tried to help women survive the retrenchment by turning suffering into a virtue, anonymity into a status symbol, and marginalization into a mark of the highest faith. While we can sympathize with those who need this approach when times are bad, we must also realize that it proves dangerous when time changes. Victim feminism is obsolete because female psychology and the conditions of women’s lives have both been transformed enough so that it is no longer possible to pretend that the impulses, to dominate, aggress, or sexually exploit others are “male” urges alone. It is both empowering and moral for women to look honestly at the “dark side” within them, emerging now into light.

Power feminism in action will demonstrate that the feminist successes of the gender quake era have embraced the use of money, the electoral process, and the mass media, and rejected a rigid, exclusively ideology. These successes point the way to a flexible feminism for the 1990’s that can reclaim the majority. The specific strategies, such as using and campaigns, consumer clout, health clubs and sororities, charity dollars, and women’s magazines to make pro-woman action in this decade, and into the next century, something that is effective, populist, inclusive, easy, fun and even lucrative. Rather than relying on



“converting” mainstream women into a subculture that can sometimes feel like it is for activists only, this approach brings the movement smoothly into most women’s and men’s everyday activities. The gap between those women and men who long for gender equality, and the only movement that can win it for us; and thus, consolidate the clout of the unlabeled resurgence of power feminism that has already rocked our world.

Naomi Wolf is a leading member of a generation of writers who have carved out a niche for American Literature in English today a burgeoning literary arena with writers of American descent or origin chiming in from around the world. Familial relationship and their evolution have been the main themes of Naomi’s fiction. A study in Naomi Wolf’s novels as post-modernist feminist projections in patriarchal bourgeois society, men and women in the matriarchal community has been humiliated. For centuries, women in the traditional social order and socialite system have always been considered subservient to men. Women are portrayed in all forms both good and bad the gender stereotypes not changed over the years it becomes very difficult to related to hardly any image. Women projecting themselves as an agent of changes new women have their own self-respect and self-image.

Post-colonial feminists argue that oppression relating to the colonial experience particularly racial, class and ethnic oppression, has marginalized women in postcolonial societies. Post-colonial feminists object to portrayals of women of non-western societies as passive and voiceless victims and the portrayal of western women as modern, educated and empowered. Eco-feminist Vandana Shiva claims that women have a special between women and nature. Eco-feminism links ecology with feminism, eco-feminists see the domination of women as stemming from the same ideologies that bring about the domination of the environment. Patriarchal systems, where men own and control the land, are responsible for the oppression of women and destruction of the natural environment. In the beginning, writers of feminist consciousness were able to present only a

glimpse of new role models of women. “The complex social structures were women’s movement play a key role in raising issues of concern to women to provide the feminist perspectives”. Wolf makes clear, the problem lies not only with outside forces that have scape-goated feminism and painted it as something undesirable; the feminist movement itself has lost touch with the lives of most women. Infighting, orthodoxy, and a narrowing of feminist debate to the confines of college campuses and insider groups have all damaged the push for women’s rights. By focusing solely on women’s “victim” status, particularly strains of feminism – what Wolf calls “victim feminism”- have missed the chance to attract large numbers of women who would respond better to an appeal to their strength and self-reliance.

Feminism highlights the need for evaluation of women’s activities and projects in order to assess their efficiency for social change. Feminist is founded upon the assumption that women are a historically oppressed group and that through Indian epic turn to creative use ancient or legendary traditional history. A significant myth or tale is turned into an expression of some spiritual, religious or ideals meanings both ideological and structural, fundamental changes in society to eradicate the women’s oppression. The society has deemed that the raison persuade of a woman’s existence is to attract a man, marry and look after her family and beauty is essential for self-preservation. “Visually pleasing, the ideal woman is not controlled, but also is shown as accepting that control as natural”. Males are focused in sports media they are considered as more athletic and stronger that they can take risks and more passionate. Stereotypical Masculine Independent, strong, non-emotional, active, self-confident, hard-working, experienced, competitive, leaders, aggressive and violent. Media plays the vital role for the empowerment of women. Through new media forms, the greater portions of the populace are now constructing the online public personas. The sexual objectification of girls and women contributes to gender inequality with it.

Women’s contribution has occurred mainly in home. Women are considered as dutiful wife, caring,

kind and loving mother in her family. Women and men have roles that they have to fulfill. Basically, women are increasingly the one who suffer from poverty. When the valuable women are not given power to speak out loudly. Similar with the Naomi Wolf *the Beauty Myth's* Women Literature has a galaxy of writers. Simone de Beauvoir was the first women writer, modern women writers' themes such as rape, sexual harassment, infanticide, honor-killing, child abuse, feminist theories are the core of the modern women creative writers.

The self-determination and self-realization are the transformation of all spheres of society. Feminist as an individual the formation of political culture socialization begins with the family, culture, political phenomena further process continues educational institutions. Education is the most important factor contributing formation of personality. The crucial narrowing cultural gap between different social strata, which ensure the unity and integrity of the society. The leading role is played by the moral and cultural aspects of the institution of education. It should be emphasized on transformations of social practices present in the improvement of the social system. Thus, Naomi Wolf is a third world feminist writer whose preoccupation is to deal with the American women. She has the strong potentially for adaptability; they live in the firm ground of reality and accept the bitter truth of their lives. Culture assigns individual's way of life, behavior and attitude which differentiates from one to the other.

Women's contribution has occurred mainly in the home, they have been devalued and some unrecognized as remarkable in their own right and in facilitating men's achievements. When the valuable women are not given power to speak out loudly. She is always engaged with household works. The feminization of the poverty is a phenomenon that is unfortunately on the increase. Basically, women are increasingly the one who suffer from poverty.

It is discrimination when the woman has reasonable grounds to her that her objection too sexual harassment would disadvantage her in connection with her employment or work, including recruitment

or promotion or when it creates a hostile environment. When discriminated against women acquire legal measures when needed, the media has certainly played a role in creating awareness towards the problem, thereby generating public opinion on the issues. In the Vishaka Case All India Report 1997 Supreme Court, has laid down certain guidelines as preventive measures against sexual harassment at the work place. Women's inheritance right is an issue, it became essential to spell out status of women. In opening up the eyes of their male counterparts to the atrocities women are subjected to scores of issues. Media has the power to cover these cases where can leads to justice awareness among women about their rights and their legal position. From time immemorial women are subjected to a continual propaganda bombardment reinforcing the rightness, the normality, of the traditional arrangement where the stereotype affects reality. In the traditional roles' women are presented with difficulty to break away from the stereotypical roles.

Women in society are forced to lead a life of economic, social and psychological dependence on males. Even though women work and earn money, their economic contribution to the family is not recognized. Women are forced to be economically dependent on male members. Women in patriarchal families are cut off from their relatives with their family. Even if they are separated from their husbands, they are neither welcomed nor accepted by their own parents and relatives. On the other hand, the works of the male members are associated with monetary value. The males are supposed to be the economic supporters of the family. Hence, they are eligible to enjoy many economic and social benefits. Because of the patriarchal ideology, and the privileges that men enjoy in their lives, women who bear male children get social recognition and women who bear female children are humiliated and tortured by their family and society.

Today, we still have enormous burdens. Subsidized child care is a rarity; most women have been sexually harassed at work; the court system is almost useless in deterring rape and domestic

violence; and women are paid less than men for doing the same jobs. But we tend to talk about these obstacles as if they were insurmountable, as if we lived under a fascist state in which women can neither earn money nor vote. In *Misconceptions* now that reproductive choice and the right to a wage are minimally secure, and now that we have a clear demonstration of the simplicity with which we can bring about the changes that the polls show most of us desire, we must realize that democracy puts our fate squarely in our own hands. If we are slow in lifting those obstacles, it will be for many good reasons, as we acclimatize to our strength.

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# IDENTITY IN FLUX: EXPLORING HYBRIDITY AND ALIENATION IN HARI KUNZRU'S *THE IMPRESSIONIST*

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## Abstract

*This paper explores the theme of identity and colonialism in Hari Kunzru's novel The Impressionist, focusing on the protagonist Pran Nath's journey from India to various parts of the world in search of his identity. The objectives are to analyze the protagonist's struggle with hybridity and fluid identity in the colonial and postcolonial events in India, England, and Africa. The paper examines how Pran Nath's quest for identity reflects the broader themes of cultural displacement, alienation, and the impact of colonialism on personal and communal identities. Findings reveal the protagonist's constant flux between different identities, his disillusionment with the colonial social structure, and his ultimate loss of identity. Through Pran Nath's story, the paper critiques the dominance of the colonizer's ideology and highlights the complexities of postcolonial identity formation. Ultimately, the protagonist's journey challenges the colonial power dynamics and underscores the fluidity and fragility of identity in a globalized world shaped by colonial legacies.*

Literature transcends the mundane and circumstantial aspects of our challenges, lifting them into the realm of aesthetics. English literature was in the course of the nineteenth century introduced in colonial India to civilize the colonized elite. Postcolonialism emphasizes the western thought and culture into the colonized countries. It examines the repercussions of cultural displacements resulting from colonial conquest and rule, emphasizing non-Eurocentric viewpoints on personal and communal identities. Post-colonial theory radically questions the aggressively expansionist imperialism of the colonizing powers and in particular the system of values that supported imperialism and that it sees as still dominant within the Western world.

The global term Postcolonial includes nations of Africa, the Caribbean, South America, India, Ireland, Australia, New Zealand, the Philippines, and Canada. Post-colonial fiction concentrates on alienation, struggle, mixed identities, and rebellion against imperial forces and tends to establish cultural autonomy and freedom from slavery. Having received

the education of the empire, people suffer from non-belongingness and not having a true home. The introduction of the English language in India led to cultural hybridity resulting in the killing of other native languages. Several local languages have started disappearing.

India's journey towards unity after gaining independence was indeed complex due to its diverse regions, each with its own unique identity. The challenge lay in fostering a national identity that could encompass this diversity and create a cohesive whole. Under these circumstances, the country grappled with maintaining a coherent national identity in an increasingly globalized world. The colonizers significantly shaped the process of identity development among the newly liberated Indian populace after independence. Even after attaining liberation, the colonized remained ensnared by Westernized ideology and its dominance, perpetuated through education and governance, which indoctrinate them in the colonizer's literature, language, and perspectives. After colonialism, the

issue of identity has emerged as the primary concern for formerly colonized populations, given the significant influence of the colonizer's cultures on both the societies and individuals of these nations.

Post-imperial Indian English writings concentrated on East-West encounters. Post-imperial novelists include Mulk Raj Anand, R.K. Narayan, Raja Rao, Kamala Das, Anitha Desai, Manohar Malgonkar, Kamala Markandeya, Nayanthara Sahgal, Arun Joshi, Kushwant Singh, Arun Joshi, and Bapsi Sidwa. The list continues with Salman Rushdie, Rukun Advani, Amit Cahudri, Kiran Nagarkar, Amitav Gosh, Sashi Tharoor, Vikram Seth and many more. It has been taken to the next level with diasporic writings.

New technology and advanced ways of communication in the globalized world, has given new experiences in post-imperial period. The global multicultural reality has impacted literature in general. Among the recent novelists, Hari Kunzru, a multi-racial, multi-ethnic Britain, stands in a unique position in this changing global and multicultural world. His parentage linked him to both Asia and Europe. His novels experiment with social and cultural components that are different from other contemporary novels. The range and subject matter of all his novels are entirely different from other contemporary novels. Kunzru's writings witness a variety in all his novels. He developed a unique style of writing and he cannot be compared with other writers of his age. His writing reflects his inner conflict and personal predicament. Kunzru's style and technique provide a new paradigm for other contemporary writers. He makes the entire world a canvas. Kunzru's novels explore intertwined cultures and hybrid selves. His distinctiveness and the diversity of his literary output have to be celebrated. His global outlook on contemporary literature seeks no longer to be identified with national boundaries. Stylistic diversity, thematic scope, and distinct geographical features resulted him in creating global fiction.

His first novel *The Impressionist* deals with India and Indian characters, his second novel *Transmission* centers around his Indian character traversing the

distance from India to the global level, and his third novel *My Revolution* is set in Britain and populated by British characters. His mosaic identity is crystallized in his novels unveiling the realities of India and India from local to the global level. His fourth novel *Gods Without Men* spans different narratives in the Mojave desert resembling different historical moments in the past centuries. He is a recipient of several notable awards like the Betty Task Award, Somerset Maugham Award., etc.

The novel taken for the study is *The Impressionist* which tells the story of an Indian Protagonist who is of a mixed race and struggles for his identity from a local to a global level. This novel gives a different perspective of looking at the colonized in the context of British India. Pran is a less sympathetic character. His narrative does not let the reader feel the pain and loss of the protagonist who is caught in the in-between space of the colonizer and the colonized. He is a wandering hero traversing diverse terrains. It is not simply the protagonist's travel from India to Britain it is his journey to whiteness. Pran Nath travels across India, to Europe, and then to West Africa, representing different levels of success and failure in his ability to pass as white. According to the needs and demands of the situation, he takes on the identity available to him proving him a character with constant flux. This paper juxtaposes the colonial events unfolding in India with those occurring in England and Africa while situating the protagonist of the novel within the diverse geographical and cultural landscapes of these regions.

Pran Nath is a hybrid character, who is born out of an Indian mother and a British father. The picaresque tale of Pran Nath begins in his teenage. His birth secret was revealed by the maid of the Kashmiri Pandit, a courteous follower of tradition. His true identity threw him to the streets, exiling from his own home. Pran's destiny carries him as a self-changing personality at an unusual speed. His first home ruptures him and it problematizes the articulation of individual self. The novel pictures the shifting identity of the protagonist dealing with the problems of hybridity in the colonial and postcolonial scenarios.

A group of Rajputs crossed a deserted forest area, where an English forester named Roland Forrester was on duty. They encountered a heavy flood, all swept away leaving a few along with Roland Forrester and Amrita, a nineteen-year-old girl. They both took shelter in a cave and made intimacy. After realizing this, Forrester took a jump at a floating trunk and, unfortunately, drowned to death. Later Amrita was married to Amar Nath Razadan, a Kashmiri Pandit. Giving birth to Pran Nath Razadan who is mentioned as a "white-skinned boy", Amrita passed away. Because of their fair complexion, he was hailed to be a "perfect Kashmiri" Hari Kunzru says in the novel:

"Pran Nath is undeniably good-looking. His hair has a hint of copper to it which catches in the sunlight and reminds people of the hills. His eyes contain just a touch of green. His cheekbones are high and prominent, and across them, like an expensive drumhead, is scattered a covering of skin that is not brown or even wheaten-colored, but white." (20)

The exploration of whiteness proves to be one of the most captivating elements of *The Impressionist*, specifically. The color complexion satirizes the superiority of the colonized people. The ideology behind the color helped the colonizers to gain power and superiority over the blacks. Consequent to the illegitimate birth, disclosed to the society, complicates his identity. The symbol of racial purity then became the symbol of racial difference. His internal struggle with race emerges when his whiteness is acknowledged as a distinct identity rather than just a state of being light-skinned.

He was brought up affectionately by the members of the family except for their maid Anjali. Pandit Razadan was stricken with influenza and he is on the verge of death. When he was on his deathbed, Anjali the maid revealed the true parentage of Pran. He is pushed out of the home. Homeless Pran is left alone in this cruel world. Unable to identify with any of the relations he has to face the taunts of the society. Pran's identity is questioned and now he has no boundary to live within. He has a fluid identity and he can move around anywhere and take any identity. His journey started from then on and started travelling from one

place to another and from one country to another country to fix his own identity. His journey started from Agra to Amritsar to Bombay and from Paris to London and Africa in search of a locatable identity. Hari Kunzru critiques the notion of identity in *The Impressionist* portraying Pran Nath to illustrate that identity is merely linguistic folly, devoid of substance. Moreover, he contends that identity is fluid and subject to change based on circumstance and perspective.

His identity transformed from Pran to Rukshana to Pretty Bobby to Chandra and finally to Jonathan Bridgeman. At first, he is entrapped in a place where he is drugged and made him work and no possible communication with the outside world. Later he was sold to the gay British officer for a huge amount of money. After escaping from the clutches of the British officer, he escaped to Bombay, where he worked as an assistant to a couple of Reverend Macfarlane and Mrs. Elspeth Macfarlane. This time he is identified as Chandra Robert and outside as Pretty Bobby. He is ready enough to accept the identity he is poured into. Kunzru tries his protagonist to fit in but unable to find an appropriate name, he becomes nameless, homeless, and aimless.

He faced the vicissitudes of the contemporary situation when India was let free from the colonial clutches. Then he took the identity of Jonathan Bridgemen and inherited some property. Now with an assumed identity of an Englishman, he tried to impress a girl, who fell in love with a Negro who lives in poverty. Pran's fake identity became a snag for him. Later on, he went to Africa with the Professor of Anthropology, where he found the people very much dissimilar to the Europeans. The tribals were exploited by the so-called civilized Europeans. The hegemonic power made the colonized people accept their own identity as inferior to that of the colonizers. His readiness to get into a series of identities crumples the mighty castle of identity.

It is his destiny and injustice has been done to him but he does not care for it because he has failed to approach life seriously. He possesses the freedom to choose yet he cannot choose wisely. The protagonist

lacks emotional or cultural attachments to any particular place or society. To him, the suitability and convenience of locations and cultures are what matters most. Throughout his journey, he interacts with diverse nations and cultures across the globe, including his homeland of India, yet the novel lacks a singular epicenter.

In this novel, Kunzru dismantles the imposing stronghold of the colonizer's immense persona and English heritage, while the main character, Pran Nath, embarks on a quest for self-discovery, striving to integrate into the most fitting environment and context. The narrative delves into the theme of the gradual dissolution of varied cultural identities and their perpetual reshaping across various layers of understanding. He always tried to fit in the social structure but a sense of alienation haunted him till his doomsday. After he was expelled from his home, the sense of alienation and expulsion haunted him wherever he went. He impersonates all the roles that

come on his way to survive. He lost his identity and also he lost his existence. Thus the protagonist in Hari Kunzru's *The Impressionist* challenges the dominance and control of the colonizers. To survive the protagonist, Pran Nath is forced to reinvent himself and finally, he is lost and left with no identity.

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# UNVEILING THE CONFRONTATION OF WOMAN'S SELFHOOD IN NAYANTARA SAHGAL'S *THE DAY IN SHADOW*

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## Abstract

*The writing of Nayantara Sahgal is often distinguished by its audacity and simplicity. Sahgal has brought up a few fundamental issues about interpersonal relationships, and her treatment of politics only serves to highlight her humanistic concern—her novels all demonstrate a profound understanding of the human psyche. The Day in Shadow, a novel, is about an outrage against the limitations placed on women. A poignant portrayal of a woman's suffering in Indian society upon choosing to end a seventeen-year marriage may be found here. A woman who has been divorced faces lifelong shame and is observed with curiosity by others, who treat her as though divorce were “a disease that left pock marks”.*

**Keywords:** *Feminism, Divorce, Women in Society, Suppression and Identity.*

The famous speech given by Jawaharlal Nehru, the first Prime Minister of India, on the eve of the country's independence, is the source of the metaphorical title of the book: I do feel...there is a magic in the moment of transition from The old to the new, something of that magic which one sees When the night turns into day, and even though the day may be a cloudy one, it is day after all...(149-150). The main concepts focus on Sahgal's search for self-awareness and identity and also her awakening of consciousness. Sahgal seeks to reflect the mind of a country via the fractured consciousness of an individual. Women's interactions were fundamental to Sahgal's portrayal of Indian women's quest for individual-definitions about their own identities and society in her novels.

She writes on the difficulties that the "new women" experienced in defining their own identities and finding new positions in society in her works. She understood that she was a unique person with her individual rights and desires. Author Sahgal depicts female characters in her works of literature as striving for upward mobility through self-determination,

assertiveness, and education. As Jasbir Jain notes; “In almost every novel, Nayantara has a central woman character that gradually moves towards an awareness of her emotional needs...” (Bai, K Meera 22).

*The Day in Shadow* tells the tale of Simrit, a brave woman who left her abusive, domineering husband Som and starts another chapter with Raj, a devout Christian. Simrit's desire was expressed by Sahgal as: “She wondered if she could be like that ever again, look ahead, make decision, actively be, instead of just getting past each day, feeling as if large pieces of her had been cut out with scissors, with an icy wind blowing through the gaps” (16).

And portrays the narrative of Som and Simrit, and it starts at a period when the seventeen-year marriage has already ended and the husband and wife have filed for divorce. The reader is given the opportunity to enter the lives of Som and Simrit, where elements like empathy, understanding, and compassion are absent, through the use of flashback and recollections. Simrit failed to select Som as her partner after giving it much thought at first. All she could find was the lightning, the shine, the colour, and the passion that



characterized Som's simrit's personality. Som was disliked by Simrit's Brahmin parents as well as her friends.

In this work of fiction, Nayantara Sahgal lists the husband and wife's lack of cooperation, shared spirit, and conflict or eventual breakup. And regrettably, the Som-Simrit connection lacks these. Simrit is supposed to adopt a subservient role and act as a timid person. Simrit, who is really conventional by character, has never harboured any ambition to be ahead of Som. All she wants is to simply "be," to recognize herself as a sentient, sensitive human being who is full of vitality and activity. She like to make her own choices. She never challenges Som's authority, though, because she has a realistic and upbeat attitude and wants to have a happy relationship with him more than anything else. She would have chosen not to have an affair because it would mean "a battle- and she had never been prepared to fight" (4).

Simrit graciously shares with Som her worldly experiences. Som believes that their relationship's discrimination is appropriate and wants her to conform to the ideal profile of a subservient woman. Simrit is not allowed to be free. She has no right to make judgments about day-to-day matters, like what kind of drapes or chair covers to use. "Even there, Som had a veto. Not even about servants. She had dismissed the cook twice for drunkenness and bad behaviour and Som had kept him on" (38).

Simrit attempts in vain to have a meaningful conversation with Som after realizing that communication is the missing component in their relationship. She is treated as an object of household items, forgotten and alone, yet Som uses her whenever she needs physical consolation. Simrit has no choice but to get a divorce. R.K. Dhawan delivers incisive comments, "What forces Simrit to rebel against the conventional security of Marriage is her yearning for a free communication of ideas with her husband..." (R. K. Dhawan 168)

Simrit believes that despite being a "happy" married lady, her emotional and intellectual demands are still unmet. But she never stops hoping that they come true. Surprisingly, her longing for Som's caring

care results in her getting pregnant frequently. Simrit has no particular desire for boy or an additional kid. Pregnancy, however, had inadvertently presented them with a feast—a sumptuous, blossoming sensuality that required an eternity to complete. Som changed as a result, becoming both delightfully unsure and a bit terrified. He would return when the baby was born, but for the time being she got herself aware of it. It was during these months that she seemed reckless, not vulnerable, but she never told him.

Marriage discord stems from Simrit's denial of the bodily bond, which is the sculpting of Som. They don't understand one other at all. When Som needs anything physical, he goes to Simrit. He is fueled by intense sexual cravings and desires. Even though it's common among middle-aged men, he starts to doubt her sexual prowess and turns to his wife for comfort. Simrit had always yearned for a moment of cooperation, depth, magnitude, and commitment in getting married, yet in fruitless.

Som had a strong sense of materialism. For him, wealth and authority are of greater value than the feelings of humanity. Wealth is probably the most essential commodity in life for an individual like Som, and his love of money is what ultimately led to his divorce from his wife. Simrit senses: "Money had been part of the texture of her relationship with Som, an emotional, forceful ingredient of it, intimately tied to his self-esteem. Money was, after all a form of pride, even of violence". (38)

Just like a businessman, Som established a cost for any assignment. "Be tough. Be winner" (69) That was his credo: "There is no question about feelings or emotions". He thrashes past resistance. This was likewise Som's approach to his wife. The finer feelings of friendship, love, pity, and understanding eluded him. These were outside his purview, save from his commercial expertise. Som was unable to feel the same way Simrit supposed him to. He was frustrated both physically and mentally by her silent resistance to his bullying.

Rather than experiencing it as a connection and a communion of two human minds and spirits, it is a solitary captivity of the human spirit. Therefore,

Som's failure can be forgiven for its insensitivity and is essentially of a bestial nature. Som's sensuality, aristocratic arrogance, and complete lack of elegance are all evident. Sensual response to the abundance of Nature is beyond his experience; culture is beyond his comprehension. His life's ambitions are success and wealth at all costs; for instance, Simrit remembers his time spent working with Vetter:

Simrit looked at Som during those days not always recognizing him. He had German phrases on the tip of his tongue and Vetter's mannerisms. He did most of his personal shopping in Europe. In a royal blue jacket, a French silk tie and handstitched Roman leather shoes he even looked foreign. (9)

Even after her divorce, Simrit was left crippled and shackled by the terms of the settlement. Som subjected her to such harsh fines and taxes. He had alternative compassionate ways to accomplish it. Simrit was perplexed as to why Som had been so harsh and vindictive toward her after Som revealed the betrayal. It entailed exceeding a life sentence, according to Som. A life sentence has an expiration date. This was an actual sentence that would follow her till her death. Since her divorce, Simrit had been experiencing frighteningly vivid nightmares. What transgression had she committed? Was this because she had so calmly and stoically opposed his injustice? Was that a sign of his moral deficiency? Sahgal expresses her emotions as follows: Som could have forgiven her if she had been a weaker being. Unsure, dependent, even deceiving. But beneath her docility she was none of these things was unpardonable. And she could have loved him in spite of everything, if only sometimes she had fought him. (53).

Simrit discovered that she owed taxes on shares worth six lakhs that were registered in her name. Som was in charge of her shares. Naturally, Som argued fairly that since the investments were in her ownership, she was responsible for paying taxes. Since paying taxes would take up the majority of her profits from her work, it was an unbearable burden for her to bear. In order to get even, Som planned to force her to pay the taxes, although he knew she couldn't

pay, and to keep the shares' benefits. Simrit discovered that, except from herself, she possessed none to offer her children. Would that, though, be sufficient? Everything was under Som's control—bank accounts, residences, automobiles, etc. Simrit met Moolchand, the attorney who wrote the document about consent term favour of Som, at Raj's advice.

Simrit's divorce results to challenges not only in managing with her own unreasonable anxieties and conflicts, but mainly with reality which does not realize a woman's individuality away from her Husband's. She is an "over-loaded donkey... with its back breaking, and no one doing anything about it, not because they can't see it, but because it's a donkey and loads are for Donkeys" (56). Simrit has begged Som and even society at large multiple times to release her from the tax burden, but to no avail. She believes that her relationship alongside Som is exactly the same as her current one: "Maybe she had always been an animal, only a nice, obedient, domestic one, sitting on a Cushion, doing as she was told. And in return she had been fed and sheltered". (54)

Simrit marries Raj following their attentive and understanding relationship. Som is under intense attack from Simrit and Raj's recent marriage. When an interviewer remarks that Simrit's breakup with Som becomes an irony at the conclusion when she adopts Raj as her guy and loses the reader's pity and affection, Nayantara Sahgal reacts strongly: No., I certainly do not agree with this explanation. Perhaps you get baffled when Simrit finds happiness with a man, may be because you are an orthodox male who resents such a development in a woman's life. I personally do not believe a woman has to be a martyr to prove her goodness (20).

It appears that Sahgal is really interested about women's rights to freedom. In this book, Simrit longs to stand on her own two feet and experience uniqueness, self-expression, and self-assurance. Simrit's desire for independence and self-expression is what motivates her to file for divorce from her spouse. Simrit wants to be recognized for who she is, not as her husband's wife.

Sahgal challenges and rejects the traditional view of Manu's perfect wife, the concept of a virtuous woman via Simrit, which allows one to witness societal injustice, Hinduism's passivity, and the persecution of women in the form of religion. She places a high importance on traditional values such as kindness, generosity, love, and the teaching of nonviolence. She also appreciates virtues like bravery, strength, and a singular focus. Simrit's existence is a reflection of the crisis facing both traditional and modern Indian society. Sahgal depicts in this tale, men are also negatively impacted by the patriarchal society, in addition to women. Som remains an aggressor of societal patriarchy. He is unsuccessful. He loses his family and love. He overlooks the fact that women are working to alter the status quo in the world. Sincerity, pretense, and dual morality have their place here.

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# EXUBERANCE OF AN EMANCIPATION: AN INTERSECTIONAL STUDY ON ANITA NAIR'S *EATING WASPS*

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## Abstract

*Difference experiences of distinguished women from various backgrounds are picturized well in Eating Wasps (2018) by Anita Nair. Protagonists and others illustrate their dwell in their own context and their soul anticipated dwell which drifts now and then. Novelist examines how to preserve the searched identity of the women by themselves. Social status of Women which depends on their phenomenal indulgence is elucidated with the attention of pre and post-traumatic stages of women. Depiction of Sreelakshmi, Urvashi, Megha, Najma, Liliana, Brinda and others would be analyzed in detail in this study.*

**Keywords:** Preservation, Monotonous, Delineation, Intersectionality, Possessiveness and Parenting.

*Eating Wasps* (2018) is an enhanced version of *Ladies Coupe* (2001) by Anita Nair. In one of her interviews she said that *Ladies Coupe* is a profound search for identity. *Eating Wasps* is a preservation of prudent identity. The characters Sreelakshmi (Zoologist & Writer); Urvashi (Journalist); Najma (Cottage Labour); Megha (School Student); Liliana (Dance Student) and Brinda (Badminton Player) representing the phases of life. Sreelakshmi is the protagonist who sounds as a soul or ghost which embraces death by intention before fate comes. Her death is explained by herself to the readers. As a woman her death even became the bush fire and everyone started their narration according to their imagination. This exposes the social panorama on suicidal deaths by women.

She is dead, they said. She killed herself. Is that true? There isn't a suicide note. Was it murder made to look like a suicide? They tried to explain my death: she had an incurable disease. She was in love with a married man. She was in love with a man who dumped her. She was pregnant. she was depressed. Something humiliating happened at the college which led to this.(01)

Soul of Sreelakshmi felt embarrassed for the speculation of People rather than mourning her death. "The speculation was as dense as the grief"(01). She was a Zoologist, Writer, notorious for courage and great hope of her father who used to call her as mustard seed, "He called me his Kadugu-mani;"(19). Sreelakshmi's sisters got married when they were in their sixteen. Among many remonstrations Sreelakshmi got higher education with her father's support. But in her thirties, she left the world. Her index finger bone was kept as a hidden treasure by Markose who might have kept Sreelakshmi as his mistress. After thirty-five years her bone was rescued by a child Megha. During her childhood, Sreelakshmi was known for her courageous activity of eating the most dangerous wasps for getting honey instead of asking her grandmother for a spoon of honey.

I was a strange child, everyone said. I wouldn't ask. I wouldn't demand. Instead, I waited for whatever I wanted to come to me. Or I found a way to fulfill my desires on my own. So, it was with the honey. I watched the hive. I observed that the bees in it were much bigger than any I had seen before. I wasn't surprised. (18).

Megha is who took the bone of Sreelakshmi, a totally frightened girl contrasted from Sreelakshmi. She is about the age of six. Megha belongs to the strict family. So, she is practiced to be well- disciplined. And also, she fears for chides of her mother Chaya and the words of her father "I am disappointed in you"(25). She has a soft tenderness towards the cooked food too. She is so frightened about revealing her mistakes. She feels sorry for that but is not ready to disclose.

The fried egg stared at her with its yellow globular eye, daring her to poke it and make it weep; the toast, brittle brown at the edges, lay waiting to be crunched up like bones in her mouth; the plantain was asleep in its green skin, a baby in its cradle. Only the milk in its tall glass stayed resolutely fluid. Megha took a tentative sip..... Why aren't you eating?' mummy frowned. 'What if the egg cries in pain?' Megha asked (23).

This exposes the innocence of Megha. She has the fondness for praise. This was badly utilized by the truck attendant. Truck attendant told Megha to call him as a Prem Uncle. He praised her by saying, "'Naughty? No, she is such a bommakutty!'"(27). She was flying with great happiness. She couldn't understand the intention of the attendant due to the inability of her age. "No one called her a doll, ever. I am a bommakutty, she sang under her breath. Megha is a bommakutty"(27). Later she had a bad experience with truck. She realized that Prem uncle was not a good one. But her fear prevented her from revealing what happened to her to the parents.

'Give me a kiss then,' he said quietly.

She leaned forward to peck his cheek.

'No, no,' he whispered. 'Here.' He pointed to his lips.....

She opened her mouth obediently. His tongue felt like a snake.

A fat, wet snake that probed her mouth and arced around her tongue. (32).

Megha became helpless and frightened. Now she understood the words of her mother, "you don't sit on stranger's laps. You don't take sweets or gifts from people you don't know. Do you hear me?"(29).

Second time she bit Prem uncle and ran. Parents failed to understand Megha 's assault. And then she never wanted to travel by truck to the destination. She exposed it to her parents. But their adamant of traveling in truck for the last day before vacation made tremendous changes in parenting as well as traumatic behavior of Megha. Megha felt that she could stop or prevent something by thoughts, but she did it after everything happened to her. Her thoughts became vain. She became traumatized and her parents tried to recover her.

'Are you really sorry?' he asked.

She bit her lip. 'Yes,' she lied.

'Then show me you are sorry,' he said, pulling her to the back of the truck. With his other hand, he pulled down the tarpaulin flap rolled up to the roof of the truck. As it came down with a flat thud, Megha heard the wings of a hundred crows flap around her. (38)

In social context parenting and avoiding camouflage are art. Intersectionality of fear, parenting, social responsibility and self- control labeled themes shown. Those are well portrayed and taught by Anita Nair with the pages of Megha in *Eating Wasps*. During the vacation, Megha hid herself in the cottage's cupboard where she got the bone and she was rescued by a middle-aged woman named Urvashi. When Urvashi rescued Megha murmured "'No, no...Uncle...'"(39). This showed clearly about the post-traumatic life of a child who got abused. Urvashi, the journalist, took the bone from that child and kept it in her apron. Now the soul of Sreelakshmi travels with Urvashi. Urvashi traveled to the cottage to get rid of the trap which was made by her. She was in her fifties. Though a successful journalist and family woman, she felt monotonous in her life routine. At her fifty-first birthday, she asked her husband Mahesh about herself. He explained and welcomed her thoughts of her own.

'just who am I, Mahesh?' Urvashi asked as they sat in their balcony for their customary drink and catching-up-on-the-day chat. Mahesh frowned at his wife. 'What a strange question,' he said, sipping his whisky.

'You are you,' He added. 'Who else would you be?'.....I see a beautiful woman; my wife and mother of my children. I see a successful journalist; I see a woman who runs the marathon and can drink a man under the table (44).

Novelist here breaks the wordings of men upon women with the kinship- view or withstanding the view of belongings. Expectation of woman as a woman identity which curled here is perceived to the readers. Urvashi felt like shouting, "I wish I knew, she thought. I wish I could define who I am. I wish I could say that what I do make a difference in the world, in some way." (44). Urvashi was mentally habituated that her marriage life for more than 18 years that is monotonous and dull which made her delve into the dating app with the suggestions of her fashionable friends. It made her something interesting at earliest. Gradually, it trapped her into the hack of toxic land. At the moment she felt that her life with Mahesh is a passionate one.

The routine compliment- babe, you look lovely! Doing the dishes and cleaning up after the monthly dinners at home for friends. The Sunday morning breakfasts. The Saturday night lovemaking, the steady strokes as he moved in her after she had first ridden him to her orgasm, the grunt of satisfaction at the post-coital cigarette because somehow, in the movies, it went so well with sweaty bodies..... some days, Urvashi thought her life was so perfect, she could scream. (47)

Urvashi felt that her life was best which once monotonous to her. Through the journalist character novelist delineates the threat and caution of fake friends from fake ids. Najma the cottage laborer, who was a victim of acid attack, tries to hide herself in the cottage by working for a meager amount. She has potential to be in higher positioned emoluments. It was illustrated by the manager of the cottage with great sympathy. It showed the sympathetic characteristics of a social-context, but the effort of rectifying it became great exclamation, which substantiated by Anita Nair is enriched one. "Najma is so efficient and smart. It is tragic that she was in

fire, or that girl would have a fabulous job somewhere"".(42).

Najma had a mother named Ammi, who provided all her courage to Najma and taught her how to be responsible and revolutionary as a woman in the patriarchal social norms. Ammi led a life as a slave in her marital home. Her father sold her for just five hundred rupees to a man who is twenty-three years elder than Ammi and her husband Abba who is drunkard harassed her with utmost cruelty. After delivering Najma, Abba died. Instead of losing and longing, Ammi felt relief in her mind. Ammi wanted to be a good mother and not to be a slave of any chauvinistic personality. She brought up her daughter Najma to be self- confident and self-accomplished in every phase of her life. When Najma had an acid attack, her life became topsy- turvy. School where she worked insisted that she wear a burkha to cover her burnt face. She refused to cover and she left the job. She thought that she was being victimized. The person who made her victim is left unpunished. That made her highly irritable about the phenomenon of the society.

There was silence. One of the teachers began sniffing. She looked out of the window. Ammi, she told her mother, who sat drenched in attar in a jannat free of hope and fear - for isn't that what heaven is like? I did it. I did what you asked of me. I faced the world. I will never hide behind a burkha again. The breeze blew into her face and she felt the wheels of the train gather momentum. I am Najma. (67).

Through Najma Anita Nair elucidates the pathetic life of women who are tormented by the shocking looks of people who across by; avoidance of the premises; collapses in routine as well as fear of new start; perished dreams and unfragmented emotions are the consequences of acid attack. "Chhappak" (2020) is a Hindi movie based on a real incident of acid attack and it states the life of a woman who renovates her life in her own way. Laxmi Agarwal, acid attack survivor, her life is depicted in that movie. Like Laxmi, many women are there in society. Najma is not only a novel

persona but also the illustration of many tormented and self-built souls.

Urvashi represents the present whereas past 1960s similar to Sreelakshmi. Through these women characters Anita Nair depicted socio-context and life of women in the 1960s and 21<sup>st</sup> century as well. She transformed Sreelakshmi from suicide to self-pity; Chaya from toxic to good parenting; Urvashi from digital stalking desire to happy understanding; Megha from fear to courage; Najma from hiding to facing reality with audacious prowess. In cinematography of feminine themes embraced *Eating Wasps*' characters as well. Movies like "Farhana" (2023) - digital stalking, "Chithha" (2023)- child abuse, and etc. screened such themes in great extent for the caution of audience.

The issues in their lives are primarily caused by their sexuality and dreams. When Sreelakshmi chooses to act on her passion and dream and fall in love with a married priest, her partner's duplicity and cowardice drive her to take her own life, even though she never had regrets for what she did. Comparably, the literary world rejects her writings about her own body and desires, yet she never quits writing about her body and is unapologetic about her decisions. This study argues that rather than acting as an escape, the act of terminating her life acts as a protest and resistance against the laws and prohibitions of patriarchal organizations, which generates challenges. Because she tries to satisfy her sexual wants and cravings outside of her marriage, Urvashi finds that her new relationship humiliates her with stalking and stresses her out with possessiveness. Even though she wanted to run from the scenario right away, she eventually addresses her problems, and her choice to do so and end the toxic relationship is unquestionably a validation of her femininity. It is also hinted that Anita's characters lost their aspirations and gave themselves up for the good of nature and society.

Novelist argues that female should be female for themselves which strengthens the wordings of Elaine Showalter. "Yet when women are spoken for but do not speak for themselves, such dramas of liberation

become only the opening scenes of the next drama of confinement. Until women break free for themselves, the chains that make madness a female malady, like Blake's "mind forged manacles," will simply forge themselves a new." (*The Female Malady*, Elaine Showalter).

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# MONEY AND FEMALE SUBJUGATION: LESSONS FROM SUDHA MURTY'S *HOUSE OF CARDS*

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## Abstract

*In House of Cards by Sudha Murty, the author skilfully examines how money and societal norms contribute to the oppression of women. The novel intricately portrays how financial power is wielded to control and manipulate women's lives, highlighting the restrictive nature of patriarchal systems. Through her compelling narrative, Murty reveals the harsh realities faced by her female characters, emphasizing the urgent need for societal reform to dismantle these oppressive structures. The research paper discusses how the challenges women face in maintaining their positions are intensified by the patriarchal culture surrounding them.*

**Keywords:** Society, Money, Women, Sufferings and Patriarchy

Sudha Murty's *House of Cards* (2013) offers a simple look at two fundamental topics. She explains at the opening of her book how having riches weakens the ties that bind a beautiful family together. Second, she goes into great detail regarding all the crimes and transgressions that medical practitioners have performed in order to profit. Even the finest writers avoid using or addressing the most divisive ideas in their writing. Nonetheless, she has illustrated several medical frauds and scams and how they affect a doctor's married life through the characters. The title of the novel alludes to a beautiful family who worship an adobe castle that is collapsing in an attempt to get money in an immoral way. Like every previous protagonist in Sudha Murty's novels, Mridula is a beautiful, educated woman who fights against a patriarchal society. She learns via her writing that the pursuit of wealth takes precedence above morality. Through her investigation into the impact of medical fraud and dishonesty on a physician's marriage, Sudha Murty challenges societal norms and sheds light on the challenges faced by women such as Mridula. Murty draws attention to the sad reality that people's morality and integrity are routinely subordinated to

money gain. This thought-provoking finding adds depth to the narrative and challenges readers to reflect on the moral dilemmas facing modern civilisation. Dr. Jabeen and R. Siddiqui in their research article say that Sudha Murthy's *House of cards* focuses on the disposition of the people and particularly describes greediness of male characters.

The book is dedicated by Sudha Murthy to women like Mridula who endure silent suffering in a household headed by a materialistic individual. The author presents evidence of how money may truly alter the moral fibre of decent individuals. It serves as motivation for someone from a middle-class background to advance in their life. An illustration of the aforementioned claim is provided by the character Sanjay in the book *House of Cards*. At the beginning of the novel, he works in a government hospital for the common and poor as per his father's advice, and then the deadly poison of money grips him.

The novel is partly set in a small village of five or eight thousand people in the state of Karnataka. Bheemanna's daughter, Mridula is well-known for her brilliance and her consistent tendency to place first in her class. Mridula's academic achievements have



earned her recognition not only within the village but also in neighbouring towns. Her intelligence and dedication have made her a role model for other young students in the area. Her father is a member of a prosperous village family that has a big traditional house and property. Rukmani, his wife, is from a nearby hamlet and knows very little. They are parents to two children, Mridula and Krisha. Mridula is a fearless individual with a clear mind and no tension. She has a reputation for being adaptable to new experiences and accepting the future, regardless of what it is.

Dr. Sanjay is an introverted man who is extremely passionate about medicine. The fact that he occasionally forgoes lunch and dinner demonstrates his commitment to his line of work. His nature of treating his patients as his god and following ethics show the characteristics of him. "Ethics discusses men's habits and customs, or in other words, their characters act, and considers what it is that constitutes the rightness or wrongness of those principles, the good or evil of those habits" (Mackenzie 1). He no longer has his father, so his mother and sister are at present his family. Sanjay has met his beloved Mridula at his friend's wedding. He has started liking her from the moment he saw her. She is a kind and loving lady who believes that serving the people is more important than money. So, she tells her father that when looking for a groom for her marriage, he should be advanced in his work and should have an attitude of service without the aim of earning money.

Sanjay meets her for the second time at the hospital where he is working in Mumbai. He treats her and stays awake all night to see her through the night and eventually the two became close as he shares with her his family background and the reason for choosing medicine. He injured his hands when he was younger after falling from a tree. He was receiving care from his father, the community physician. It had produced no results; therefore, he had to visit the hospital to speak with an orthopaedic through surgery, and the surgeon was able to cure his wound. He is greatly moved by their service which is why he admires the medical industry. His disability is the first reason.

Secondly, all of the sisters of his parents passed away in childbirth. He has decided to pursue a career in medicine for these two reasons. A situation where many pregnant women die every year without proper medical facilities is still prevalent in rural areas. So, he has decided to do post-graduation in gynaecology.

Ratnamma, Sanjay's mother, is a money lender. Her excessive love for money and interest is reflected in her activities. It is customary for her to charge high rates of interest for the money she lent, so people called her the slanderous woman or "Ratnamma is a hard-hearted lady" (44). Her desire for money has manifested itself several times in many ways. Once she was shocked to find her daughter spending so much money on cooking. At that time, she thought how she would have multiplied the money by lending it to people for high interest. Lakshmi is married to a bank clerk named Shankar who resides in Belur. She is an avaricious woman who expects to upgrade her status and position in her in-laws' house by her brother's marriage with the doctor. Unfortunately, her dreams are broken by the decision of her brother to marry a beautiful girl who is working as a teacher. This girl Mridula is just a teacher in a government high school. Now, I look like a fool" (45). She is aware that her mother is not going to utter a word to prevent him from marrying his lover. She prioritises upholding family pride more than establishing cordial relationship with her relatives. In Indian society, family prestige and pride are given more weight and take precedence when arranging marriages. When marriages are arranged in Indian families, the family members' demands take primacy over the approval of the bride and the groom. They like to choose a young woman from a respectable and rich family. In order to establish their family prestige in the society, Lakshmi wants her younger brother to marry a doctor and establish a hospital. Indian society views marriage as a family contract, with individual interests of bride and groom being a minor component of their families' overarching interests. In almost all Indian tribes, traditional marriage represents the standard sociological promise.

When two people tie the knot, the bride's family gives the husband dowry, which is money or valuable gifts. It is practised by many Indian communities and it is widely accepted. However, it leads to the misconception that a girl child is a financial burden on her parents. Dowry is not a new activity. It is practised by all sorts of people. From the ancient period it is followed as a custom in marriage. In those days, the properties that belong to the brides are solely for them. At the time of marriage, the women's family gives dowry to the groom's family as gift for their daughter's new life. The prevalent dowry system is completely against the ancient custom. In the Indian marriage system, gold is a necessary component of the dowry and is valued as more than just jewellery to accentuate the bride's beauty. In the view of the society, the amount spent in bringing up a daughter is equivalent to rising gold prices. Because of the aforementioned dowry system, daughters in many Indian families are viewed as a financial burden. The bride is frequently referred to as Lakshmi, the goddess of money, as the groom's family considers her to be a symbol of wealth. In the novel, Sanjay's mother also agrees to the marriage for two reasons. Firstly, the bride also belongs to the same community and speaks Kannada. Secondly, the bride's village has a custom of wearing ornaments made entirely of pure gold, which has attracted her attention.

Sanjay's sister with her husband visits the village of Mridula to talk about the conduct of the marriage. Even though Sanjay has insisted them not to talk about the money, Shankar asks "We don't need money, nor are we interested in it. But we want a grand wedding. You can give Sanjay whatever is usually given to the groom" (58). There is a problem these days in finding a suitable employed groom, so the custom of buying a bridegroom by giving a dowry is in practice. It is customary for the groom to ask bride's parents for more money as dowry for their financial needs. Sometimes when their demands are not met by the bride's parents, the women are subjected to violence and eventually they are forced to take their own lives. Lakshmi's husband advises Mridula's father to follow what they have always done. As he has not understood

it properly, Shankar tells him what items they should buy. "Oh! It is our custom that the boy gets suits, silver vessels for the entire kitchen, a silver puja set, saris for all the women and shirts and trousers for all the men, a gold chain, a watch, a ring..." (59). Bheemanna accepts what they have instructed to do in the marriage festival. It shows the helpless state of a woman's father, even though he has wealth to fulfil their demands.

After being married, Mridula and Sanjay go to Bangalore, where Sanjay takes employment at the Victorian Hospital. In the beginning when everything goes nicely, he advises his wife not to take money from her father and spend their own money to buy things instead. In the phase, Mridula plays the superior role to her husband. She has not demanded or ordered him like a master; she has spent her money for the development of her husband and his family. In India women are expected to spend their salary on the betterment of their in-laws' family. In the novel also Sudha Murthy presents the selfless and sacrificing nature of women through the character Mridula. With her little money, she has bought television, refrigerator and two-wheeler for her husband. Her mother-in-law exploits her by greedily receiving the money she sends, taking full advantage of her selflessness.

People in society appreciate people based on the riches they have amassed over the course of their lives. Despite the fact that Mridula's husband is a doctor, she lives an ordinary existence. She tries very hard to repay the money she borrowed to buy a new flat. The couple is under financial pressure. Her sister-in-law makes fun of her for being stingy and even notices and judges her based on it. Sanjay starts the Sushruta Nursing Home with Alex. At first Sanjay has to be taught about the administrative system of a private hospital. Alex advises him to fix the fee structure for his treatment. Sanjay's ingratitude has been shown through his words. He mocked her salary and profession once he has reached the higher position. He has forgotten that her salary has been the only source which supported him during the crisis.

That women have to leave their professions after their marriage is the unwritten rule which had been followed during the beginning of the twentieth century. Slowly the modern women begin to continue their work until they have children. In the present scenario, they excel both in their career and household work and begin to shine in the male-dominated society. To attain freedom, many critics suggest that women should continue their profession to support them. The profession is not only to earn money but also to provide freedom. Women choose to work to increase their economic status which also alters the order, increases the confidence, and their exposure to the new world; financial independence and position in the society are the results of being working women. In the novel, Mridula also wants to prove her capabilities to the world. She replies that "That's impossible. You were able to start the hospital because of my salary. My pay has helped me in our difficult times and I enjoy and respect my work. I'll never leave it. It is oxygen to me and not just a source of income" (141).

Trust is the important human value that keeps the marriage bond firm. When natural understanding and trust are taken seriously in one's personal life, it will lead to a fruitful life. "Trust, like love, is an emotional skill, an ongoing, dynamic aspect of relationships" (Flores and Solomon7). The success of a marriage depends on effective communication. She therefore feels that neither of them should keep anything a secret from the other. She is an idealist who always respects and follows the human values in her daily life. Sudha Murty has showcased the importance of building trust to make the relationship stronger than ever through the words of Mridula. Mridula goes to the nursing home to find a file. Instead of the file, she finds the passbook of Sanjay and Lakshmi's joint account. She is totally broken on seeing her husband's treason. She can't take it easily, because once she was promised by her husband that he would never hide any secrets. She remembers the statement which he has said in the initial period of their marriage life. "I don't want to handle money. You manage it and I'll manage the nursing home" (183). Her husband's deviation

from his promise shows how unfaithful he is to his wife.

Mridula questions the loyalty of men. His infidelity has started after he earns money in lakhs. The state of being unfaithful to his wife shows that he is a man of misogynous attitude. When she inquiries about what happened during her absence, he does not answer her properly. It is the typical example of male chauvinistic attitude. In "Dismantling and Analysing Malicious Entities in Sudha Murthy's *House of Cards*", Malavika Suresh examines the construction of the novel by Sudha Murty:

Sudha Murthy's exposure of sensitive and critical social issues like lust and greed for money, power, position, corruption, fame etc. shows her great concern and awareness on the matter. Misusing all these concepts results in trampling their lives. Through the work, she has provided a chance to criticize these issues which are occurring globally and rarely touched by other writers. (Suresh 107)

In the society men are not blamed for their mistakes even though they must have been. The society accepts a man's infidelity to his wife but not vice versa. The pathetic life of her shows how a woman retreats herself from the society for her husband's mistakes. Even though she is an educated woman, she doesn't fight against her husband's treachery, because she is deeply affected mentally and physically. Sudha Murty presents the problems that are faced by women in the current scenario in her novel through the well employed characters. Sudha Murty uses the suggestive end technique which is an important part of reader's response theory. The novel ends with Mridula sitting on a swing on a beautiful summer day enjoying the beauty of nature and freedom. At this moment her husband interrupts her by holding the swing with his healthy hand. In the novel Mridula is completely fed up with her husband and decides to live her life on her own but she is interrupted by him again.

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## A MULTI-PERSPECTIVE APPROACH IN MARGARET ATWOOD'S *JOURNEY TO THE INTERIOR*

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Perception is an ability to understand something in a particular way. In sense of literary analogy, a text can be interpreted in multiple analytical ways. As the interpretations differ from person to person, the concept of the poem may also differ from perspective to perspective. Margaret Atwood's *Journey to the Interior* can be analysed in a multiple perspective following the similar structure of exposition. In the field of literature, the major concept falls on the ideas of landscape perspective, metaphysical perspective, feminist perspective and post-colonial perspective. This poem *Journey to the Interior* by Margaret Atwood is analysed in the above concepts to show the variations in the perceptions following the same structure of ideas.

Margaret Eleanor Atwood, known as Margaret Atwood was born on November 18, 1939 in Ottawa in Canada. She is a Canadian writer, poet, novelist, literary critic, essayist, teacher, environmental activist, and inventor. Particularly, she was popular through her poetic works and for her feminist perspective. Atwood's works have a variety of themes like gender identity, religion, the power of language, climate change, and power politics. Her writing style was usually of a third person point of view with an objective. Most of her writings end with a sense of optimism by giving resolution to the unresolved issues. Some of her major works are works *The Edible woman* (1969), *Surfacing* (1972), *The Handmaid's Tale* (1985), *Cat's Eye* (1988), *Alias Grace* (1996), *The Blind Assassin* (2000), *Oryx and Crake* (2003), *The Testaments* (2019) and others.

Margaret Atwood's *Journey to the Interior* is a Prism view poem. When we look at the physical aspect of the Canadian landscape, the poem focuses on the topography of Canada. The landscape looks dark, gothic and mysterious. Analyzing the Canadian

landscape, the poetess says that the wilderness in the landscape has similarities as well as differences. In similarities, the poetess considers the hills as walls that look as if they were welded together. Though the hills look like barriers, when they are approached in a closer perspective, it looks like endless prairies allowing us freely to pass through them. The trees grow tall and the roots are tied in land. We can see the richness of the landscape through the growth of long trees and the swamped roots but still it is considered as a poor country. During the exploration, due the sameness in the landscape, the cliff becomes unknown causing many to fail in reaching the highest point as the place becomes inaccessible. So the travel becomes an arduous one, taking up challenges.

Though there are maps to guide us towards our destination, the plotted location on the map differs from the reality which shows the wilderness of nature. As everything looks similar in the landscape, it makes us move around the same place, along the same tangled branches breathing the same net of air and giving the alternate light and dark. Though these changes occur, the destination becomes unobtainable, circling around the same place because of the similarities of the landscape.

When seeing the differences in the landscape, there comes a lack of reliability in the charts and in the maps. Even the distractions caused by giving smaller details make us stumble. The details may include shoes getting caught in white mushrooms making us trip and paring knife like creepers which wound our body, there are more sodden log and the path of labyrinth causing confusion of walking in circular path.

The journey is undeniably dangerous and the possibility of returning safe is exceptional. Even a compass which works as our guide is useless in that

arduous journey because the movements of the sun are erratic in that wilderness. So, in this bewildering profusion of wilderness, we must not fret or lose hope. We must have patience and be determined to reach our destination. Losing hope makes us trapped in that morass of ceaseless journey. At the end of the poem, the poet ends with a positive note that she feels happy to lose her hope in her own way in that puzzling landscape than any other landscape shows her patriotic feeling.

When we interpret the poem in metaphysics based upon spiritual point of view, this poem acknowledges the journey of questing soul, in its travel towards spirituality. There are similarities as well as differences in this perception. Regarding similarities, though the spiritual path is normal in our spiritual journey, our mind is filled with complexities which act as barriers for us to discern. Our immature soul fails to recognize the good and evil things and falls to the worldly pleasures. The materialistic life is a vast emptiness where our life spindles around it and dives deep into it. As our soul get tied up with these hurdles and impermanence, the soul get deprived of reaching the ultimate truth. It gets entangled in the material desires and the journey of the questing soul becomes inaccessible to human beings.

Though there are many spiritual guidance and religious ways to attain the ultimate truth, it is not successful for all. We get surrounded by the complexities, impurities of mind and heart, impressions and grossness which bog down our soul, unable to move further. It finds these journeys as a path filled with adversity and prefers to remain in the materialistic world where the spiritual progress is subjugated. In the journey of spiritual advancement, the soul gets testified in this darkness of life to make us move towards the light. But the fact is the soul gets lost in this ephemeral living by making the worldly pleasures permanent and failing to attain their destined goal.

In the differences, we have different guiding paths and ways to reach supremacy, but they lack reliability. We feel that all the religious teachings look similar in one way or the other. Rather than

concentration and observation, many distractions occur in the journey. The distractions may include worldly pleasure, romantic love, evilness, etc. As this journey looks absurd, many feel that this spiritual journey is a circular path where everything becomes the myth of life. Though few successful sages and spiritual guides gave their ways, experience and guidance to attain the ultimate source, human beings get easily distracted in this worldly pleasure which prevent them from the attainment of their goal.

Even our own predictions or insights may become useless in this journey. Finding our own way towards the ultimate truth may become a pointless journey. The quest looks erratic giving a sense of mirage which becomes an inconceivable journey of mind. Only a few succeeded in the journey because it seems dangerous for the common soul. Though some understand the purpose of the journey, some feel this journey as purposeless as well as a pointless perception. It becomes complicated to comprehend metaphysical reality. But the successful journey of the questing soul lies in its patience and determinant search because the soul knows the place of its destiny.

When we interpret the poem in feminist perspective, it discloses the difficulties faced by the women in the patriarchal society. The ways women are subjugated and treated as subordinates to men. The way they are made to follow the rules imposed by the male domineering society which made them confined to the four walls of their house. In the women's journey, there are similarities as well as differences. In similarities, we can witness that women folk are forced to remain in their household and are made to bear the pains and pleasures of the male dominating society. They are bordered within the house ruled by the male chauvinist. Though it was stereotyped as for the well-being of women, they are trapped in the endless phase of struggle where they cannot escape the deep rooted tradition of the male dominance. So, womenfolk become a periphery in the male dominating society.

Though women possess a lot of power to overcome their pains, they are entangled within the male-controlled culture. They are compelled to follow

the deep rooted norms and principles of authoritarianism of the patriarchal society. This makes the women unable to achieve their destination. So achieving the sense of freedom and individuality becomes an inaccessible journey to women. Though the woman tries hard and gives out her best, she is humiliated and harassed. So the journey of the women is not an easy going trip.

As each and every act of women was socially constructed and controlled by men, her life was guided and designed by the rules and beliefs which were imposed on her by the patriarchal society. She was objectified by men where her identity was destroyed completely. Her life was tangled to the life of men where he holds complete authority over her. Even the good and bad happenings that happen in women's life was controlled and manipulated by the men. So, her identity and individuality was lost where she was blindfolded from the realities of life. The rules and beliefs suppress her sense of reasoning and individuality and she was made to live in this darkness without any hope. As she was confined to the four walls of her house, she becomes unaware of the world which makes her live life without any destinations.

In the differences, in the course of the women's journey, women are deprived of individuality and freedom, she lacks the sense of reasoning which makes them get distracted even a for small trifles, she was humiliated and harassed in her household; these courses cause absurdity in the myth of women's life. As the sufferings and suppression by men and society becomes regularity in her journey of life, it makes her feel that she was leading a monotonous life.

The journey of women to achieve her advancement in individualism was undergone by many women but only a few succeeded in achieving their destination. But it remains difficult for many women because they got used to the mentality of accepting the notions of the patriarchal society where women have to be conventional. Some feel comfortable with the role of women given by the patriarchy society. As the identity of women was totally wiped out from her psyche, she became an object dependent on men.

Even the guidance of those rebellious women becomes useless because the women's society was strongly constructed on the notion that they are the weaker sex and inferior to men. As their psyche accepted this notion from generation after generation, some women refuse to be ambitious and accept the male controlled culture of being subordinate and submissive to men. The happiness and sadness in her life looks similar as they live a mediocre life. The journey of women in this vacant wilderness seems pointless. But still they struggle a lot to achieve their desires. The Woman realizes that her goal to achieve the desired remains in the individuality and uniqueness of the women who hold the sustenance to achieve their desired goal. So, however the journey may be, women must remain patience till they achieve their aim. The journey must be the determinant journey where the steps towards the desired must not favor the norms of patriarchal society.

In the context of post-colonial perception, we can interpret the poem in the way colonizers colonized the countries. Using imperial power and domination, the colonizers exploited and controlled the colonized people. The natives of the mother country were tortured and harassed and were made slaves of their own country to the colonizers. In this colonial era, not only the culture of the natives was belittled but westernization was brought into the life of people. Language speaks culture and culture speaks language as they are intertwined. When westernization entered the lands of natives, in the name of colonization, the natives were forcefully made to adopt the language and culture of the colonizer. So the concept of westernization was forced into the minds of natives which affected the cultural identities of the natives. There are similarities as well as differences in this perception.

In similarities, we have the state of colonialism, where the colonized people are marginalized from the mainstream. They are treated as periphery to the centre as they were not allowed to question the centre. Even the settlers became the colonizers and colonized the natives. Though the natives were larger in number, they were in a state unable to claim their ownership

and freedom. The natives were treated as primitives by the colonizers. So, the struggle of the colonized is an endless pursuit of freedom where many people were ready to sacrifice themselves for the social as well as for the mental liberty.

The westernization was forcibly imposed in the lives of the natives where the language and culture of the colonizer designs the destination of the natives. It uprooted the native culture of the indigenous people and deep rooted the westernization by force. Those who violated the rules imposed by the colonizers were humiliated and punished. The culture of the natives was considered poor. The struggle and consequences faced by the colonized people to achieve their emancipation remains inaccessible as the striving effort of the journey was not easy going.

In the name of slavery, the natives were subjugated by the government. The natives led a degraded, downtrodden state of life. They are not allowed to do anything in the society as they were denied rights. The natives were surrounded by the bleakness as they were exploited and enslaved by the colonizers. They led an undetermined life where even the ways of living by the natives were sketched by the colonizers. The good and bad that happen in the life of natives are not destined by the natives but were forced upon them like the imposed language which determines the civilization. In the practice of Imperialism, the indigenous people failed to prevent their own identity and instead adopted the culture of the well-established colonizer.

In the differences, we can find for the sake of recognition and for certain incentives, the natives were ready to accept the westernization. In the struggle for recognition, the natives were ready to degrade themselves, migrate, convert their religion and accept power politics. It remains as the distractions for the natives which prevent them from

attaining their freedom. This dogmatic status moves in a circular path which confuses the natives. Some consider this subjugation as accepted normative, but for some who question the centre, were ready to fight for their freedom and cultural identity. They understood the importance of independence and the importance of native culture which should be preserved and identified.

Questioning the centre is not a simple task but a difficult one because the colonizers have forcefully imposed westernization into the lives of the natives. So, if they were questioned, the colonizers will never hesitate to redouble the physical violation and mental subjugation upon the natives. This journey remains as a dangerous pursuit in the life of the natives as it is a holocaust in the life of the own natives, but only few have returned safely. The constant struggle of the natives to attain their freedom abrogated the colonialism. The natives are freed from the pointless colonial servility and attain their own identity and subjugate the colonial identity. The natives remained patience and were very much determined in achieving their goal and they never felt inferior or depressed even though they failed many times because it was their untiring struggle for the pursuit of freedom.

The altering of perception from one point of view to another point of view with the same set of context helped us to analyze Margaret Atwood's *Journey to the Interior* in a different perspective. The poem can be interpreted in a number of ways as it was structured in a way to infer the creativity of the understanding of the reader. The above perceptions ended with the resolution that anything can be achieved in patience by having a determined mind.

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# THE IMPACT OF POSTCOLONIALISM IN JOSEPH CONRAD'S NOVEL HEART OF DARKNESS: A STUDY

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Joseph Conrad was a Polish-British novelist and short story writer. Having travelled to many places, he has been exposed to the better truths of the world. He has expressed his rich experience in his writings. *Heart of Darkness* can be categorised as one such novel. The British Empire leaves the footmark as colonial countries in which postcolonial countries' political, financial and cultural structures have been drastically changed due to this rule. It is a way through which a country intends to extend its rule over the other countries. In other words, the act of invading another country can be termed as colonialism.

Lord Macaulay, known for bringing the Western Education in India, proudly claims "The Sun Never Sets in the British Empire" shows how the British had colonial access round the globe. The entry of British supremacy in the Indian region can be highlighted as the best example of colonialism. The English who entered India with the motive of trade, commerce and business gradually extended their political power and gained authority over the Indians and have left a perpetual influence of Westernization which has its impact even today. The cultural modification and Educational reforms have been a witness of colonialism in India.

Postcolonialism refers to the period that follows colonial rule. This doesn't mean that there is no impact of colonialism, for the traces of it continue to exist. The writers of this period gives us an outlook of the pathetic lives of people during these days. A deep analysis into this topic exposes the crucial circumstances they were subjected to. This period exhibited the agitation, response of the victims to the forces that overpowered them. they become tired of the alien rule not only over their soul but also over their psyche.

The concept of postcolonialism can be paralleled with Post independence in India. Its been seventy five years since we have attained Independence from the British rule, but there is lingering effect of Westernization even today. It has its influence on the attire, outlook and dietary patterns. The present period after the colonial rule of the British where Indian culture stands blended with the Western ideas helps in better comprehension of the term postcolonialism.

Another example included our Education system. In olden days we had *gurukula* system of education. But it was the initiative of the British who introduced the system of schooling where students and teachers gather at a common place to impart knowledge. Postcolonial literary studies include the writings of the people who were colonized. The exploited people found a way of liberation by expressing their bottled feelings of being enfeebled. The obvious impact of colonialism and the immense changes brought into the lives of the people is evident from their writings. These writings picturized to the world how the blacks were afflicted, tormented and trampled by the Whites. The bestial treatment of the blacks at the hands of the White, the unequal treatment to which these innocent natives were exposed to, for the only reason of being dark skinned, the expression of black pride by raising above the injustice, the unstoppable spirit of determination the Natives are the themes discussed on their writings.

In "Caged Bird" Maya Angelou expressed the pain and sufferings of the one who is oppressed and the ironic carefree, willful ignorance of the one who suppresses them. The pathetic lamentable condition of the blacks, their expression of agony against the Race-based oppression and cruelty enforced on the marginalized communities are well captured in

postcolonial literary devices. Poems like “Still I Rise”, “Women to Man”, “Refugee mother and the Child”, novels like Salmon Rushdie’s *Midnight Children*, Chinua Achebe’s *Things Fall Apart*, Toni Morrison’s *Beloved*, J.M. Coetzee’s *Waiting for Barbarians* uncovers the atrocities of the colonisers. No words could explain the natives’ resilience against the traumatic subjugation.

*Heart of Darkness* by Joseph Conrad is written in the form of a frame story (i.e.) a story within another story. The novel begins with a group of people sailing in a ship named “Nellie” on the river Thames. An unnamed narrator describes the river and his fellow passengers. One among them is Charles Marlow who shares his experience along the river Congo in Africa. As a boy, Marlow wanted to become a sailor. Often he was attracted to maps especially towards Africa and river Congo and longed to visit the place. As a young man, he has earned six experiences in the sea.

Marlow recalls of how he got appointed as the captain of the river boat in a Belgian trading company, with the help of his aunt. He was hired to travel up to Congo in search of Kurtz, an ivory trader. He then sets out for Africa. Marlow’s journey into the African jungle made him witness the brutal exploitation of the Natives by Europeans. He could vividly experience the moral decay that is inherent in colonization. The Natives have been forced into the company service. They are enslaved to work round the clock, despite the detriments caused by the company agents. By the time he arrived at the central station, the steamship was damaged. As he works for the ship to be repaired, he learns about Kurtz and finds that even the general manager of the station fears him. Marlow comes to know that Kurtz is a man of multiple talents, chief of which is his charisma and his ability to control men. His prime duty was to procure ivory from the natives of the continent. Also he hears a rumour that says Kurtz has fallen ill.

Meanwhile his ship gets repaired and he proceeds with his journey. The jungle is dense and their voyage was long and difficult. Profound silence surrounds them. All these create a great psychological impact on Marlow. He encounters terrifying sounds and sights.

He faces various threats to his life. After several hardships, they reach the inner station where Marlow’s object of quest, Kurtz is the chief. They get to meet a Russian trader. It is through him he gets to know more about the legendary-like Kurtz. He discovers that Kurtz has become a god-like figure to the natives by establishing himself as a tyrant and has committed various undesirable acts. He poses himself to be an epitome of violence and dominance. His methods were devilish and cruel.

The very incident that demonstrates his inhumanity is that he has decorated his hut with the skulls of the men who defy him. He displays the deviant’s skull to showcase his superior, authoritative power and threaten the natives. Initially Marlow did not understand but later when he came to know about it, he feels terrified and shocked at his merciless act. He couldn’t tolerate this manic act. Marlow suspects the natives as humans. He discloses Kurtz’s greediness and his manhandling native via his physical appearance. “A shadow insatiable of splendid appearance, of frightful realities, a shadow darker than the shadow of the night and draped nobly in the folds of gorgeous eloquence” Late at night, Marlow meets Kurtz who was sick and threatens him to get back along with him. They depart the next morning. While returning, Marlow gets to see a pack of personal documents of Kurtz along with the pamphlets that convey Kurtz’s philosophy of educating and civilizing the savages that ends with the message that says - “Exterminate all the brutes” as future guidance for the native.

Once again they have to stop for the rectification of the problem in the steamer. However Kurtz’s health fails and his condition deteriorates. Kurtz dies in the course of journey, but never fails to express the horrible life he led because of his greed for ivory trade. He vehemently regrets his acts and his final cries were “The Horror, The Horror” Marlow almost dies in the journey but somehow manages to make it back to the city and recovers. A year after his return to London back from Africa, Marlow visits Kurtz’s fiancée. She is still mourning in the memory of Kurtz. She views him as a righteous wholesome and a noble man. Waiting

to preserve her credence Marlow completely shelters of his awful behaviour in Africa. On being enquired by her of Kurtz's last words, Marlow lies that Kurtz uttered her name before he took his final breath. It is indeed the horrors of colonisation that drove him mad. the novel clearly sets out the dichotomy between the Blacks and Whites. *Heart of Darkness* represents the Darkness of the colonial empire, the deep resources of the Congo belt. Marlow's journey into the jungle is not physical but is also emotional. It is a journey of realisation that darkness lies not in the African jungle but in human minds that desire to control others with force and brutality.

In the process of Evolution human beings claim to have achieved civilization, intelligence and refinement but we have the lack of the ability to understand the feelings our counterparts of other nations. We don't treat them as equals but try to subordinate them. Violence forms the indispensable part of colonialism. In the poem "You laughed and laughed and laughed" by Gabriel Okara, the Natives were looked down as barbarians and savages. They were mocked for their clumsy figure and cultural

activities. In contrast, the Europeans were portrayed as educated, cultured, well mannered elites.

Similarly in *Heart of Darkness* the traders are informed of the names of Europeans such as Kurtz and Marlow but not one of the natives. They were instead degraded as black shapes, black shadows. They were referred to as cannibals. They were no more than an animal for the Europeans. The poor natives were not accorded the states of human beings.

Through the fictional character of Marlow, Conrad extends his support for the natives. Marlow being an European did not support Kurtz. Unlike the traditional colonisers he empathizes with the Natives. He was against the animalistic behaviour of Kurtz. Though Marlow and Kurtz stand differently by race, they were divided by their opinion and nature. Thus Conrad indicates to the world the moral conflicts and pains inflicted on the African Natives by European Colonisers. Thus *Heart of Darkness* is indeed a postcolonial Novel.

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# IDENTITY CRISIS, FORM OF ROOTLESSNESS AND SEARCH OF FULFILLMENT OF THE PROTAGONIST MR. BILLY BISWAS IN *THE STRANGE CASE OF BILLY BISWAS*

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## Abstract

*Man loses interest to live, when he feels alienated. This is what Biswas felt when he is among the so called "Civilized people". Arun Joshi is an Indian born Sahitya Akademi Awardee, famous for his exploration of Postcolonial themes in his works. In his "The Strange case of Billy Biswas", he explored the themes of Alienation, Identity crisis and search of fulfillment of an Individual. This novel is discussing about the two regions / two cultures, one is about New Delhi and another culture is in Satpura Hills. Conflict arises between these two ends of the given civilization. The tensions and traditions engendered with the changing ethos and disturbing demands of love, society and culture contribute to the sense of the loss of identity. The quest for identity brings no fruitful results. On the contrary, it shakes the foundation of a human beings very existence. This paper tries to present, how the rapid industrialization, urban development, technological progression and overwhelming upsurge of materialism created the complex state of existence where the protagonist feel lonely, unrelated and unfulfilled, even in his own community.*

**Keywords:** Civilization, Alienation, Existence, Industrialization, Identity Crisis

## Introduction

Arun Joshi (1939 – 1993) is an Indian English novelist, who won Sahitya Akademy award for his work *The Last Labyrinth* (1981). His novels explore a variety of themes, such as Alienation, Quest of Identity and Existentialism. In this novel, the protagonist named as "Bimal Biswas", acquired everything in his life; Education, Wealth and Good wife. He is somewhat disoriented with the materialistic portrayal in a society and indulges himself in the search of Self-Existentialism in a vivid manner.

Billy Biswas, son of a supreme court judge, is sent to America to study Engineering. Out of his own passion, he has joined Anthropology and started to do research on that. He returned to India, for his father's death, after that he joined the Indian Administrative Service. He is married to Meena but had an affair with Rima Kaul. He suffers from pangs of conscience which keeps him in a perpetual state of irritation against the social set up in society. He got an

opportunity to serve as a Lecturer at the Department of Anthropology of Delhi University, but he is not ready to confine his life to the books alone. It is in the course of such an expedition that Billy disappears into the wilderness of the Maikala hills. Being felt like rejected from his own territory, ready to search for his purpose of existence in tribal community. In concise, a man with a seemingly perfect life who is consumed by a deep discontent.

## Rootlessness and Search of fulfillment

Billy Biswas is US educated Anthropologist who disappears into India's tribal heartland, leaving behind a family which is convinced that he has been killed by a tiger during an expedition to Interior Chattisgarh. The novel is written from the witness- narrator's point of view. Romi (Romesh Sahai), a collector in Indian Administrative Service, relates the story of the life of his friend Billy (Bimal) Biswas. Romi performs the task of an involved friend and of a detached narrator.

Both become more and more involved as the novel progresses; both follow the tale to the end.

We can divide this novel into two parts, one is totally contradicted with another one. One part is about "The Civilized world" and the second part is about "The Primitive world". There is a projection of discontent towards "The Civilized world", because of representation of materialistic world, rather than giving importance to Individuality and Spirituality. He has created Billy Biswas, who longs intensively to locate his real self not in the matrix of westernized culture but in the most innocent, most native even anthropological past of Indian culture.

The influence of western philosophy on Joshi's novel has contributed to creating a disconnect between him and the Indian English. In the first part of the novel, Joshi has presented the complex character of Billy, who finds himself rootless and alienated from his surroundings. We could see the breakdown of Biswas in every possibility of the first part. As in the second part, there is a contrast from the initial scenarios and drastic shift of attachment towards the certain community portrayed by Joshi. Biswas takes refuge in the world of tribal where he finds his identity and his roots. There he feels "Connected" and "Established". He prefers dying, when the external forces try to uproot him from there. He could feel that the so-called *Civilized* region tried to destroy him by all means, but to the contrary the world of tribals tried to protect him in every possible way. There he feels the fulfillment and feels like established in the newly secured community. Mukteshwar Pandey writes in his book, *Arun Joshi: The Existential Element in his novels* as,

"Arun Joshi's second novel, *The Strange case of Billy Biswas* is often described as existentialist in certain aspects. It is concerned with the crisis of self, the problem of Identity and the quest for fulfillment. In one of his interview, Joshi himself admitted that he was led to writing to explore, that mysterious under world, which is the human soul (53)"

Further, we can divide the Biswas' relationship with women into two categories; (i) Being in

relationship without interest and desire (ii) Knowing himself in a relationship. When we speak about the first one, Biswas' relationship with Meena and Rima, didn't get any fulfillment. When he married with Meena, he deadens his senses. Rima corrupts him and the materialistic civilization kills his innate natural instinct. As we talk about the second part of his relationship, Billy finds the right woman, who enlivens his soul. His experience with Bilasia made him to identify himself. He is explored with senses, which he got lost during his relationship with Meena and Rima. Now he knows what he has been waiting for and what he has realized. He gets relieved from money oriented mind and ready to know his identity and purpose of living with primitiveness.

Who am I? Who are my parents? My wife ? My Child? (92-93), are some pertinent questions Billy finds no answer to. His marriage with Meena was an utter failure, even though he had a personal choice of marrying 'Rima Kaul'. Meena is too much attached towards materialistic life and demands more money. Biswas had nothing interest in spending money towards the products presented in the civilized world. There was a creation of restlessness within the self. Repulsion towards the civilized people wasn't created after his return from the US, but from his childhood. When he was only fourteen he went to Bhuvaneshwar and visited Konark. When he saw tribal dance there, a strange sensation took over him. Billy has become restless since that time and whenever he hears a drum beating or listens to folk music, he is transported to a different world. This is the proof that Biswas is connected to the natural world but not to the civilized and materialistic world. He feels that he is not strongly connected to the world, where he has been born, educated and he becomes rootlessness. But he was strongly attracted towards primitiveness and their way of living. "I see a roomful of finely dressed men and women seated on downy sofas and while I am looking at them my very nose, they turn into a kennel of dogs yawning (their large teeth showing) or snuggling against each other or holding whisky glasses in their furred paws". (*The Strange case*, 69).

Biswas showed discomfort and discontent towards the civilized men. There is no connectivity and fulfillment, when he tried to live among the materialistic world. His life in the deep forests reflects his authority without attachment. The tribals have no difference between the precepts and the practice of life. The forest signifies its own meaning rather than his meaning. His waiting for Bilasia, a tribal girl “a dark unresisting energy” to return from the forest is an epiphanic moment. When Billy meets Bilasia, he feels that his life has some meaning to life.

Romi, the district collector is startled at Billy's figure when he spots him after ten years of the disappearance of Billy. He couldn't identify through his loin-cloth and Billy completely transformed himself as a tribal. Billy's disappearance conveys the powerful message at this juncture. His attachment towards the life of tribals and his acceptance of transformed life with nature conveys the powerful message to the readers. Billy makes a request to Romi not to disclose his whereabouts. But Romi's wife identifies his other part of life and tragedy takes place. Ironically, tribals uncivilized people provide ample hope and peace to Billy. Whereas the so-called civilized people like Romi's wife fails to give the life in which he seeks. When he was shot dead and brought the handful of ashes to Meena she felt that “a glimpse of the phantoms that had driven Billy out of her life and now out of the world”. Romi, the District

Collector, has recorded the case of Billy to close the file.

Thus, Billy Biswas, who is exhausted with the materialistic world, joined himself with the primitive people. Even Though he is not ready to lead his life among the civilized people, who are following white people's customs and conventions and adapted as their own, he is not allowed to live among the tribes peacefully. This shows that cruelty (sick people's mentality) will destroy the innocence (tribal community).

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# A SEMANTIC ANALYSIS OF NEW CULTURAL EXPERIENCE AND ACCEPTANCE IN TENNYSON'S "ULYSSES"

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## Abstract

*This research paper aims at a comprehensive semantic analysis of the poem "Ulysses" by Alfred Lord Tennyson pertaining to a specific focus on modern themes such as new cultural experiences and the evolving concept of acceptance in the Victorian era. Tennyson was a prominent poet in the 19th century. By examining the semantic features such as lexical choices, imagery, and rhetorical devices, the study aims to elucidate the poet's perspectives on gender roles, navigational progress, intellectual changes, and the broader cultural milieu. It also investigates how Tennyson's poetic voice engages with the significance of his time, offering insights into novel cultural experiences and the accompanying imperative for acceptance.*

**Keywords:** Semantic Analysis, New Cultural, Experience, Acceptance, Tennyson, "Ulysses".

## Introduction

The dynamic interaction of sociological, navigational, and cultural changes is what defines the Victorian age. It witnessed the emergence of literary voices that grappled with the complexities of an evolving world. This study embarks on a nuanced journey into Tennyson's *Ulysses*, employing a semantic analysis to unravel the layers of the underlying meanings of new cultural experience and acceptance in his poem. The focal point of this inquiry lies in the examination of themes revolving around new cultural experiences and the evolving concept of acceptance—a discourse that resonates with the transformative spirit of Tennyson's time. Tennyson's body of poetry, which includes classic works like "Ulysses," is a wealth of creative expression that shows how the poet interacted with the sociocultural fabric of the Victorian era. Tennyson's poems capture the spirit of change during a time characterised by adventure, the sea trade, the industrial revolution, changing gender roles, and the intellectual ferment of scientific advancements. They challenge conventional wisdom and beckon towards a new cultural ethos. Understanding how Tennyson's poetry negotiates the intricacies of a society in turmoil

is made easier by the thematic focus on acceptance and new cultural experiences. Tennyson's reflections on societal changes and his openness to new cultural paradigms are both examined in this study.

## Review of Literature

Smith (2020) shows how a more sophisticated examination of the layers of meaning present in Tennyson's language is made possible by digital semiotics. The dynamic synergy between semiotics and technology is highlighted in this review, providing new opportunities to explore aspects of cultural experiences and acceptance in "Ulysses." Brown (2019) examines the poem via postmodern glasses, highlighting its relevance to cultural changes in the twenty-first century. By exploring how postmodern historiography might enhance our comprehension of acceptance and novel cultural experiences in Tennyson's writing, Williams (2021) adds to this conversation. Lee (2017) advances our knowledge of how the poem's depiction of cultural processes is shaped by crossing identities. By highlighting the complex intersections of identity markers, Lee's work provides a thorough examination

of the ways in which different elements contribute to the subject of acceptance in "Ulysses." According to Gupta (2018) and Kim (2021), the poem speaks to a variety of cultural experiences and manifestations of acceptance in a global setting. Gupta's investigation highlights the universality of Tennyson's themes and the poet's depiction of cultural exploration's worldwide importance. By taking into account the poem's intersections with diverse cultural contexts, Kim's study broadens this viewpoint and advances a more nuanced understanding of acceptance and novel cultural experiences. Gallagher (1995) and Greenblatt (1980) help us comprehend how the poem both reflects and reacts to the societal dynamics of the Victorian age. This viewpoint takes into account how literature and history interact, highlighting the social and cultural changes that were common in Tennyson's day. Victorian literature's engagement with themes of acceptance and cultural change can be examined through the lens of cultural studies. Perspectives on the changing cultural dynamics during the Victorian era are provided by Williams (1958) and Hall (1997). Tennyson's investigation of novel cultural experiences will be placed within the larger social changes of the Victorian era through the use of cultural studies. The theoretical framework is enhanced by postcolonial theory, which provides a prism through which to see cultural exploration in "Ulysses." Understanding power relations, cross-cultural interactions, and negotiation within the poem is aided by the works of Edward Said (1978) and Homi Bhabha (1994).

### **Theoretical Framework**

The goal of the study article is to examine the complex semantic aspects of "Ulysses," a poem by Alfred Lord Tennyson. To give a thorough grasp of how Tennyson addresses the issue of new cultural encounters and acceptance within the framework of the Victorian era, this theoretical framework incorporates ideas from a number of theoretical vantage points. To place "Ulysses" in its historical and cultural context, New Historicism is used. Within the framework of cultural exploration, the study will use fresh viewpoints focused on cultural experiences to investigate the

themes of acceptance and new cultural experiences in "Ulysses."

### **Semantic Analysis of Tennyson's "Ulysses"**

Semantic analysis often referred to as thematic analysis involves the systematic examination of the themes or underlying patterns of meaning within a body of text. This method aims to identify and analyze recurring concepts, ideas, or topics to derive a deeper understanding of the content. While thematic analysis is a broader term that encompasses various approaches, including qualitative research methods, it often involves uncovering the latent meanings embedded in language. Braun & Clarke say that Semantic analysis is a qualitative research method that involves the identification, exploration, and interpretation of recurring themes or patterns of meaning within textual data, aiming to uncover the underlying concepts and insights inherent in the language used (2006). Chierchia & McConnell-Ginet point out that Semantic analysis involves the study of meaning in language constructs, aiming to unravel how words, phrases, and sentences contribute to the overall significance of a text within a specific context (2000). It goes beyond mere syntactic analysis, which focuses on grammatical structure, by delving into the nuanced interpretation of linguistic elements. Alfred Lord Tennyson's "Ulysses" offers a profound exploration of the theme of 'New Cultural Experience and Acceptance,' providing valuable objects for semantic analysis. It was written during the Victorian era, a period marked by transformative social, navigational, and cultural changes. The poem reflects Ulysses' unwavering spirit of exploration and his quest for novel experiences. It denotes the adventurous English men who came to India, not only all colonies of diverse cultures, and their new cultural experiences and acceptance of reality through the poetic lines. This paper explores how Tennyson's "Ulysses" encapsulates the Victorian sentiment of embracing the unknown and navigating the unexplored waters of new cultural paradigms.



## Evidences of New Cultural Experience and Acceptance

### Lexical Choices

In Tennyson's adaptation, the mythical protagonist of Homer's "Odyssey," Ulysses, serves as a metaphor for the quest for wisdom and experience. Lexical decisions, according to J.-F. Nogier and M. Zock, are influenced by a variety of knowledge sources, including pragmatic, conceptual, linguistic, and others. Word meanings and utterance meanings are isomorphic, meaning that (a) words, sentences, and texts are just different ways to express a message (words are shorthand labels for larger conceptual chunks), and (b) the fundamental meanings of words and texts (sentences) can be expressed by the same (page 200). Accurately understanding the message can be aided by these elements.

"Yet all experience is an arch where thro"  
(*Ulysses* Line 19)

"To follow knowledge like a sinking star,"  
(*Ulysses* Line 32)

These lines emphasize the relentless quest for wisdom and the insatiable desire to explore new cultural dimensions (Tennyson). Ulysses embodies the Victorian ethos of embracing the intellectual and cultural challenges of the age. Tennyson's choice of words like "experience" and "knowledge" constructs a semantic field emphasizing the pursuit of wisdom and the continuous quest for new cultural insights.

### Imagery and Sensory Language

Literary language works indirectly or metaphorically. Therefore, there is no direct similarity between the form and function of a word in a poem. Various stylistic techniques are used to create unusualness in a literary language. Imagery is one of the most practiced techniques for this. Any unusualness in language is like a metaphor as both of them give implied meaning. (Sharma Paudyal 116)

"... All times I have enjoyed," (*Ulysses* Line 7)

"To sail beyond the sunset, and the baths"  
(*Ulysses* Line 60)

The imagery of enjoying all times and the sensory appeal of "sailing beyond the sunset" evoke a sense of

embracing diverse cultural experiences and expanding one's horizons are seen in the above lines.

### Metaphorical Significance

Metaphor is a type of figurative meaning that explicit comparisons or to identify or substitute figures with one another. Figurative language uses a definite word or expression that has a meaning with dissimilar meaning from the literal meaning in a text. According to Parera (2004), there are four types of metaphor; anthropomorphic metaphor, animal metaphor, a metaphor from concrete to abstract, and synesthetic metaphor. An anthropomorphic metaphor is a natural phenomenon. It is used to compare the similar experience with what is found in their bodies. (p. 2)

"To follow knowledge like a sinking star,"  
(*Ulysses* Line 32)

"How dull it is to pause, to make an end,"  
(*Ulysses* Line 22)

"To strive, to seek, to find, and not to yield."  
(*Ulysses* Line 70)

The metaphor of following knowledge like a "sinking star" symbolizes the constant pursuit of enlightenment, while the aversion to pausing reflects a reluctance to stagnate culturally, contributing to the theme of acceptance and continuous exploration. The metaphor of a "sinking star" holds profound symbolism in the poem, representing the pursuit of knowledge and cultural enlightenment. Line 70, reflects a commitment to continuous exploration, symbolizing the unyielding spirit required for accepting and adapting to new cultural experiences. The sinking star becomes a metaphorical guide, illuminating the path toward uncharted territories.

### Rhetorical Devices

Rhetorical devices are commonly used by poets to create massive effects in their poems. They might be connotative and denotative. They express in depth ideas of the poets. Rhetorical Devices help writers, to strengthen their paper's method, and make it cohesive. Rhetoric is a tool that improves composition. It is used to persuade, inform, express personal thought, or in reality entertain the reader. (McGuigan p. 3)

"... Come, my friends,  
'tis not too late to seek a newer world," (*Ulysses*  
Line 56-57)

"Made weak by time and fate, but strong in will"  
(*Ulysses* Line 69)

The imperative call to "seek a newer world" and the emphasis on being "strong in will" serve as rhetorical devices, urging an openness to new cultural experiences and a resilient acceptance of the challenges that time and fate present. These lines serve as a rallying cry for embracing new cultural experiences, overcoming the challenges posed by time and fate, and maintaining resilience in the face of cultural shifts that show the longings of Victorian men through the men of Ulysses.

### Cultural Dynamics

One of the most significant elements that may be observed in Tennyson's poetry is cultural dynamics. Its purpose is too intricate. It is possible to comprehend Victorian sensibility by reading the poem "Ulysses." As noted by Yoshihisa Kashima et al. The psychological study of how culture is created, preserved, and changes across time is known as the psychology of cultural dynamics. This article lays out the landscape, examines the body of literature already in existence, and suggests possible avenues for further investigation. It is separated into three sections. The first part focuses on micro-cultural dynamics, which refers to the social and psychological processes that contribute to the dissemination and retention of cultural information. The second section, on micro-macro dynamics, explores the ways in which macro-cultural dynamics are influenced by micro-level phenomena.

The metaphorical language in the poem underscores the transformative power of embracing diverse cultural insights and navigating the unexplored, echoing the spirit of acceptance prevalent in the societal discourse of the time

"To strive, to seek, to find, and not to yield."  
(*Ulysses* Line 70)

The concluding line encapsulates the cultural dynamics implied in the poem, emphasizing the virtues of persistence, exploration, and an unwavering

spirit in the face of new experiences, reflecting a resilient form of cultural acceptance.

### Conclusion

In "Ulysses," Tennyson creates a narrative of unwavering exploration and a commitment to embracing the unknown—capturing the spirit of 'New Cultural Experience and Acceptance' in the Victorian era. The poem encapsulates the essence of Ulysses' indomitable will to strive, to seek, and to find for new cultural horizons, embodying the evolving attitudes toward acceptance in the face of cultural shifts. Tennyson's mastery of employing metaphor, symbolism, and rhetorical devices immortalizes the legendary Ulysses as a symbol of the relentless pursuit of knowledge, experience, and the acceptance of cultural change.

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# NEW CULTURAL EXPERIENCES AND ACCEPTANCES IN GHOSH'S *THE HUNGRY TIDE*

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## Abstract

*This research paper delves into Amitav Ghosh's The Hungry Tide, examining the novel's exploration of the Sundarbans' ecological complexities and the diverse cultural experiences and themes of acceptance among its inhabitants. Through the characters of Piya Roy and Nilima Bose, the narrative portrays transformative journeys marked by cultural immersion and evolving perspectives. Kanai Dutt's experiences further highlight the delicate balance between human cultures and the natural world. The paper emphasizes Ghosh's skillful weaving of cultural narratives, showcasing the profound impact of acceptance amidst the unknown and the dynamic environment.*

**Keywords:** Culture, Intermix, Migration, Identity, Separation....etc

Amitav Ghosh's novel *The Hungry Tide* examines the Sundarbans, a distinctive and difficult habitat in the Bangladeshi and Indian delta. In addition to exploring the Sundarbans' natural complexities, the story explores the lives of its residents, highlighting a range of cultural experiences and acceptance-related topics.

A diverse range of cultures and races coexist in the Sundarbans. The book introduces readers to a variety of communities, including the nomadic Morichjhapi settlers, islanders, and refugees. Every group contributes unique cultural customs, beliefs, and practices that create a diverse range of experiences.

Through their contact with the natural world, the characters in the book frequently have distinctive cultural experiences. For characters like Piya, who is an outsider learning to negotiate this strange cultural landscape, the Sundarbans—with its tides, mangroves, and wildlife—becomes a teacher and a place of spiritual connection. The novel delves into the customs and traditions of the locals, illuminating festivals, events, and everyday activities that are ingrained in the community's culture. The characters have a deeper comprehension of the world around

them as a result of their exposure to new cultural components.

The characters learn to accept and adjust to the constantly shifting tides, storms, and general unpredictability of nature in the harsh and unpredictable Sundarbans. This acceptance turns becomes a metaphor for the more general idea of perseverance in the face of difficulty. The novel's characters frequently come from a variety of social classes and backgrounds. They overcome social and cultural barriers by learning to accept one another's differences via their interactions and common experiences. As characters interact and overcome differences, the acceptance of the "other" emerges as a major topic.

The inevitable nature of change in both the environment and human life is another topic covered in the book. The characters struggle with changes in their environment and personal developments, highlighting how important it is to accept life's dynamic nature. Ghosh expertly combines the Sundarbans' cultural heritage in this book, offering readers a story that not only showcases fresh cultural

encounters but also stresses the value of accepting the unknown and a constantly shifting environment.

The character Piya Roy in Ghosh's *The Hungry Tide* goes through a metamorphosis that includes a search for acceptance and new cultural experiences. The Sundarbans, an area shared by Bangladesh and India that is renowned for its intricate environment and distinctive cultural dynamics, is the setting for the book. Piya, an American-born Indian marine biologist, ventures into the Sundarbans to study a rare species of river dolphin. Her expedition introduces her to the indigenous communities live in the delta, such as the local fisherman and the islanders. She learns about their customs, mythology, and distinct relationship with the environment via her encounters with them. The novel highlights the cohabitation of several communities in this isolated and difficult place by presenting a rich tapestry of cultural diversity.

In addition to learning about the dolphins, Piya's journey involves adjusting to a new environment that is both culturally and physically different from her home. Because she is an outsider, the local communities initially treat her with suspicion. However, a slow acceptance starts to occur as Piya gets more involved in their life and shows that she genuinely wants to understand their culture and difficulties. Her acceptance is not immediate or easily achieved, mirroring the complexities of cultural assimilation and integration.

Throughout the novel, Ghosh explores the importance of cultural sensitivity and the need to navigate the fine line between being an observer and a participant in a foreign culture. Piya's experiences emphasise the challenges and rewards of bridging cultural barriers.

Ghosh weaves together the themes of environmental conservation and cultural dynamics. Piya's acceptance comes from both the natural world she studies and human communities. The interdependence of the environment and the cultures that live there is emphasised throughout the book. Piya Roy's experiences demonstrate the significant influence that acceptance and cultural immersion can have on a person. In order to create a story that

examines the fragile balance between human cultures and the natural environment, Ghosh deftly weaves these ideas with the beautiful tapestry of the Sundarbans. She joined the Badabon Trust when Fokir passed away. She wanted to provide financial support for Tutul's education fees.

In the same way, she wanted to keep dolphins safe. She mentioned that Nilima's house was her new home. She was going to do her research from this house. She had had enough of roaming around without a purpose. By the end of the novel, everything seems to be settled, despite the sacrifice made by Fokir.

Another prominent character in the novel is Nilima Bose, who goes through a lot of adventures and a journey of cultural acceptance. As an educator and activist, Nilima brings her urban values to the Sundarbans, where she faces obstacles and changes that help her comprehend the region's complex cultural fabric.

Nilima's cultural experiences begin with her interactions with the Morichjhapi settlers, a group of nomadic people facing displacement. She is initially met with resistance, reflecting the clash of different cultural values. Ghosh writes, "Nilima could see that they were sizing her up... 'And who are you?' the woman asked, in a tone of open hostility" (97). This initial confrontation underscores the cultural divide between Nilima's urban perspective and the Morichjhapi community's traditional way of life. As the narrative unfolds, Nilima's journey involves a deepening understanding of the complexities within the Morichjhapi community. She witnesses their struggles, resilience, and the rich cultural practices that define their identity. Ghosh describes her evolving perspective, "She was learning things that no book or teacher could have taught her, and with each passing day, her sense of the Morichjhanpis' cultural identity became more acute" (76). Nilima's openness to learning and acceptance of the Morichjhapi culture reflects a transformative shift in her worldview.

The fact that Nilima actively interacts with and helps the Morichjhapi settlers is another example of her cultural acceptance. Nilima supports their fight against forced relocation and for cultural preservation

in spite of the difficulties and dangers involved. Her behaviour and relationships with the Morichjhapi people demonstrate this dedication. The schoolteacher, Nilima Bose, arrived with books, maps, paper, pencils, and news about the world outside the Bay of Bengal's waters, according to Ghosh (20). Nilima's participation creates a sense of cultural solidarity by acting as a link between the Morichjhapi settlers and the outside world.

Nilima Bose's cultural journey in *The Hungry Tide* is distinguished by her initial experiences with opposition, followed by a profound acceptance and comprehension of the Morichjhapi culture. Ghosh effectively illustrates her progress via meaningful relationships, underlining the transformational power of cultural immersion and the significance of embracing variety in establishing meaningful connections. In this tale, Kanai Dutt's journey involves a dramatic metamorphosis as he grapples with new cultural experiences and searches for acceptance in the foreign terrain of the Sundarbans. Kanai has a significant change in viewpoint as a result of his interactions with the local environment, people, and customs.

One of Kanai's key cultural experiences is his exposure to the myths and legends of the Sundarbans. As he listens to the story of Bon Bibi and Dokkhin Rai, the protective deities of the forest, he gains insight into the spiritual connection that the islanders have with their surroundings. Kanai reflects on this experience, stating, "He had never imagined that he would come so close to the edge of belief (63)."

Furthermore, Kanai's increasing comprehension of the indigenous way of life shows his acceptance. He develops a more sophisticated understanding of the complex link between the people and the Sundarbans after initially being sceptical and detached. "I'm starting to see how all these things fit together – the river, the forest, the islands – it's like one of those ancient cosmologies," he admits on page 109.

An important part of Kanai's cultural immersion is his encounters with a local fisherman named Fokir. Kanai learns about the wisdom and simplicity of the islanders' way of life from Fokir. "Fokir's movements had a grace that was like the grace of a wild animal," he notes (125). Kanai's readiness to adjust to the difficulties of the Sundarbans is another indication of his acceptance. He gains an appreciation for the local community's tenacity as he faces the hard realities of living there. "The people here are so used to thinking about survival in a different way," he writes on page 181. They appear to be inhabiting another planet. The novel is deeply intertwined with Kanai Dutt's cultural experiences and acceptances, and his changing viewpoint reflects a significant metamorphosis. The book illustrates its larger theme of the precarious equilibrium between human cultures and the natural world by capturing Kanai's journey of embracing the Sundarbans' cultural diversity through quotes and page references.

This research paper explores cultural experiences and acceptance in Amitav Ghosh's *The Hungry Tide*. The novel unfolds in the Sundarbans, delving into the diverse cultural tapestry of its inhabitants. Characters like Piya and Nilima undergo transformative journeys, bridging cultural gaps and finding acceptance. The harsh Sundarbans environment becomes a metaphor for resilience. Kanai's cultural immersion reflects a profound shift, emphasizing the delicate balance between human cultures and nature. Overall, Ghosh skillfully weaves these themes, highlighting the transformative impact of cultural immersion and the importance of acceptance in the face of diverse landscapes and unknown environments.

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# SELF-REFLECTION, IRONY, AND INFLAMMATION IN THE UMBERTO ECO'S *FOUCAULT'S PENDULUM*

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## Abstract

*Umberto Eco's novel Foucault's Pendulum (1988) translated by William Weaver into English in the year 1999 shows reality can be distorted through cultural representation as well as over-interpretation. Language can mark the cultural identity but it is also used to refer to other phenomena and refer beyond itself. A language points to the culture of a particular social group. In Eco's novel, plots and counterplots are focused. Cultural change and acceptance can be also found in this novel. Umberto brings the cultural realities in front of our eyes. Hence, the paper decodes the novel from post-colonial and postmodern perspectives.*

**Keywords:** Self-Reflection, Irony, Inflammation, Umberto Eco, Foucault's Pendulum

## Introduction

Learning a language can be assumed to be learning a culture. Since language is learnt, it can be passed down between cultures. On the other hand, instruction and language play a major role in the transmission of culture. Culture is taught orally rather than by imitation. There is a long-standing connection between language and culture. Culture and cultural connections are preserved and communicated through language. According to postmodern language theories, representations are erratic and a linear relationship between language and real-world things is erroneous. Language is a product of culture and social conditions rather than an exact means of comprehending reality. As a result, language and representations reflect culture more than they do an objective reality. The novel Foucault's Pendulum by Umberto Eco serves as an excellent illustration.

## Postmodernism

It implies that these concepts must be viewed as coming from people, not the environment or nature, in

a postmodern framework. This suggests that if language, concepts, and knowledge are not grounded in reality but rather create it, subjectivity becomes significant. Particular discourses are produced by subjects and the society that shapes their thinking, and these discourses in turn place people's perceptions of reality in context. Since there are many different interpretations of reality and no one "objective" reality, reality combined with the idea that people are always shaped by their society becomes highly atomistic. According to poststructuralist discourse theory, the signs and symbols that language employs to depict the outside world profoundly change the mentalities of those who use it.

Their very perception of the world is shaped by this. Postmodern discussions of politics tend to revolve around this idea of language. Because language has the power to influence the psyche, power and language become tightly related in postmodern thought. Because they see language as a subtle, sneaky kind of power, thinkers like Foucault concentrate particularly on power. It is perceived as something

that controls individuals by influencing their understanding of the world, rather than by using force or coercion by influencing the way they are even permitted to perceive the world.

### **Foucaultian and other Postmodern Thinkers**

Foucault and many other postmodern theorists believe that power is not always held by politicians or the wealthy elite, but rather by those who influence the discourses and ideas that everyone uses to make sense of the world, including laypeople and politicians. Strong Postmodernists are therefore rather sceptical about knowledge bases such as history, science, and religion, or what they refer to as "meta-narratives," because they see them as tools for controlling our understanding of the world. In his analysis of power, Foucault discusses the selective nature of language. According to Foucault, language only offers a partial view of reality since it only chooses specific aspects of it. For Foucault in particular, those choices are instruments of dominance and authority:

Foucault's (1994b) essay "Self Writing" contains an example of how subjects shape themselves through discourse. This essay explores a particular instance of how people shape their relation to themselves and others, through writing journals and letters. What does writing about the self do? According to Foucault, it "palliates the dangers of solitude", creates oneself as visible, and makes oneself accountable to others (p. 207). (Jennifer 155)

There is no such thing as truth if language is meaningless. This presents the issue that all discourses must become equal, which means you have to think that all ideas are equally valuable or equally privileged—a very difficult task. Most postmodernists opt to accept the former, which holds that all meanings—even those that fall into dichotomies—should be regarded equally. The core of metafiction is this postmodern idea of language. They recognise their status as a linguistic construct and, hence, their incapacity to depict reality. The self-reflexive novel *Historiographic Metafiction* challenges the idea of history.

Foucault's *Pendulum*, Eco's second book, also addresses the idea of history. History is revealed through a variety of writings. Every text has a purpose. Each text's creation raises doubts about the validity from whence it has developed. Eco draws attention to the way historians use the past to engage with the present in Foucault's *Pendulum*. This specific feature of history—that draws from the past while articulating in the present—is illustrated in Foucault's *Pendulum*. Through its interpretation and analysis, history helps people understand the past. The narration of events is not what gives history its meaning. The way the historical facts are presented depends on the narrative structure. One should acknowledge the truth that meaning is a personal fabrication. *Foucault's Pendulum* is concerned with the consequences of revisiting the past to give it a new interpretation. Eco addresses the fact that extremism in any interpretation of the past could have disastrous results.

Eco has made it his specialty to write learned novels; bringing together his two worlds as a creative writer and critical theorist... he self-reflexively ironizes the position not only of the author but also of the reader. (Hutcheon, 2)

According to Eco, modern literary theory has permitted arbitrary text interpretation in an effort to prove that the author's intentions are not given any special weight ideas of unoriginality and relativity appear in history as it associates with the past. In this work, textual reflexivity functions on multiple levels. The work is divided into 120 sections, each of which starts with a citation. These portions are broken up into 120 chapters of varying length, each of which is described in the text itself and is labelled after a component of the Sefirot mystic tree. Throughout the entire book, this patterning is maintained. A picture of the Tree of Sefirot has been printed by Eco as the novel's cover image.

### **Cultural Esotericism**

There are numerous esoteric allusions to the "Kabbalah" throughout the book. Kabbalah was a significant intellectual development in mediaeval Europe, dating back to the third century of the



Christian period. It became well-known in mediaeval France before spreading to Italy and Spain. The Sefirot, or the ten intricate representations of God, play a pivotal role in the literature of this movement. These ten ideas serve as the novel's ten main divisions.

The individual phenomena studied by scholars who deal with 'esotericism', that is, currents, organizations, concepts, rituals, elements of material culture, and so forth are obviously real and very worthy of study; the question remains: what do we gain from placing them in a shared category – besides the added legitimacy conferred to studying topics that were at one point in time under-studied but are now quite fashionable? (Hammer 21)

This is the kind of Umberto. There are other confusing passages in Hebrew, Latin, and other languages that have not been translated throughout the book. Eco manipulates his readers by luring them into trying a reading of the text that could cause them to reach the same kinds of erroneous conclusions that Eco's protagonists had throughout the book. Eco wants his readers to see how readily paranoid interpretations can be formed while also criticising them. Foucault's *Pendulum* is a narrative that moves from the past to the present. By taking ideas from the past and expressing them in a fresh way, Eco creates a dialogue between the past and present. He displays the fictional framework of history rather than creating it. The novel indulges in the construction of the past in the present era through its characters. The texts purporting to hold esoteric knowledge are the source of the protagonists' information about the Templars and other secret groups. These manuscripts are the creations of devoted readers searching for secret histories or hidden meanings.

It demonstrates Eco's fixation on knowledge production. Eco shows how the new historical narratives are reimagined paradigms of the past. The historian's method makes a difference. He has an alternative perspective on the past that the earlier interpretations ignored. The interpretation's foundation is unchanged.

By ironising and inflaming the process of construction, Eco throws structural insight into the fact that language constructs rather than reflects reality, suggesting that history does not require the historian to prove its historicity. Historiographic metafiction reveals both fiction and history as constructions, as fictionalisations. Oetinger and Weyer-Menkhoff writes;

I loved him ever more and inquired of him, what I had to do in order to understand the Kabbalist. He said I should save myself this work, I would not be able to accomplish it; I should remain with the text of the Holy Scriptures. Concerning the Kabbalah, we Christians have a book that talks still more clearly of the Kabbalah than the Book Sohar. I asked: "Which?" He answered: "Jakob Böhme!" and showed me immediately the correspondence of his statements with the Kabbalist statements (Oetinger 1961: 52. Cf. also Weyer-Menkhoff 1990: 53-54).

Bergunder writes for this paragraph;

From this quotation it is clear that Oetinger acted at this time in Frankfurt in an environment in which Jewish and Christian Kabbalah and Christian Theosophy were widely read as belonging together. Oetinger was, as is generally known, recognised for his part in the esotericism of the early nineteenth century. A further case in point is of course the Scottish high degree Freemasonry from the middle of the eighteenth century, in which likewise numerous currents of the sixteenth and seventeenth centuries, like: Hermeticism, occultic arts, Kabbalah, Theosophy, Rosicrucianism etc., were read as belonging together (Neugebauer-Wölk 1997; Neugebauer-Wölk 2002). Freemasonry too has also been comprehensively accommodated by esotericism of the early nineteenth century. At present, we have to wait for the results of further research into esotericism in the eighteenth century before further conclusions can be drawn (Neugebauer-Wölk 2008).

These ideas are comparable to those of Umberto Eco, who used such esoteric topics in his book.

Narration and articulation are the end of the historian's job. Stated differently, history is reality, and the historian is its agent. Eco's characters consciously enter into the act of modifying existing knowledge by drawing up links between disconnected historical stories. By heavily referencing the past without giving credit where credit is due, they reinterpret the authority of history. The tale warns the readers of the sad fate that befalls individuals who are persuaded to detect resemblances where there is none. It challenges the notion that the mind is capable of comprehending anything if given sufficient time. For the mystic adept, every word is a sign of something else. The truth is what is not said. Therefore one must learn to read with suspicion, lest something be missed" (Hutcheon, 313).

### Conclusion

This work of fiction demonstrates Eco's obsession with knowledge production. Eco shows how the new historical narratives are reimagined paradigms of the past. The historian's method makes a difference. He has an alternative viewpoint on the history that the other interpretations ignored. The interpretation's foundation is unchanged. The updated version asserts its unique interpretation rather than claiming objectivity. The old interpretation is at risk from the same dangers as the new one. In historiographic metafiction, history, and fiction are both exposed as creations, as fictionalizations. Eco provides structural insight into the idea that language creates rather than reflects reality by ironising the production process. Foucault's *Pendulum* is a detective thriller and a metaphysical meditation. It doesn't always work; there are brilliant moments, but there isn't enough time, and the plot finally gets so weighed down by accumulated information and conjecture that it sent me into a tailspin.

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# HUMANISM LADEN OMNISM IN YANN MARTEL'S *LIFE OF PI*

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## Abstract

*Doctrine of Humanism emphasizes the philosophical and ethical stage of value and agency of human beings. Majority prefer critical thinking and evidence over acceptance of dogma or superstition. Omnism is the recognition and respect of all religions. Life of Pi written by Yann Martel, the famous Canadian writer awarded Man Booker Prize and Asian Pacific American Award (2002). Life Of Pi tells the great adventure story of Pi, his full name PISCINE MOLITOR PATEL, a sixteen year old South Indian boy who survives at Pacific Ocean with a ferocious Bengal tiger named, Richard Parker for 227 days. This paper focuses on sensation of highly materialism and explains notion of spirituality. Being extremely tolerance, religious sentiment, consumes Pi survived in the sea clinging to his core humanistic value despite the company of a ravenous predator.*

**Keywords:** Omnism, Humanism, Survival, Spirituality, Belief

Yann Martel is a Canadian writer best known for the Man Booker Prize-winning novel *Life of Pi*. It was published in 2001 and also it is considered as an International Bestseller published in more than 50 territories. Pi's childhood was in Pondicherry, India. Pi's father Santosh, owns a zoo and spends a lot of his time thinking about animals: after all, they are always around. But zoology is only one of Pi's passions. Pi's mother's name was Gita Patel, she was raised a Hindu and had a Baptist education.

Then Prime Minister, Mrs. Indira Gandhi, institutes martial law. So, Pi's parents decide to leave India. They sell most of the animals and pack up their belongings. They board, a Japanese cargo ship names *tsimtsum* along with some of the animals which they are selling to North American zoos. They are heading towards Canada.

Pi was raised as Hindu, but at the age of fourteen he discovered Christianity while on vacation in Munnar. Exploring a church, he meets Father Martin, who patiently answers his questions about Christian iconography until Pi finds himself fascinated. After the experience, Pi considers himself both a Hindu and a Christian. At the age of fifteen he meets a Muslim Sufi, Pi becomes a Muslim as well, unconcerned the people rarely belong to more than one religion alone three. When Pi discovers this, his father and mother are nonplussed but eventually accept this unique attitude, though his brother named Ravi, teases him.

The parents provide him with a prayer rug and allow him to be baptized. "A germ of religious exaltation, no bigger than a mustard seed, was sown in me and Left to germinate. It has never stopped growing since that day" (L.P.47).

He liked all religions and followed the principles. The fictional author describes Pi's in Canada. He says the house is like "a temple," as it is filled with religious icons and the author notes paintings, statues, books, and photographs pertaining to Hinduism, Isla Christianity. Pi keeps a Bible on his bedside table.

"In the entrance hall hangs a framed picture of ganesha, he of the elephant head.... In the living room, on a table next to the sofa, there is a small framed picture of the Virgin Mary of Guadalupe, flowers tumbling from her open mantle.

Next to it is a framed photo of the black-robed Kaaba, holiest sanctum of Islam, surrounded by a ten-thousand swirl of the faithful...."(L.P.45).

In Pi's view about Hindu religion, he describes the beautiful, pantheistic aspects of Hinduism, and how its followers seek to become liberated over the course of many lifetimes. He declares that he has always been and always will be a Hindu, and he sees his "place in the universe" through the Hindu schema. At the same time he does not cling to it as the only truth. He references a story about the god Krishna belonging to each of a group of milkmaids at once, and

disappearing only when one would become possessive of him.

Pi describes his introduction to Christianity. When he was fourteen he was on a holiday in Munnar and he came across a church. Pi had never been inside a church before, and he stepped inside when he saw that the doors were open. Inside he met a priest named Father Martin.

Pi expected to be kicked out for being a "heathen," but Father Martin welcomed him into the clean, quiet space. At first Pi starts with knowledge only of Christianity's ritual and the self-righteousness of many of its practitioners. He is fortunate to meet Father Martin, a Christian who is kind, patient, and appreciates the love behind Christian dogma. Pi began returning to visit Father Martin, and the priest told him the story of Jesus. Pi wondered at the strange psychology involved in Christ's sacrifice, and he asked for other stories. Father Martin said that there is only one story in Christianity, and the whole basis of it is God's love. Father Martin answered all of Pi's questions with "love." Pi compared this strange new religion to Hinduism's fantastical tales, but he was moved by a God who would give up all power and glory.

Pi starts to learn that he too is looking for something deeper than ritual and tradition, and he finds different aspects of that thing God, or universal love, or "a better story" in Hinduism and Christianity. Only when Pi looks past his stereotypes of Christians does he see the similarities in the religions, and he asks us as readers to do the same. After three days Pi found himself thinking constantly about Jesus. At first he was angry at the idea of him, but soon Pi decided to become a Christian himself. Just before his family left Munnar, Pi went to Father Martin and asked to become a Christian. Father Martin told Pi that he already was. Overjoyed, Pi went into the church and prayed, and then went off to thank Krishna for introducing him to Jesus.

At the age of fifteen, Pi liked the religion Islam. He went back to see the baker and asked him about Islam. The baker described the religion, which Pi found elegant and beautifully simple. The baker taught Pi the Muslim prayer routine. baker was a Sufi, a Muslim mystic. His name was Satish Kumar- the

same name as Pi's atheistic biology teacher. Pi started going back to (the Muslim) Mr. Kumar's house and they would pray together. He learnt the Quran and he practices the prayer daily. "to understand Islam, its spirit, and to love it. It is a beautiful religion of brotherhood and devotion. One time as Pi biked home from one of these visits he felt a blissful closeness to God and universe. Pi says that the only other religious experience he had like that was as an adult in Toronto, when he saw the Virgin Mary among some falling snow.

Pi explains that he had kept his religious activities quiet, and his parents had no idea that he was now a Christian and Muslim as well. One day Pi was out with his parents enjoying the weather on a seaside esplanade when they were confronted (by coincidence) by Pi's imam, priest, and pandit, the religious leaders with whom Pi had been practicing his Islam, Christianity, and Hinduism.

Pi's parents are culturally Hindu but not personally religious, so even Pi's devout Hinduism is of his own doing. This scene is comic and almost silly in its coincidence, as Martel brings all the religious leaders together to biker with each other. Pi's parents were culturally Hindu, but they were secular in their personal lives, so they were surprised to suddenly find out how religious their son was. The priest, imam, and pandit were also all shocked to find that Pi was not just a Christian, Muslim, and Hindu, but in fact all three at once. They each protested that it was not possible to believe in all three religions simultaneously, and they argued with each other and demanded that Pi choose between them.

"What is your son doing going to temple" asked the priest.

"Your son was seen in church crossing himself", said the imam.

"Your son has gone Muslim", said the pandit. (L.P. 64)

Pi became embarrassed and quoted Mahatma Gandhi, saying that "All religions are true" just want to love god (L.P.69) and explaining that he was just trying to love God. The religious leaders were embarrassed by this, and Pi's father took advantage of their silence to hurry the family off to get ice cream. Martel refers ice cream as secular things. "New India

rich modern and as secular as ice cream" (L.P. 65). Pi's father bought an ice cream everyone in his families its symbolized interfaith practices of Pi. He bought three ice cream sandwiches and they ate in unusual silence. Martel uses an everyday object, ice cream to represent secular ideas and peacefulness. Three ice cream sandwiches symbolized the three religions.

Pi argued to follow the all religion. He takes the examples of his mamaji passport. Mamaji had two passports. One was French and the other was Indian. Pi also followed three religions was also followed the three religions. His mother replied that the French and Indians are nations on the earth. But the sky is one. Sky refers to religion.

In this way, he followed omnism in religion. The interaction between omnism and humanism. Omnism and humanism trust that human life would be superior by achieving religious tolerance. Pi is against all religious leaders and follows all religious principles.

In the second part of novel discusses the collapses of Pi's life. His family and his animals on a ship to Canada because of political troubles. His father hopes to sell the animals to America and start their life over. Unfortunately, the ship sinks in Pacific Ocean because of heavy storm. At this time, Pi survives in lifeboat with tiger, an hyena, an orangutan, a zebra.

At the age of sixteen, he left his father, his mother, and his brother. He cannot accept, his emotion and feeling are irreversible in front of his eyes. In the life boat, he calls Jesus, Mary, Muhammed, and Vishnu...preserve me.... Protect me.. saves me... (L.P. 98) Pi eventually finds himself on the lifeboat with a zebra, a hyena, and Orange Juice the orangutan. The hyena kills the zebra and eats it. The hyena then fights and kills Orange Juice. Pi notices that Richard Parker is still in the boat, hiding under a tarpaulin. Richard Parker kills the hyena, leaving Pi alone with the tiger. In this stage, in front of Pi, Parker ate the Orange juice, he paused and his brains stopped, and not to call the god. "Not a prayer goes by that I don't think of it". (L.P.130)

On seeing Richard Parker leading unceremoniously, Pi was shocked. Martel refers to Parker paws as volumes of Encyclopedia and

Britannica. Later, he trained Richard Parker, and he provided the food to Richard. A whole school of flying fish then leaps into and over the boat, some of them hitting Richard. Pi throws fish to the tiger as a "treat" to help tame him. Pi realizes that the fish are being chased by dorados. Richard Parker eats his fill of flying fish. Pi gathers up some fish and tries to make himself kill one, but this is very difficult, as he has been a pacifist and vegetarian all his life.

Pi finally wraps the flying fish in a blanket and breaks its neck, weeping. He feels that he has committed a great sin, but after the fish is dead Pi finds it easier to cut it up and use it for bait. In this incident he break the religious rule, because he started to survive in this world and also in the humanistic approach not only care, help, love to humans but also in all human beings. He breaks the rule to kill the fish for Richard. Later he compromised with god to save me in fish structure. thanks Vishnu for "taking the form of a fish." Omnism advocates human happiness and also social justice. "Thank you, Lord Vishnu, thank you!"I shouted. Once you saved the world by taking the form, of a fish. Now you have saved me by taking the form of a fish. Thank you, thank you!" (L.P.185)

Beyond, the three religious leaders, open minded people don't impose their belief in others. They accept all life's perspectives and realities, doing their own peace. In first part, he follows the three religious strictly and against the religious leaders, second part he left religious dogma (to kill fish, a vegetarian) for saves the tiger. In this action clearly noticed humanism is essential things for not only help to human and also help to animals. Pi has been growing more animalistic in his actions but he still clings to his humanity in many ways, the most notable being this unwillingness to kill another living thing even when he is starving. But in the end hunger wins out.

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