



BODHI

International Journal of Research in Humanities, Arts and Science

An Online, Peer reviewed, Refereed and Quarterly Journal

Vol : 1

Special Issue : 6

July 2017

ISSN : 2456-5571

UGC approved Journal (J. No. 44274)



**CENTRE FOR RESOURCE, RESEARCH &
PUBLICATION SERVICES (CRRPS)**

www.crrps.in | www.bodhijournals.com

BODHI

BODHI International Journal of Research in Humanities, Arts and Science (ISSN: 2456-5571) is online, peer reviewed, Refereed and Quarterly Journal, which is powered & published by **Center for Resource, Research and Publication Services, (CRRPS)** India. It is committed to bring together academicians, research scholars and students from all over the world who work professionally to upgrade status of academic career and society by their ideas and aims to promote interdisciplinary studies in the fields of humanities, arts and science.

The journal welcomes publications of quality papers on research in humanities, arts, science. agriculture, anthropology, education, geography, advertising, botany, business studies, chemistry, commerce, computer science, communication studies, criminology, cross cultural studies, demography, development studies, geography, library science, methodology, management studies, earth sciences, economics, bioscience, entrepreneurship, fisheries, history, information science & technology, law, life sciences, logistics and performing arts (music, theatre & dance), religious studies, visual arts, women studies, physics, fine art, microbiology, physical education, public administration, philosophy, political sciences, psychology, population studies, social science, sociology, social welfare, linguistics, literature and so on.

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

Dr. S. Balakrishnan
Publisher and Editor - in - Chief
bodhijournal@gmail.com
www.bodhijournals.com



BODHI INTERNATIONAL JOURNAL OF RESEARCH IN HUMANITIES, ARTS AND SCIENCE (BIJRHAS)

An online, Peer reviewed, Refereed and Quarterly Journal

EDITORIAL BOARD MEMBERS

Publisher and Editor-in-Chief

Dr. S. Balakrishnan

Executive Director,
Centre for Resource, Research and Publication Services (CRRPS)
Tamil Nadu, India

Vice Editor-in-Chiefs

Dr. Manimangai Mani

Senior Lecturer, Department of English,
Faculty of Modern Languages and
Communication, Universiti Putra Malaysia,
Selangor, Malaysia

Dr. Mamta Brahmabhatt

Associate Professor of Management,
B.K. School of Business Management,
Gujarat University, Ahmedabad, Gujarat, India

Pradeep D. Waghmare

Assistant Professor of History,
Ramnarain Ruia College,
Mumbai, Maharashtra, India

Dr. B. Jeyanthi

Assistant Professor & HOD of English,
Anna University, Tirunelveli Region,
Tamil Nadu, India

Dr. T. Marx

Senior Lecturer, Department of English,
Faculty of Modern Languages and
Communication, Universiti Putra Malaysia,
Selangor, Malaysia

Mr. B.P. Pereira

Visiting Professor of English in Journalism,
Madurai Kamaraj University,
Madurai, Tamil Nadu, India

Editorial / Review Board

Dr. Sunil S. Narwade

Professor, Dept. of Economics,
Dr. Babasaheb Ambedkar Marathwada
University, Aurnagabad, Maharashtra, India

Dr. V.N. Kendre

Assistant Professor of Sociology,
University of Mumbai, Mumbai,
Maharashtra, India

Dr. Nana Pradhan

Assistant Professor of Physics,
Ramnarain Ruia College, Mumbai,
Maharashtra, India

Dr. Prasenjit Panda

Assistant Professor, Dept. of English & Foreign
Languages, Guru Ghasidas Vishwavidyalaya,
Koni, Chattisgarh, India

Dr. H.S. Rakesh

Assistant Professor of History,
Davangere University, Karnataka, India

Dr. Indira Banerji

Assistant Professor of English, Yogoda Satsanga
Mahavidyalaya, Ranchi University, Ranchi,
Jharkhand, India

Dr. Punam Pandey

Assistant Professor, Dept. of English & Modern
European Languages, JR Handicapped
University, Chitrakoot, UP, India

Dr. Harshad Bhosale

Assistant Professor of Political Science,
Kirti College, Mumbai, Maharashtra, India

Dr. H.M. Kantharaj

Assistant Co-ordinator of Education,
Davangere University, Karnataka, India

Dr. Vipin Kumar Pandey

Associate Professor of English & Other Foreign
Language, DSM National Rehabilitation
University, Lucknow, UP, India

Dr. B.V. Dhananjaya Murthy

Assistant Professor of Political Science,
Davangere University, Karnataka, India

Dr. Vijaykumar Chavan

Assistant Professor of Chemistry,
Ramnarain Ruia College, Mumbai,
Maharashtra, India

Dr. Vijay Shankar Sharma

Assistant Professor of Special Education,
DSM National Rehabilitation University,
Lucknow, UP, India

Dr. Sunil Shankadarwar

Assistant Professor of Botany,
Ramnarain Ruia College, Mumbai,
Maharashtra, India

Mr. Amit Agnihotri

Assistant Professor & Head of Information
Technology, JR Handicapped University,
Chitrakoot, UP, India

Dr. Vaishali Pusate

Assistant Professor of Zoology,
Ramnarain Ruia College, Mumbai,
Maharashtra, India

Dr. P.V. Mahalinge

Assistant Professor of Hindi,
Ramnarain Ruia College, Mumbai,
Maharashtra, India

Dr. Neelkanth Bankar

Associate Professor of Psychology,
University of Mumbai, Maharashtra, India

Dr. Rajeshwar Andhale

Associate Professor of Mathematics,
Ramnarain Ruia College, Mumbai,
Maharashtra, India

Dr. Anupama Mujumdar

Assistant Professor of Philosophy,
Ruparel College, Mumbai, Maharashtra, India

Dr. Parvez Shamim

Assistant Professor of Physical Education &
Sports, Government P.G. College, Noida,
G.B. Nagar, UP, India

AUTHOR GUIDELINES

BODHI International Journal of Research in Humanities, Arts and Science is an online, Peer reviewed, Refereed and Quarterly Journal (ISSN: 2456-5571), which is powered & published by Center for Resource, Research and Publication Services (CRRPS), India. It is committed to bring together academicians, research scholars and students from all over the world who work professionally to upgrade status of academic career and society by their ideas and aims to promote interdisciplinary studies in the fields of humanities, arts and science.

Subjects for Papers

The journal welcomes publications of quality papers on research in humanities, arts, science, agriculture, anthropology, education, geography, advertising, botany, business studies, chemistry, commerce, computer science, communication studies, criminology, cross cultural studies, demography, development studies, geography, library science, methodology, management studies, earth sciences, economics, bioscience, entrepreneurship, fisheries, history, information science & technology, law, life sciences, logistics and performing arts (music, theatre & dance), religious studies, visual arts, women studies, physics, fine art, microbiology, physical education, public administration, philosophy, political sciences, psychology, population studies, social science, sociology, social welfare, linguistics, literature and so on.

Call for Papers

The journal invites balanced mix of theoretical or empirical, conceptual papers to publish including research articles, case studies, review papers, comparative studies, dissertation chapters, reports of projects in progress, analytical and simulation models, technical notes, and book reviews, leading academicians, business peoples, corporate sectors, researcher scholars and students from academic institutions, research organizations, non – governmental organizations (NGOs), corporate sectors, civil societies, industries, and others from India and abroad.

Procedure of Submission

- The papers should be research based or related, original and comprise previously unpublished material.
- Writers must send an abstract of the paper not exceeding 300 words, all manuscripts must be in font style of Times New Roman, size: 12, line spacing: double spaced and submitted only in MS Word 2003/ 2007 version.
- All manuscripts should follow the MLA or APA style manual. The full paper must not exceed 3000 words, including tables and references.
- The manuscript should be organized to have Title page, Abstract, Keywords, Introduction, Material & Methods, Findings & Results, Interpretation & Discussion and Conclusion.
- All quoted, reproduced material should be categorically referenced.
- Other than this, all contents should be original – authors' own words, ideas, findings and arguments.
- Tables and figures should appear in the document near / after where they are referenced in the text.
- Photographs must be sharp, and exhibit good contrast.
- All figures and tables must have a caption that is intelligible without reference to the text.
- Correct and complete referencing of quoted and reproduced material is the obligation of the author. In the text, references should be inserted in parentheses in full.
- Authors should submit manuscript through e-mail attachment to the review committee and a manuscript number will be mailed to the corresponding author within two days.
- Articles should be mailed to bodhijournal@gmail.com

Plagiarism Alert & Disclaimer

Contributors are advised to be strict in academic ethics with respect to acknowledgment of the original ideas borrowed from others. The Publisher & editors will not be held responsible for any such lapse of the contributor regarding plagiarism and unwarranted quotations in their manuscripts. All submissions should be original and must be accompanied by a declaration stating your research paper as an original work and has not been published anywhere else. It will be your sole responsibility for such lapses, if any on legal bindings and ethical code of publication.

While the information contained within the site is periodically updated, no guarantee is given that the information provided in this Web site is correct, complete, and up-to-date. BODHI journal may contain links to web sites operated by other parties. These links are provided purely for academic practice. Such links do not imply BODHI journal endorsement of material on any other site and BODHI journal disclaims all liability with regard to your access of such linked web sites.

Peer Review Policy

The BODHI Journal abides by a double-blind peer review process such that the journal does not disclose the identity of the reviewer to the author and does not disclose the identity of the author to the reviewer. All papers will be first assessed by editorial board. All the accepted papers are published online soon after final acceptance. The copy editing work is done by editorial board Members. The articles are reviewed and accepted only after positive opinion from editorial board Members.

Date of Paper Submission

S. No	Month of Issue	Last Date of Paper Submission
1	October	September 25 th
2	January	December 25 th
3	April	March 25 th
4	July	June 25 th

Article Submission

- Soft copy of the papers should be mailed to bodhijournal@gmail.com (No need to send hardcopy).
- Authors are kindly advised to send manuscripts along with registration & copyright forms. (Duly filled-in Registration form is mandatory with the paper for acceptance)

Dr. M. Davamani Christofer, M.Sc., M.Phil., Ph.D.,
Principal & Secretary



The American College

Madurai - 625 002, India.
Ph : +91 452 2530070, 2530973, Fax : +91 452 2520711
Email : acmdu1881@gmail.com, acsc1881@gmail.com
Web : www.americancollege.edu.in



I am delighted to learn that the Research Department of English, the American College, Madurai is organizing a one day international conference in collaboration with L ORDINE NUOVO PUBLICATION on Wednesday 26 July 2017. I am equally happy to learn that the Madurai Chapter (the American College) of English Language Teachers' Association of India (ELTAI) on this occasion.

In this fast changing world that has put unshakeable trust in knowledge economy, organizing international conferences is an important intellectual and academic activity for several reasons. For instance, such conferences provide space for presentation and exchange of original ideas on the chosen themes, a platform for interaction, an opportunity for learning from speakers, and a mode of dissemination of their ideas through standard publication. Participants of this one international conference are fortunate to have an exposure to erudite scholarship of two eminent speakers on English language teaching from Singapore and to be part of the oldest professional association ELTAI which is an affiliate of IATEFL. It is heartening to learn that the organizers are bringing out both online and offline publications of the papers presented in this conference with ISSN and ISBN. Moreover, publications enjoy both the UGC recognition and impact factor value.

I am happy that the American College will house the Madurai Chapter of ELTAI and this may benefit English teachers of this region in a big way. It is, indeed, a healthy academic practice on the part of teachers with a research bent of mind to associate themselves with more than one professional association for continuous professional development.

I wish the conference all success!

MDC 26.07.2017

Dr. M. DAVAMANI CHRISTOBER

Principal & Secretary
&
Chief Patron

Dr. Mrs. J. Helen Ratna Monica M.Sc., MPhil., Ph.D.,
Bursar
The American College
Madurai -625 002.



Phone: (0452) 2530070, 2530973
Fax: +91 452 2520711
Email: theamericacol@gmail.com



It gives me immense pleasure to learn that the Research Department of English, the American College in collaboration with L Ordine Nuovo Publication is bringing out the journal containing some fifty papers out of two hundred papers that are being presented today by scholars from different parts of the country and abroad. First of all, let me congratulate the organizers on this stupendous task. I am doubly delighted because they are planning to publish all content-edited papers in print and online journals with ISSN and Impact Factor and in book form with ISBN. Such customised arrangements suit differing needs of scholars and faculty. The important task of any conference organizers is to publish the presented papers presented so that not only scholars stand to benefit for their career advancement but also their novel and original ideas are widely disseminated cutting across all man-made boundaries.

The college is encouraging all research departments to actively engage in research activities like organizing international and national conferences and increasing publication work so that our college can inculcate a sense of research culture in the young minds. Our country can grow fast both in technology and economy only when scholars and scientists invest in knowledge economy. The organizers' effort to publish papers on the occasion of the conference itself is commendable.

I wish the Research Department of English and L Ordine Nuovo Publication all success in their future endeavours.

Dr. J. HELEN RATNA MONICA
Bursar & Chair Person

EDITORIAL NOTE

English came in India, as a part of the colonization, since the early 1600s when the East India Company started trading and English Missionaries first began their efforts. The language which was taught by the Christian Missionaries in the British Raj became a language of administration by the 1700s. The English which is spoken in India is different from that spoken in other regions of the world and regarded as the unique variety which is called Indian English. Many Indians claim that it is very similar to British English, but this opinion is based on a surface of level examination or discussion of lexical similarities. At present, English is *Lingua franca* or bridge language in India. Moreover, it is one among the official languages of the country which does not have a genuine national language of its own. Since we have Hindi as national language and Tamil as our regional/state level language, we are put in dilemma as to why English language has to be learnt and the interrogation shouts loud to find its answer amicably since centuries back.

Our team thought to convene a gathering of aspiring and enthusiastic people on academic boats who are rowing with their oars of knowing and knowledge to reach their destination to find out the reasonable answer, the need and importance of English Language for Indians, if not unavailability.

We are sure that this compendium having papers penned by around fifty educational aspirants of different sectors and disciplines which will speak of their views and voice to justify their findings, intentions, expectations, dreams, explanations, suggestions and opinions on the open platforms on presentation, discussion, sharing and inter-action, will be a valid compilation and record besides a referable treasure for the present and to the future readers.

We express our profound sense of gratitude to all the people who guided, supported and shouldered our burden to bring out this publication successfully and also the commendable outcome of the International Conference on "English Language, Literature and Linguistics".

Special Issue Editors

Dr.M.Davamani Christoher

Dr.J.John Sekar

Mr. B.P. Pereira

Dr.S.Balakrishnan

ABOUT THE EDITORS



Dr.M.Davamani Christober, Principal & Secretary of the American College has provided yeomen service to teaching and administration in his 26 years of academic and administrative service. Basically a Mathematics professor, he was appointed as the Principal of the American College in the year 2011. As Principal, he has introduced 9 UG, 2 PG and 2 Research Programmes. He holds Ph.D. in "Education and Mathematics". Further, he has submitted his second Doctoral thesis on pure Mathematics – TOPOLOGY, at Madurai Kamaraj University. He has presented and published more than 55 articles in national and international journals. He has also published 4 academic books with ISBN number. Currently, he is guiding two Ph.D. Scholars in Mathematics. As a Resource person, he has participated and shared his innovative practices that he adopted as an academician and as an administrator, in academic events held at various countries including USA, England, France, Italy, Switzerland, Germany, Belgium, China, Hong Kong, Singapore, Malaysia, Thailand and Sri Lanka. Being a multifaceted personality, he holds various high level positions on multiple organisations including the position of Executive Member of All India Association for Christian Higher Education, Vice President of the Principals' Association, Madurai Kamaraj University Zone, Joint Secretary of Private College Management Association of Madurai Kamaraj University, etc.



Dr.J.John Sekar is heading the Research Department of English, the American College with 30 years of experience. He holds a PhD in ELT. He has to his credit 69 journal national and international publications and 5 in-house textbooks. He has presented 92 research papers in conferences in India and abroad. He has guided 53 MPhil and 5 PhD scholars. He is presently guiding 8 PhD research scholars. He is an external adjudicator of PhD dissertations in six universities across the country. He is currently Dean for Academic Policies and Administration at the American College.



Mr.B.P.Pereira, founder of SPEECH POINT is a Soft skills / HR/English trainer after his M.A.(Eng), M.A.(Psy), M.A.(Edn) besides holding M.B.A., B.G.L, PGD-JMC and other few PG Diplomas in multi disciplinary academic status. He has authored three books, edited 14 books, published 23 papers, presented 40 papers and carried out nine major event managements. He is one of the Associate Editors of ROOTS International Journal of Multidisciplinary Researches. He is associated with three NGOs for their project guidance and executions and also Psychological Counselor for few homes for the aged, deserted children and Geriatrics Centres. He is a coordinating member of Placement Officers' Cell India Chapter.



Dr.S.Balakrishnan has been awarded Doctorate in the field of Philosophy entitled "*Antonio Gramsci on State and Culture: A Study @ The Madura College, Madurai*". He is working as an Editor - in - Chief @ Roots & Bodhi International Journals. He served as an Assistant Professor in the Department of Philosophy, The Madura College, Madurai (2011-2014). Served as an Assistant Professor in the Department of Philosophy, Arul Anandar College, Karumathur in F.I.P. Vacancy (2010-2011). He has published 13 Books with ISBN, Presented & Published 61 Research Papers in Journals and Books with ISSN & ISBN.

BODHI
INTERNATIONAL JOURNAL OF RESEARCH IN HUMANITIES, ARTS AND SCIENCE
An Online, Peer-reviewed, Refereed and Quarterly Journal with Impact Factor

Vol: 1

Special Issue: 6

July 2017

ISSN: 2456-5571

Aim & Objectives

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

Disclaimer

Contributors are advised to be strict in academic ethics with respect to acknowledgment of the original ideas borrowed from others. The Publisher & editors will not be held responsible for any such lapse of the contributor regarding plagiarism and unwarranted quotations in their manuscripts. All submissions should be original and must be accompanied by a declaration stating your research paper as an original work and has not been published anywhere else. It will be the sole responsibility of the authors for such lapses, if any on legal bindings and ethical code of publication.

Communication

Papers should be Mailed to
bodhijournal@gmail.com

CONTENTS

S. No	Title	Page. No
1	Practice Speaking and Writing in your Fraternity B.S.Sindamani	1
2	A Study on the Theme of Alienation in Jhumpa Lahiri's the Namesake D.S.Chitra	6
3	A Permanent Syndrome Damaging the Life Track of Black Women with Special Reference to Terry Mcmillian's <i>Disappearing Acts</i> Smt.S.Viji	9
4	Emancipation of Woman in Mulkraj Anand's <i>The Village and the Big Heart</i> A.Parthipan	14
5	Quest for Self –Identity in Anita Nair's <i>Ladies Coupe</i> R.Vanisri	16
6	Tribal's Sufferings in Mahasweta Devi's <i>after kurukshetra</i> Mrs.T.Shalini	19
7	Portrayal of Goddess Kali In Lucille Clifton's an Ordinary Woman: A Contemporary Work Mr.A.Napolean Joseph & Mr.A.Pradhap	21
8	Self Empowerment of an Unfortunate Woman in Mahaswetha Devi's <i>Rudaali</i> Mrs.M.A.Mary	24
9	Strategies For Enhancing Communication In English Through Creative Thinking Skill S.Sangeetha	26
10	Rohinton Mistry's Such a Long Journey: A Cultural Materialistic Perspective S.Yasmin & Dr.S.Subramaniam	29

11	Movies: Language Teachers' Appropriate Source for Testing Learners' LSRW T. Murugavel & P. Ganapathy	32
12	Postcolonial to Transnational: Transformation in Literary Studies Dr. Syed Hajira Begum	36
13	Miseries of Munoo in Mulk Raj Anand's Coolie Mrs. X. Ann Lanka Jeyadharshini & M. Srinithi Yogeswari	41
14	Ancestral Survivors and Ambivalence in Jamaica Kincaid's <i>Girl and My Mother</i> Dr. A. Ramasubbiah	43
15	Erasure of Identity Through Domestic Conditioning: With Reference to Jamaica Kincaid's <i>Girl</i> J. Lakshmi & Dr. J. Jayachandran	47
16	Single-Mindedness on Women with Reference to the Select Novels of Anita Desai M. Saranyadevi	51
17	Expatriate Sensibility in Chitra Banerjee Divakauri's <i>Queen of Dreams</i> Smt. M. Sivakala	57
18	Portrayal of Social Trauma in Keki N. Daruwalla's <i>Pestilence in the Nineteenth Century Calcutta</i> G. Amutha	61
19	Post modern Literature Suppression of the Weaker Sex: A Study of Australian Poet, Judith Wright Dr. T. S. Geetha	63
20	Trauma of the Hijra Community Dr. K. Radhai	66
21	Complex and Suppression in Sashi Deshpande's <i>The Dark Holds no Terror and in that Silence</i> Dr. S. Sumathi	70
22	Exploitation and Enslavement of Women in Vijay Tendulkar's <i>Kamala</i> G. Mahalakshmi	75
23	Unseen Fire in a Savage Mrs. Jacqueline Suganthi & R. P. Divya	79
24	Woman's Self-Assertion in Nayantara Sahgal's <i>the Day in Shadow</i> Mrs. S. Umamageswari	81
25	Class Struggle in the Play <i>the Zoo Story</i> by Edward Albee Mrs. A. Julie & Mrs. P. Indhu Sakthi	85

PRACTICE SPEAKING AND WRITING IN YOUR FRATERNITY

B.S.Sindamani

Assistant Professor, Department of English
A.M. Jain College, Meenambakkam, Chennai

Abstract

The primary purpose of any language is for communication. Signals and gestures are limited and they could not express all that the humans want to convey. Here, a language plays its crucial role. With the invasions, trade, advancement of technology and globalization, the English language has gained great importance. It is used as the global language for communication. In India, this language is used as the means of communication among states. It has also gained the power of prestige. Though all these are there, majority of the students of Tamil Nadu from the government and matriculation schools lack speaking and writing skill in English which can be a result of lack of practice given in the language. This research article focuses on giving a solution for the above stated problem by designing a method with the theory of communities of practice at its centre to practice speaking and writing skills for the first year college students of Tamil Nadu. When speaking and writing are practiced, listening and reading will become the byproducts of the former two.

Keywords: *The English language, speaking and writing skill, communities of practice*

Definition of Language

The Advanced Learner's Dictionary defines language as a "system of sounds, words, patterns, etc., used by humans to communicate thoughts and feelings" (Balasubramanian 1981). The Collins Cobuild English Language Dictionary defines it as "a system of communication which consists of a set of sounds and written symbols which are used by the people of a particular country or region for talking or writing..." (Balasubramanian 1981). Signs were one of the earliest ways of communication. When a language came into usage, it helped people to avoid ambiguity and prepared people to make a written script for each language. Written scripts helped people to communicate without meeting one another in person. With the advancement of technology, people from all over the world were able to communicate in many languages suiting their need and knowledge of the language. In the initial period of ADs, Greek, Latin and French were the highly learnt languages. Literatures were produced in these languages. Later with the

invasion of most of the parts of the world by the Britishers, the English Language became prominent.

The English Language

Even after many parts of the world attained independence from the British, the English language did not go away from them. It became the tool for writers to express their feelings to the world. It became the means of communication in trade and commerce. The technological advancements, mainly computers, laptops, mobile phones and smart phones included the English language. Recruiters from all over the world used English as their common language for interaction. Therefore in the 21st century, English has become the global language that everyone is required to learn to survive in the world, especially India. India is one among the countries, which uses English as the medium of communication among its states. English is even the associate official language of India. Therefore, any generation for that matter is required to learn at least the basics of this

language. Already, people of India have merged English vocabulary with their native language. For example, most of the people in India use “Tea” instead of the words in their own native tongue like Tamil. Some of the other words are “bus”, “auto”, “phone”, “table”, “sofa” and many.

English in Tamil Nadu

In Tamil Nadu, English plays a major role because majority of the students learn their subjects in English, which is otherwise called the medium of instruction. Having the medium of instruction in English has even become prestigious for people to say out. There is also the perception that only when students are proficient in English can they get a job. In that sense, students should be trained with the English language from their school education which is not done in many cases in Tamil Nadu, currently. In most of the government schools and matriculation schools, English is taught as a subject rather a language for communication. It is evident from the way majority of the students suffer in their college education, currently. 75% of each class struggle from conversing in English. They are unable to express themselves in natural interaction which pushes them to use their vernacular language. When there is no practice in the target language (here English), the students suffer when they go to placements after their degree program. Since the seriousness is not given in the school and college education, the students end up in Spoken English centres to learn English. What the students failed to be taught in their twelve years of school education and minimum of three years of college education are believed to be taught in the Spoken English centres. This shows the pity state of students.

English in Colleges

English is taught to students of colleges through the paper titled General English. For all the degrees in colleges, this paper is

compulsory. For some degrees like BBA, it is only for one year and for other degrees like B.Sc., the paper is for two years.

Syllabus of General English at Colleges in Tamil Nadu

Though it is stated that English is the language for communication, the syllabus of many universities and colleges like the University of Madras and its aided colleges does not cater to the need of it. The syllabus of General English is not very different from a B.A. English syllabus. Instead of giving more importance to the teaching of language which is going to help the other major students in getting a job, the importance is given to the literature of the language. Only minimal importance is given to spontaneous speaking and writing skill which is going to help students in future.

Problems Faced by the Teachers in Teaching the Language

For a semester, there are ninety classes for General English. There are totally 16 chapters which include four preparatory lessons, four prose pieces, four poems and four short stories, and a novel to be taught in class according to the General English syllabus of the University of Madras. Since a teacher has to concentrate on the literature part, there is only a minimal concentration on speaking and writing for communication. The other major emphasis is on the question paper where questions are framed just like the questions of literature paper. Therefore the teachers are under pressure to complete the literature syllabus in General English and give practice mostly on this part as this helps the students to score marks in their semester examination. The purpose to learn the language for communication is lost. At the end, students learn the syllabus of General English just like any other subject, thereby leaving the goal of learning the language for communication.

Objective of the Paper

As discussed above, the main purpose of the English language is to use it for global communication. The syllabus of General English in many colleges does not cater to this need. To change the syllabus at once cannot be done easily. Therefore this research paper focuses on the solution that can be given to manage both the syllabus and the purpose of language to communicate through speaking and writing in a General English class with the use of the method called communities of practice.

Communities of Practice

Jean Lave and Etienne Wenger were the theorists who first used the term communities of practice in 1991 to discuss the notion of legitimate peripheral participation. Wenger extended it to other domains. Wenger-Trayner defines communities of practice as the “groups of people who share a concern or a passion for something they do and learn how to do it better as they interact regularly”

What is Fraternity?

The Oxford English Dictionary defines the word “fraternity” as a group of people sharing the same profession or interest. It also defines the word as friendship or shared support within a group. In this research, the latter definition of the word is taken. When the word community is used in the context of Tamil Nadu, it gives a meaning of their caste. Therefore, an alternate word is chosen. (Etienne and Wenger-Trayner 2015). This allows the participants to learn in a social environment. In this study, the term community is replaced by fraternity for the definition of it.

Why Fraternity? Why not Group?

When a thought was given to the word group it sounded normal. When the word fraternity is used, it not only gives the feel of a group but also affects the members of the group psychologically as the word itself

indicates friendship and shared support. This can help the teachers to develop a sense of belongingness among the students in fraternity which further will motivate the students to help each other in learning.

Population

A research should have a population for whom and with whom an ELT research is conducted. Only with the results of the samples from the population, any ELT experimental research can be valid. The method for this study is designed for the first year students of arts and science colleges in Tamil Nadu.

Method

A particular procedure followed in a systematic way is called a method. For anything to be achieved properly and easily a method is needed. For this study, a method with five steps is followed (see chart. 1.1)

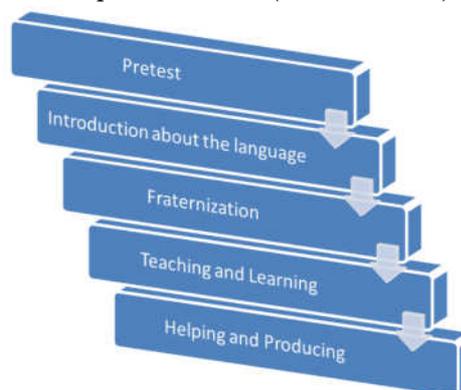


Chart 1.1. Method

Pretest

A pretest in the English language class is conducted to check the level of the students in their English language proficiency. For this study a pretest is important because the target population is first year college students. A college teacher may not know the level of each student in their English language. A pretest will help the teachers to categorize students and provide help based on each one's proficiency. The pretest in this study is done orally. The teacher has to make the students

speak on any general topic on the spot. The spontaneity of the students in the language will help the teacher decide who needs what kind of help. This will help the teacher to divide the class into fraternities accordingly.

Introduction about the Language

Students joining college for the first time will come with their own dreams and aims. They would be expecting a new life. Change of place will keep them calm initially. They will be trying to adapt to the new environment. This is the right time to hold them to achieve the teachers' goal. When they are introduced to the importance of English language at this level, they have the tendency to accept and follow the teachers' words. Students who are in the lower level of proficiency in the English language might have certain barriers like fear and lack of exposure to the complexity of the language. Hence, the teacher should start with the history of the English language. When the history of the language is told, the students will start to have a connection with the language rather than thinking it as a giant which majority of the government school students do. History of the language makes the students get associated with the language. For example, students should be informed that the English language is globally accepted since it accepted many words from other languages including Tamil. This gives a chance to the vernacular medium students and students of the native tongue get closely connected to the language.

Fraternization

The next step in this method is fraternization. The class should be divided into fraternities. Each fraternity should consist of five members. Selection of students can be based on the pretest result. Each group should consist of at least one student who is better than the others with respect to English as that particular student can help the other students in learning. Here the common interest is decided by the teacher as there is

only one common interest, which is to learn speaking and writing in English. Dividing them into fraternities leads them to become responsible for their group as there will be a healthy competition among the other fraternities in the class.

Teaching and Learning

The next step after dividing the class is teaching and learning. The teacher has to take speaking and writing in English very seriously since they are going to help the students in future. When speaking and writing are taught and learnt, listening and reading will automatically be acquired by the students at the undergraduate level. Since the teacher has to complete the General English syllabus too, a single class per week can be allocated for this session. The other days the teacher can give homeworks for students with the help of technology. For example, a "WhatsApp" group can be created for each group to practice dialogue writing or voice messages can be sent with respect to practice speaking. Hearing one's own voice will motivate oneself to correct his or her pronunciation by hearing others' voices. When one makes a mistake, the others will also identify the mistake and correct themselves from repeating the mistake.

Helping and Producing

When the students get the feel of belongingness in their fraternity, it creates understanding among them. It is the teacher's responsibility to bring out that feel. When each group is given a task, there is a healthy competition created among them. This will lead to helping one another in the group. After each element is taught, the students should practice it in their WhatsApp group and produce it the next week in front of the teacher and other fraternities.

Outcome

Whatever steps are taken to solve something, the outcome is very important. Here, the problem of lower proficiency level in

English is attempted to solve by the teachers. Therefore it is the responsibility of the teachers to check the outcome too. Near the end of the semester, after all teaching and learning for three months, the teachers can check how well the students have progressed. Some might have overcome their fear to speak in English; some might have learnt the skill of speaking and writing in English. The one point that the teacher should notice is that whether the students have developed the spontaneity in speaking and writing. This testing should be done orally for speaking and by giving a spot topic to write. The teachers should make sure that the topics are relevant to the students. Any improvement should be counted and encouraged. This encouragement gives self-confidence to the students who will further start to learn by themselves even without the presence of a teacher.

Conclusion

English has become an important language to survive in most of the parts of the world. In Tamil Nadu, it is the duty of the teachers to make the students learn it as a language rather than as a subject. The two main skills appreciated in the English

language are speaking and writing. It is again the responsibility of the teachers to develop spontaneity in these skills which results in the development of listening and reading skill. This research articles proposes the method of communities of practice. For the term of community, the term fraternity is proposed which leads to the psychological feel of belongingness which in turn develops helping tendency among the members of the fraternity.

References

1. Blasubramanian, T. *A Textbook of English Phonetics for Indian Students*. India, 1981. Print
2. Etienne and Beverly Wenger-Trayner. *Communities of Practice: A Brief Introduction*. 2015.
3. Web.<<http://wenger-trayner.com/wp-content/uploads/2015/04/07-Brief-introduction-to-communities-of-practice.pdf>>
4. *Oxford English Dictionary*. Oxford University Press. 2000. Print.

A STUDY ON THE THEME OF ALIENATION IN JHUMPA LAHIRI'S *THE NAMESAKE*

D.S.Chitra

Assistant Professor of English,
A.V.C. College (Autonomous), Mannampandal

Abstract

The theme of alienation is predominant in the writings of modern writers. Jhumpa Lahiri is one of the celebrated writers of modern era. Her first novel The Namesake deals about the life of the Ganguli family. It is a documentary of immigrant's lives who feel displaced and homesick, floating in an anonymous island, far away from home. The novel projects many themes. The theme of alienation steals the show. Ashima feels alienated when she was left in the hospital among the Americans. She even feels afraid to bring up the child in a foreign land. This sense of alienation of being a foreigner is compared to a life long pregnancy. She feels lonely and sobs for her husband. She does not feel motivated to be in Calcutta nor does she feel excited about being in the United States with her children. Gogol, the son of Ashima, also feels alienated when he realizes that no one he knows in the world in Russia or India or America or anywhere. This made him to change his name. Moushumi also feels alienated when she rejected the Indian suitors with whom her parents tried to match her up.

Indian women novelists have given a new dimension to the Indian literature. Indian writing in English literature has developed over a period of time and writing in English did not start in day. It took many years and many great personalities contributed many works to bring the present status. In the 20th century, women's writing was considered as a powerful medium of modernism. Their novels consist of the latest burning issues related with women as well as those issues that exist in the society since long'. The women of modern era think on different lines and that is what is depicted in the novels of the Indian women authors. The women novelist try to create awareness that this is the time to proclaim with definite precision. The list of women novelist comprises popular names such as Bharathi Mukherjee, Nergis Dalal, Krishna Sobti, Dina Mehta, Indira Goswami, Malati Chendur, Gauri Desponde, Namita Gokhale, Ruth Jhabvala, Shobha De, Arundhati Roy, Jhumpa Lahiri and many more. Nilanjana Sudeshna Jhumpa Lahiri is an

Indian American author. She was born on, July 11, 1967 London, the daughter of Bengali immigrants. Her family moved to the United States when she was two. Lahiri graduated from South Kingston High School and received her BA in English from Barnard College in 1989. She then received multiple degrees from Boston University: an MA in English, MFA in Creative Writing, MA in Comparative Literature and a Ph.D in Renaissance Studies. She took up a Fellowship at Provincetown's Fine Arts Works Center, which lasted for two years. Lahiri has taught creative writing in Boston University and the Rhode Island School of Design. Her early short stories faced rejection for years. Her debut short story collection, Interpreter of Maladies deal with the sensitive dilemmas in the lives of India immigrants. It received the 2000 Pulitzer Prize for fiction. In 2003 she published The Namesake, her first novel. The story spans over thirty years of the Ganguli family and their experience. Lahiri's second collection of short stories Unaccustomed Earth, was

released in 2008. She published many short stories and non-fiction including *The Long Way Home*; *Cooking Lessons*. She has been a Vice President of the PEN American Center since 2005. In 2010 she was appointed a member of the committee on the Arts and Humanities. In 2013 her novel *The Lowland* was placed on the shortlist of the Man Booker Prize. In 2015 she published a non-fiction essay called *Teach Yourself Italian* in *The New York Times* about her experience of learning Italian. In 2016 she wrote her autobiographical work in Italian titled *In Altre Parole*.

Her first novel *The Namesake* deals with the life of the Ganguli family—Ashima and Ashoke, who emigrated as young adults from Calcutta to the United States and their children Gogol and Sonia who are the born and who grow up in the United States, experiencing the constant generational and cultural gap with their parents. The present paper focuses on the painful alienation felt by the characters of the novel.

It can be noticed in the beginning of the novel the presence of alienation. When Ashima is pregnant Ashoke leaves her in the labor room with three other women already in labour. Ashima feels alienated because she is the only Indian woman among Americans. She considers her baby in her womb as a companion. She recalls back that in India all births take place at the home of bride's parents and not in hospitals. The sense of alienation makes her to get fear over the life her baby. She thinks; It's strange that her child will be born in a place most people enter either to suffer or to die. There is nothing to comfort her in the off-white tiles of the floor, the off-white panels of the Ceiling. She thinks herself, women go home to their parents to give birth, away from Husband's and in-law and household cares, retreating briefly to childhood when the baby arrives. (Lahiri, 4)

She feels abnormal ever since she arrived in Cambridge from Calcutta eighteen months ago. Though she is surrounded by many

people she felt alienated. She finds motherhood strange in a foreign land. As in the words of Lahiri; So far from home, unmonitored and unobserved by those she loved, had made miraculous still. But she is terrified to raise a child in a country where she is related to no one, where she knows so little, where life seems so tentative and spare. (Lahiri, 6)

In a typical Indian family the birth of a boy baby would be a great celebration but as in case of Ashima it is something opposite. When Gogol was born Ashima mourns because her own family members are not with her. When she comes from hospital she tells Ashoke that she does not want to raise Gogol alone in the country. She wants to get back her own land because bringing up a child in a foreign land is not right. She feels alienated and this alienation of being a foreigner is compared to a sort of life long pregnancy. As in the words of the novelist; Is a sort of lifelong pregnancy a perpetual wait, a constant burden a continuous feeling out of sorts. It is an ongoing responsibility a parenthesis in what had once been ordinary life, only to discover that the previous life has vanished, replaced by something more complicated and demanding. Like pregnancy, being a foreigner, Ashima believes is something that elicits the same curiosity from strangers, the combination of pity and respect. (Lahiri 49-50)

After the death of Ashoke she lives alone in the house on Pemberton Road. She does not like it at all. It is believed that the sense of alienation makes one to hate everything. It is true as in the case of Ashima. She feels too old to learn such a skill, she hates to return in the evening to a dark empty house, going to sleep on one side of the bed and waking up on another. She feels alienated in the end of novel when she hosts a Christmas party at the house on Pemberton Road. She feels suddenly lonely and sobs for her husband. She feels exhausted and overwhelmed without her husband.

Both impatience and indifference for all the days she still must live, for something tells

her She will not go quickly as her husband did. For thirty-three years she missed her life in India. Now she will....love her husband. She will miss the country in which she had grown To know and love her husband.(Lahiri278-279)

Gogol also feels alienated when he is given the name .The oddness of his name strikes him again and againHe cannot get away with the name. Though he does not care about the name in the beginning he wants to change his name legally to Nikhil.He feels alienated sometimes in his marriage to Moushumi.She feels alienated as she describes to Gogol how she rejected all Indiansuitors with whom her parents tried to set her up.

When one leaves India and goes abroad one realizes that even though one may try to assimilate with that culture yet it is a baffling new world. The west which appeared alluring when one viewed it from one's local, appears complex and complicated when one settles there and realizes that one is exiled by choice from one's home.

References

1. Lahiri, Jhumpa. *The Namesake*. New Delhi: Harper Collins, 2003.
2. Batra, Jagadish. *Jhumpa Lahiri's The Namesake; A Critical Study*. NewDelhi: Prestige Books, 2010
3. Chaudhari,Hirenkumar.*JhumpaLahiri'sThe Namesake and Interpreter of Maladies; A Critical Study*.India:.Prism Books,2014

**A PERMANENT SYNDROME DAMAGING THE LIFE TRACK OF BLACK
WOMEN WITH SPECIAL REFERENCE TO TERRY
McMILLIAN'S *DISAPPEARING ACTS***

Smt.S.Viji

Assistant Professor of English,
Sri Sarada College for Women, Tirunelveli

Abstract

*African American Literature is the constitution of literature produced in the United States by writers of African descent. African American Literature investigates the issues of freedom and equality long denied to Black in the United States, along with further themes such as African American culture, racism, religion, slavery, segregation, migration, and feminism. Slave narrative is the integral part of African American Literature. Until the end of Civil War, majority of African American had been suppressed and lived in the south. As life became depressed in the south, large number of African American began to immigrate. After the end of slavery and the American Civil War, a number of African American authors wrote about the condition of African American in the United States. The pathetic condition of African American women has been portrayed by African American women writers and their literary works mostly depict misfortunes faced by African American women in American society. The tragedy of African American women comes from genealogical isolation which is the aftermath of long term slavery. They had to live into the afflictions of gender discrimination executed by not only white men but also men of same race. In the history of human race, no one has been wounded more than the Black women in a civilized country like America. This study inspects Terry McMillian's *Disappearing Acts* which is a reflection of the dynamics of heterosexual relationships for African American men and women. The novel is not just a study of two individuals, but is also a consideration of relationships and attachment in the modern world.*

Key Words: *suppressed, immigrate, genealogical, afflictions, segregation.*

Introduction

African American writers have always regretted the twofold burden of having to authenticate their excellence as human beings at the same time trying to present their own realities through art. In W.E.B Du Bois assessment artists were most deeply grieved by the internal contradictions double consciousness created. The innate love of harmony and beauty that set the ruder souls of his people a-dancing and a-singing raised but confusion and doubt in the soul of the black artist: for the beauty revealed to him was the soul-beauty of a race which his larger audience despised, and he could not articulate the message of another people.

(The souls of Black Folk p.39).

African American Literature began to be described and analyzed by fiction writers like Toni Morrison, Alice Walker, Maya Angelo and many others. Terry McMillan is acknowledged as a remarkable creative force in recent African American women's fiction. Her exceptional talent and dedication have won her fame and fortune. Her novels stand at an important juncture in the development of

African American Literature because they provide a body of prominent fiction to cherish the creative imagination along with the oral tradition. Her way of approach in telling stories differs from the conventions of popular romance as well as from other genres of popular women's fiction. In her novels the heroine is typically orphaned or detached from

her own social network. She is an American novelist whose works often depict the lives of economically successful African American women. Her emphasis on love and genitive relationship, her urban characters and her representation of true friendship among women have gained her an expansive audience. Her novels focus on the problems of learned African American men in finding perfect relationships with professional African American men. Though she doesn't honestly speak for a specific conflict, her keen curiosity in African American women is seen in her female characters. The racial limitations often destroyed the traditional Black family and because of the positions they were exposed to slavery. Foster expresses the condition of Black women as "Sometimes deliberately taught-reading, writing, white social etiquette and other white Life style accouterments, which made her more, susceptible to white society. Then she became the provide and protector of both children and men." (*Changing Concepts of the Black Woman*. Journal of Black studies. Vol.13. No 4)

Terry McMillan's fiction supplies variety to African American Literature because her novels have pleasant endings. Her style of connecting humor with serious modern issues is exclusive. She yearns to interpret the thoughts, emotions of her characters in a realistic manner avoiding unnaturalness.

McMillan's depictions of the strong black woman are central to the African American tradition of storytelling. The relation between black women and society is one of the underlying issues in her works. Romantic contact among black women and black men is the center of her novels. Gayle suggests African American women as

American is an oppressive system that divides in to groups on the basis of their race, sex and class creating a society in which few have capital and therefore are able to influence the lives of many. There are three major circles of reality in American society, which reflect degrees of power and powerless.

There is a large circle in which white people, most of them men, experience influence and power. Far away from it there is a smaller circle, a narrow space in which black people regardless of sex, experience, uncertainty, exploitation and powerlessness. (*Visions of Race and Sex in Black Women's fiction*. 3-4)

McMillan's second novel *Disappearing Acts* features complex authentic characters and intelligent humor. The author chooses to deal with a romance between a successful business woman and a blue-collar working man, two fall in love at first sight, move in together and try courageously to defeat the torments that have emanated from past love that concluded badly. Franklin abuses Zora's everlasting love. Zora is a young black woman who looks for the right man while she pursues singing ambitions. Franklin is a construction worker frustrated by his inability to get ready work in a closed industry *Disappearing Acts* examines the artificial love affair between Zora Banks, a college educated music preceptor and ambitious singer and Franklin Swift, a high school failing student and unemployed construction worker. When Franklin is unemployed Zora says "the saddest thing in the world is to see your man out of work" (143). The novel is narrated through the alternating first-person monologues of Zora and Franklin, who reveal their individual prospects and misfortunes.

The novel mentions the two-year affair of Franklin Swift and Zora Banks. When twenty-nine year old Zora goes searching for a new apartment in Brooklyn, she sees tall, dark and handsome Franklin who is renovating the unit. The strong interest between the two is so powerful and after few days Zora hires the apartment. Franklin spends that night with her. They both share their dreams of artistic fulfillment. At first they both appreciate each other as kindred spirits and Franklin says "me and Zora dream together"(110). Franklin is a proficient artisan and Zora is a singer. The real complication in the romance is that their back grounds are so different. As they

don't want to lose their own individual goals and identities they both struggle to work together. The question of worth is at the innermost part of the conflict between Zora and Franklin in *Disappearing Acts*. When Zora attempts to brainwash herself of Franklin's 'Worth' against his inability to keep a steady job.

For some stupid reason, I started thinking about the yardstick friends like Portia and women's magazines used to measure a man's worth. They measure wrong. I mean, standing right here in front of me was a man, and a man who loves me, who just opened himself up and took a chance by telling me the truth..... How many of them have told me the truth! And when was the last time I met a man this smart, this sexy, this gentle this strong(96).

In the early days of their relationship, Zora seems like a woman who can help him to make positive changes he has been needed to make in his life. Franklin sustains a good construction job soon after he and Zora begin seeing each other. He helps Zora to get piano in his first pay-check and enchanted when she sings for him. He is proud to be with such a talented woman. He understands her desire with her music Zora is also pleased for his supportive attitude, but when he gives up his room and moves in with her, she mourns that "there was no way this would feel like my sanctuary now" (176)

When the new job dissolves Franklin is not interested to reveal this matter to Zora. He also has not told Zora that he was never officially divorced from his wife. Zora conceals these mistakes from her women friends, but when they both visit his parents, her own big secret that is her epilepsy is declared and she is treated badly by his mother. His irregular employment motifs leave her accepting most of the financial trouble. She spends her investments and accepts loan from her father also Her dreams take flight at a greater distance. When she becomes pregnant with Franklin's child, she makes the distasteful

conclusion to have an abortion, the third in her life. She does not want to be an individual mother, and Franklin revenues have not brought him either to acquire a divorce or to afford to the household expenses. They both have problem in making room in their lives each other and their art. When Franklin gets a new job he plans to shift to a bigger apartment to have enough space to do his wood-working. Zora actively works and gathers money for her demo tape, but each time she comes closer to her goal, Franklin's financial problems cause her to fall two steps back. He gets damaged on the job. As Franklin is unable to be the master of the house, makes every effort to define his own worth. When he finds Zora's achievement as a singer and songwriter, he is guilty of his unfitness to render the usual characteristics of male identity.

I looked at her hard and pictured her on stage with people screaming and shit' cause she had just tone the roof off the place. Then I started wondering. Where would that leave me? Her man, the construction worker who couldn't even be sure if he was gon' get paid every work or not (101)

Then Zora gets pregnant again and decides she cannot go through with another abortion because she fears that motherhood will trammel her musical power. In a further reversal of domestic roles, it is Franklin who in recognizing that Zora is a "good catch", wants to "trap" Zora with a baby, a stereotypical role usually reserved for females: "Ain't no sense in my lying – I didn't really plan on having no more kids, but I love Zora and I wanna keep her. I guess this was one way of guaranteeing it"(277).

Franklin requests Zora not to abort the child they conceived together, but as the pregnancy advances, he cannot master his indecision. He feels dreadful pressure to behave as the laborer. As Zora loves the baby more than she loves him, puts him in a rude mood to spoil Zora's happiness. In their heat argument, Franklin hit hard. Immediately

Zora breaks off the relationship with him and starts to have confidence on her own revenues. During her pregnancy she composes new songs. After the baby, Jeremiah, is born she doesn't want to perform on stage, but she thinks, as a song writer she can reach people with music.

This realization gives inner peace for her that Franklin finds frustrating because he is not able to acquire the completeness through his own art. He loses his job and pays no concentration to his new son, Jeremiah. He starts drinking heavily and declares that he is going to leave. As he threatens her Zora secures a restraining order against him that makes him to vacate the apartment. In a state of anger, he destroys all the furniture he had built for the apartment and he is out of sight for months. When Zora appears to have grown faster than him, he blackmails her with physical disturbance, compels her to have sex against her will, and rejects to let her get up to wash afterward, saying "I want you to sleep in it, so you'll know you slept with a real man all night" (336) This expresses the venality of personal liberty. Franklin absconds as a human being because he doesn't want to take responsibility for his own life. When Zora attempts to acquire responsibility for him, her own power decreases

Franklin reappears after he has improved enough to get back some respect. He comes again to express his remorse to Zora and to confirm his love, but the story does not end happily and Zora plans to move back to Ohio with her son. She lets Franklin know that she still loves him and that there is some hope for them to have a future together. In this novel both Zora and Franklin must know to trust themselves before they can risk trusting each other completely. Although they both revolve around the novel, they are not able to arrive at a complete confidence in each other before the end of the novel. Though McMillan doesn't provide the happy ending which is needed to the popular romance genre, her ending does not affect a positive consequence.

Apart from the main character, though McMillan's secondary characters may be interested, they are not well developed due to her concentration only on the protagonists. Franklin has an abusive mother, an alcoholic father, a suicidal sister and disassociated for many years. His poor relationships reflect the deficiency of resources. Franklin's mother favors his sister Cynthia but rejects his sister Darlene. Franklin is a weak man who confesses his wife's mentality to take charge of the household. He drinks to escape the discord in his home. Franklin's father is weak and escapes from reality through the way of alcohol. In contrast, Zora has a strong social support system. Though her mother died when she was small, Zora's father, her step mother and her three female friends gave sufficient love and support.

Conclusion

In the novel *Disappearing Acts* McMillan causes Franklin to fail both as a romance hero and as a socialist realist hero because the socialist realist must be a moral figure. But Franklin leaves his wife and ignored his sons. He cannot be a good husband and father if he cannot allow to give his family expensive things. He stays at home and not ready to pick up their child from child care because people may think if he spends his day time with his son without a job. Zora is riskless in her career as a teacher, and she can sustain her dream about flourishing as an artist. Franklin who didn't complete college, has practiced accumulating economic hardship. The novel *Disappearing Acts* is a typical example of black male and female relationship in addition to framing the political and economic suffering under which Africans Americans live. The author pictures a portrayal of two complicated human beings flip over dangerous stereotypes about black love and black sexuality in the process. Thus the novel *Disappearing Acts* is a traditional tale of love in which class differences as well as gender play major roles.

References

1. Mc.Millan, Terry. *Disappearing Acts*. New York: Washington Square Press, 1989.
2. Du Bois, W.E.B *The souls of Black Folk*. ed. David Blight and Robert Gooding-Williams. Boston: Bedford Books, 1997.
3. Williams. Boston: Bedford Books, 1997.
4. Foster, Francis. *Changing Concepts of the Black Woman*. *Journal of Black Studies*. Vol.13 No 4, 1973. Print.
5. Wade, Gloria Gayle. *No Crystal Stair: Visions of Race and Sex in Black Women's Fiction* New York: The Pilgrim Press, 1971.Print

EMANCIPATION OF WOMAN IN MULKRAJ ANAND'S *THE VILLAGE AND THE BIG HEART*

A.Parthipan

Asst. Professor of English,
VHNSN College, Virudhunagar

The Biblical description, "He for God only, she for God in him" actually takes care of the superior role and duty of man. The saying that woman is a part of man does not mean that woman is a slave. It refers to the togetherness of man and woman and their oneness is what is important in the saying. But the changing conditions of the world have given a twist to these texts and sayings.

Anand is concerned with the degenerate state of the Hindu religion and he is right o men. The in his perspective as it has determined the general atmosphere of the society. No religion has ever advocated women as slaves to men. The suggestion of the subordinate status of woman to man is made only for the purpose of endowing him with higher responsibility of saving her.

The women in Anand's novels are women with keen and critical sensibility. Circumstances induce in them courage to accept a new line of thinking. Maya and Janaki are individuals who have boldness and the spirit of independence and for them circumstances are subordinate as they create a new history.

Anand presents Maya as a revolutionary woman in *The Village Trilogy*. She is the daughter of a rich landlord and her life is bound by many restrictions. The courage of Maya lies in her capacity to cross the traditional boundaries like wealth and class status and embrace the love of Lal Singh. Maya's father is a total approver of tradition and orthodoxy whereas Lal Singh is a thorough-going radical. Maya's approval of Lal Singh as a lover is an incident indication of disapproval of her father's love of tradition

and class-based relation. Maya becomes a new woman in the initial stage itself. She is a new revolutionary woman in that she does not attach importance to wealth but attributes value to human sentiments.

Maya wants to achieve emancipation from this false notion of class and status. Her elopement with Lal Singh indicates her individual decision. She expresses the concept of an emancipated woman in her act of elopement. The destiny of one's life is to be decided by the individual. Maya is under the impression that she retains womanly qualities of virginal purity and vitality even after her previous marriage. Her widowhood does not diminish complete enthusiasm in life. She remains indifferent to the previous events of her life. The reason is that she loves life, hoping for an opportunity to express it. Her capacity to remain above social consciousness and her deep interest in life make her a very powerful individual.

She contracts a runaway marriage with Lal Singh after being married and widowed, and thereby she breaks all traditional norms. She sets aside her previous marriage and ignores her subsequent phase of widowhood. This means that she still considers that she is a woman filled with joy. Maya feels that life is to be lived in a meaningful manner and she knows that it is only the individual who has to create meaning and live in accordance with it. The boldness with which she sets aside her previous marriage and widowhood is secured from her belief in life. Her runaway marriage with Lal Singh is a sign of revolution which expresses opposition to all established values and views of life. Maya, in this respect, seems

to surpass all women in Anand's novels. Her defiance of all established norms is what makes her a rebel.

What she seeks is marriage through revolutionary arrangement. She is a wife to Lal Singh in her mind and the personal arrangement needs to be stabilized. Maya has abandoned her parents and the society and her claim for the status of a wife springs from her desire to give a certain element of fixity to that runaway relationship. It is a marriage by personal choice and inclination. Although the manner of marriage is anti-traditional, Maya wants this personal relationship to be authenticated and this is not to be construed as looking for social recognition.

Anand in his novel *The Big Heart* portrays Janaki as a non-conformist. She lives with the hero of the novel Ananta as a mistress. Janaki disproves the truth of the traditional axiom of the Hindu religion that there is no life after the death of the husband. Anand reviews the value of this axiom and projects through Janaki the lesson that the death of the husband need not terminate all the possibilities of life. The greatest tragedy in human civilization is to deny to the widow the joy of living. Janaki's wish to live as a mistress to Ananta is a revolt against the religious concept of widowhood. Through Janaki one learns that widows can dedicate themselves to the task of world building. By making Janaki live with Ananta as a mistress, Anand wants to point out the factors which pave the way for the rise of a new woman.

Janaki's desire is to live even after the death of her husband. She feels that a woman can live only when she breaks away from the cobwebs of tradition. Without the freedom of living, human life cannot express itself. The value system created by society is what poses a threat to life and human dignity. Janaki adds charm to the life of Ananta by sharing deep affinity with his ideals. She prefers to live with Ananta as he happens to be an idealist. Ananta believes that human life must be transformed through machine. But Janaki

believes that human life must be altered through display of human tenderness. She is an individual but her approach to life is universal. Janaki turns into a new woman for her life of a mistress to the protagonist puts her on the road to a new revolution. She experiences the pain of real widowhood only after the death of Ananta. To mourn the death of Ananta in the manner of a widow is a mark of irony for the society. But Janaki's mental affinity with Ananta is so great that she experiences the loss only in his death. It is the purpose which determines the value of human existence. Janaki discovers a purpose in conjunction with Ananta. It is this attempt of Janaki to find her purpose in life and her desire to seek alliance with Ananta which make Janaki an emancipated woman.

Janaki knows that in the eyes of the society she is a prostitute. She is able to bear this ignominy as the background for the rise of an emancipated woman is surrounded by thorns. An orthodox society fails to appreciate Janaki as she is a non-conformist. The merit of Janaki lies in her giving a new dimension to life by leading an ideal life with Ananta. Anand is of the view that the traditional woman is a victim of society and its beliefs whereas the emancipated new woman is free from any restrictions. Anand disbelieves in the traditional concept of arranged marriage where men and women are forced into a close shell. He says that marriage should be the spontaneous choice of the individuals. Maya and Janaki happen to be good examples in the later phase. The widowed Maya and Janaki living with Lal Singh and Ananta respectively create the biggest sign of revolt and emancipation.

References

1. Anand, Mulk Raj. *The Village*. New Delhi: Arnold Heinemann, 1980. Print.
2. Paul, Premila. *The Novels of Mulk Raj Anand: A Thematic Study*. New Delhi: Sterling Publishers Private Limited, 1983. Print.

QUEST FOR SELF –IDENTITY IN ANITA NAIR'S *LADIES COUPE*

R.Vanisri

Asst. Prof. of English,
S.B.K. College, Aruppukottai

Abstract

Anita Nair is a living postmodern Indian Woman writer in English. As a woman writer, she goes deep into the inner mind of the depressed women by virtue of their feminine sensibility and psychological insight and strings to light their issues, which are the outcome of Indian women's psyche and emotional inequalities in a male dominated society.

Anita Nair's Ladies Coupe has turned out to be a great success. It is the story of a women's search for freedom and women's condition in a male dominated society. The novel raises the questions whether the role of an Indian Woman as a representative of other women, living under oppressive patriarchal systems in relation to cultural resistance, should be restricted only to their roles as wives and mothers. In such a world, woman's role is limited too reproduction regardless of her own desires and needs. Hence, this paper tries to point out how Anita Nair projects Indian Feminism and attitude through women characters in her novels.

Keywords: *Self-identity, Feminism, Patriarchy*

According to oxford dictionary, self-identity means the fact of being who or what a Person is. Self-identity for a woman means the fact of searching for her place in the male dominated world to discover her identity in the society. Anita Nair has presented in her novels modern Indian women's search for definitions about the self and society, and the relationships that are central to women. She portrays in her novels that her new woman is trying to search for her identity and create for herself a new place in the society. She is conscious of her existence as an individual who has her own rights and wished. She firmly asserts that these women are the ones who have the guts to raise their voice against it, hence creating awareness for the rest. In fact, these characters are a reflection of their own emotional perplexities and disturbances which they want to come out of and find new horizons of self-esteem and liberation.

Her novels basically express the frustration and disappointments of women who experience in the social and cultural oppression in the male-dominated society. It highlights the agony and trauma experienced

by women in male-dominated and tradition bound society. They bring out the absurdity of rituals and customs, which, help to perpetuate the myth of male superiority. This clearly points out, how a woman grows from self-surrender to assert her individuality with newly emerged identity.

This paper deals with the issue of women's self realization and the quest for self identity in her family and society as well. It also speaks about the sensibilities of a woman, how they look at their self and their problems and how they tackle them. In order to get success in it.

The strained family relationships at various levels hamper the normal growth of the children. They lose their self as they grow into adults. This realization of the loss of identity, of recognition, quest for meaning in life has been very artistically woven in the texture of Anita Nair's fiction. They seem positive in their attitude and refuse to be cowed down and defeated. They rebel against sexist discrimination, question the double standards and refuse dual morality. They are the women who respect themselves and

protest all sort of humiliation meted out to them. It is the study of the struggle that accompanies the attempt of an Indian woman to liberate her from moral and social pressures that combine with economic dependence to exercise a crippling power over middle class women.

The central character in the novel "*Ladies Coupe*" is Akhila who listens patiently to the ups and downs of her co-passengers' life and starts thinking of her own life devoid of meaning at the age of forty-five, an age by which many of her coevals settle. Akhila's responsibilities include up keeping the house and discharging her duties to the satisfaction of everyone. She loses her father in the prime of her life and being the eldest child of the parents, shoulders the responsibility. She guides her brothers in their studies and career and also arranges their marriages. The house is in order but the members have forgotten about Akhila's emotion and her emotional needs.

The story of the novel "*Ladies Coupe*" is set in a railway compartment specially meant for ladies. Six ladies travelling in the coupe narrate their stories and share their secrets lying deep in their hearts. All of them by turn bare their bosom and they feel embittered and emboldened, dyspeptic and eupeptic. The train journey, thought through various tunnels and wild vegetation, unfolds a backward journey, which the ladies undertake in their lives. Their backward journey helps them understand the major bruises and injuries experienced by them in the course of their life. The ascents and descents which they have witnessed in their capacities as daughter, sister, beloved, wife, and mother make them realize how isolated they stand amid the crowd where they are the part and not the whole.

On her way to kanyakumari, Akhila meets five different women, her fellow passengers. Each with a story of her own but all of them had one thing in common and that was their search for the real denotation of life. The

oldest of the women is Janaki with a story that many women of her age will identify with. She is someone who learnt to love the man she married. Janaki believed that to be a good mother and a good wife are the only two duties of a women and she made her home, her kingdom. Margaret Shanthi, a chemistry teacher married to Ebenezer Paulraj, the principle of the school she works in. Margaret compares herself to supercritical water which is capable of dissolving just about anything. Soon after marriage Margaret realized that her husband was not the knight in shining armour that she expected him to be but on the other hand he was this insensitive, self obsessed depot who couldn't care less for his wife.

Prabha Devi, born to rich parents she had the perfect childhood. Her mother beamed with pride when Prabha Devi turned eighteen. She was everything that a girl ought to be. She was beautiful, docile, a good cook, a singer, her needlework was perfect. Soon this demure girl was married to a diamond merchant's son. After marriage her life swished past in the blur of insignificant days till one day- a week after her fortieth birthday when she realized that somewhere in the process of being a good wife, a good daughter-in-law and a good mother, Prabha Devi forget how it is to be herself and that's when she learns to strike a balance between being what she wants to be and being what she is expected to be and a shifty of a swimming pool helps her realize the need for the balancing act. Sujata, bored with her husband's hobnobbing with other women hates be with him in bed yet she offers her carbuncular body to Sridhar only to stop him from flaunting others.

The main focus of this paper Marikolunthu is another important character of this novel. She is thirty – one years old and an unwed mother who is a victim of a man's lust: her poverty forcing her to do things that violate traditional social and moral

injunctions. She has experienced poverty, rape lesbianism and physical torture.

“I was a restless spirit warped and bitter. Sometimes I would think of the past and I would feel a quickening in the vacuum that existed within me now”. (P. 266)

“*Ladies Coupe*” questions the status of women in a tradition – bound social order the sees women exclusively in the role of an obedient daughter, a docile wife and a breeder of children. Women in postcolonial India boldly defy such delimiting roles and assert self-dignity and personal freedom. They are pen to basic physical and emotional needs and act un-inhabiting to satisfy them, the train journey in fact symbolizes a journey away from family and responsibilities, a journey that will ultimately make them conscious of their self-esteem dignity. It is a journey towards self-discovery.

The women characters of Anita Nair do not merely confirm to male expectations or conflict with male world. Anita Nair’s heroines negotiate for their independence and a respectable place in society. Anita Nair’s heroine is mentally advanced in the real sense of the world, whether she is Sujata, Janaki, Margaret, Prabha, Marikolunthu or Akhila. Anita Nair understands the importance of

adjustments and compromises in a family. Almost all her female characters: Prabha, Margaret, and Janaki, after their marriages are negotiating here and there in life to make their own and their family members’ life happy. The harmony in family relationships and their stability also depend on the behavior and pent-agonic attitude of a woman as a wife, a mother, a sister, and a daughter.

References

1. Fredrick, R. Karl. *American Fictions. 1940-80: A Comprehensive History and Critical Evaluation*. “The Female Experience”, Harper and Row Publishers, New York, 1983.
2. Khot, Mohini. “Journey of Self- Discovery: the growth of Akhila in Anita Nair’s *Ladies Coupe*“. *The Journal of Indian Writing in English*. 35.1 (Jan 2007) 60-67. Print.
3. Nair, Anita. *Ladies Coupe*. New Delhi: Penguin, 2001. Print.
4. Manohar, D. Murali, “Indian Fiction women’s Fiction: A study of Marriage, Career and Divorce”, Atlantic Publishers and Distributors Pvt Ltd, Delhi, 1994.

TRIBAL'S SUFFERINGS IN MAHASWETA DEVI'S *AFTER KURUKSHETRA*

Mrs.T.Shalini

Asst. Prof., Department of English,
St. Joseph's College of Arts & Science (Autonomous), Cuddalore

Abstract

Mahasweta Devi is one of the foremost writers in India. She is considered as one of the boldest of Bengali writers. Her works are mostly based on tribals and marginalized women community. She does not regard women as a separate entity but treats their subordination as linked to the oppressions of class and caste. Devi's After kurukshetra is a short story written in 2005. She begins this story with the battle of Kurukshetra as a central motif. It reveals the unknown cruelty and injustice by the Pandavas and the emotions of Nishadins, due to the loss of their husbands and mother-in-law.

Key words: *Widowhood, Injustice, Tribes*

Introduction

After Kurukshetra is a short story by Mahasweta Devi in 2005. She is one of the foremost literary personalities, a prolific and bestselling author in Bengali of short fiction, novels and short stories. Her works are mostly based on tribal's and marginalized women community. In this short story Devi speaks once again of women from women's point of view, in a women's language.

This book contains three sections of stories in which the plot revolves around the wails of women who are high flown by the consequence of the Kurukshetra war. The three stories namely **The five women, Kunti and Nishadin and Souvali**. Amongst these three stories Devi discusses the agony of the tribal women who are also distressed by the Kurukshetra war but are unknown by their community and the immorality caused to the Nishadins (a group of tribal people) and their meaningless death.

Everyone has to reach the goal of death. This is indirectly related to **Kunti and Nishadins**. The Nishadins also achieved this goal but in a different goal, where the death is unknown to them until their death and after their death. The loss of their worldly life because of the wickedness caused by the Pandavas to make themselves relieve from the

edge of the death. This story has two sections in which the first one tells about the past memories of Kunti and her sins, who are left all alone in the forest ashram. The Nishadins enter into this plot as a blue moon in the first section and the next section revolves mainly on the terrific conversation of Nishadins and Kunti. There are several arising questions in the readers mind like Did Kunti confess for her sin? or remained as a queen of Rajavritta? Did the apologies of Nishadins reach Kunti?

Over generations, tribal people have developed complex systems to live well on their land. They may be poor in monetary terms but their living on their own land are in other way. They have good reason to be proud of their communities and the ways of life they have chosen.

The word 'MARGINALIZED' refers to a group of people who are divested of their minimal rights and are exploited by the society. They have no representatives or spokesperson to voice out their problem in the society. This explanation correlates with the group of tribes known as Nishadins in this story. Though they have lost an irreparable part in their life they don't have courage or representatives to talk or quarrel for the injustice they have experienced. The **Injustice** remains in every sort of life and prevails all over the land as

darkness make the night fearful .Likewise injustice darkens an individual's life who had experienced it from others. Starting from king to clown we have heard of injustice.

After the Kurukshetra war, many lives lost their last blood and raised to heaven starting from kings to his subjects .When Gandhari and Dhritarashtra have lost all their sons in the war they made themselves isolate from the kingly life and stayed In a forest ashram. Kunti the mother of Pandavas also accompanied them in the forest ashram and did her service to her elder brother-in-law and his wife. This story can be divided into two sections. The first section explores the past memories of Kunti and the invisible sins she made to uphold dharma. Though she is the wife of Pandu, her five sons are not sired by Pandu and she also fails to look after his first son named Karna who is sired before her marriage by the grace of lord Indhira.

In the second section we find the entry of Nishadins. Though we find them in the first section they appear as a blue moon and soon disappears. But in the second section we are able to know the clear injustice made by Pandavas and their mother Kunti during their travel to varanavata.

When Kunti finds something abnormal in the forest, she comes in face to face with an elderly Nishadin daughter-in-law. She is dark skinned not only by her nature but also it refers that her worldly life is not colorful. The Nishadin is staring at Kunti whereas Kunti stood immovable. Many questions arise in the minds of Kunti which is reflected by Nishadin. When the Nishadin called her by name, Kunti suddenly reacted as a queen of Rajavritta but that reaction does not make any harm to the Nishadin. The only question of the Nishadin is **'You haven't confessed to your greatest sin?'**

Again many questions arises in the minds of Kunti **like what, when, and where?.** When the daughter-in-law of Nishadins delineates on their travel to the varanavata, Kunti and

her five sons stay in a lac house which is the cruel plot of Duryodhana. But somehow they have escaped from the trap made by Duryodhana, but to make Duryodhana believe that they are dead they invite the tribal men known as Nishadin and their mother and feast with innumerable glasses of wine which make them unconscious of themselves and their death. They enjoy the last supper with wine without knowing the injustice done by the Pandavas.

As the Pandavas have escaped through their secret tunnel, the tribes in place of the Pandavas are burned lively in the fire. To save the lives of five men and one woman, many lost their bloodies as the daughter-in-law lost their Mother-in-law, wives lost their husbands, and children lost their fathers and grandmother.

The Nishadin curse Kunti and she includes Kunti in the list of blind people. Though her eyes are open, she does not open the door of conscience. So she remains blind when the adharma lift its head by her own sons which may be considered as dharma.

Conclusion

Finally Kunti confesses her sin and she believes that every life in this world are the same in the eyes of the creator and every life is valuable. She feels ashamed of being self centered and always viewing from the eyes of a mother. At that same time, when she comes to know about the spread of the forest fire, she remains silent .She goes back to the ashram, where Gandhari and Dhritarashtra are waiting for their death. Kunti welcomes death by burning herself alive in the forest fire and also seeks for forgiveness from the dead and the Nishadins.

References

1. Devi Mahasweta, After Kurukshetra. India, seagull books 2005.
2. www.museindia.com

PORTRAYAL OF GODDESS KALI IN LUCILLE CLIFTON'S AN ORDINARY WOMAN: A CONTEMPORARY WORK

Mr.A.Napolean Joseph

Assistant Professors, Department of English,
St. Joseph's College of Arts & Science (Autonomous),
Cuddalore

Mr.A.Pradhap

Assistant Professors, Department of English,
St. Joseph's College of Arts & Science (Autonomous),
Cuddalore

Abstract

Lucille Clifton is major figure in contemporary American poetry and best known for her writing on themes related to African American heritage and feminist issues. Several poems in the middle period of her poetic career focus on women particularly the black women. In her second collection of poetry An Ordinary Woman, feminist spirituality is the major theme. The second part of this collection "i agree with the leaves" consists of a series of poems about Kali the frightening Black Hindu goddess. As a Black woman, Kali appearance is not a strange for Clifton. In her poems, she often portrays Kali as a symbol of natural female force. The Kali poems are notable for their dreadful quality and for Clifton's identification with the Queen of Darkness.

Keywords: *Feminism, religion, cultural heritage, race, black feminism.*

Lucille Clifton is major figure in contemporary American poetry and best known for writing on themes related to African American heritage and feminist issues. She served as the Poet Laureate of Maryland from 1979 to 1985 and won the prestigious Ruth Lily Poetry Prize in 2007. Her style of prose is brief, free style lyrics with minimum punctuation. Her poems are primarily a celebration of African American culture and heritage. She is the author of eleven books of poetry, a memoir and more than twenty children fiction. Both her poetry and fiction deal with common themes like human capacity for love, overcoming weaknesses as a black, and the myth of the American dream.

The struggle for liberty--social, psychological, and aesthetic-- is the distinguishing aspect of African American poetry from its beginning during slavery through its pluralistic blooming in the twentieth century. Even though the affect of the struggle has only occasionally been easy or direct, it has remained a contrast present.

African American poets focused directly on the ongoing oppression of the black community and for those making deeply characteristic poetic voices not mainly distressed with racial problems. Clifton describes and asserts the African American experience, politically and aesthetically, with creativity, tone, dignity, and pride.

In her poetry she identifies herself with the victims, contributing their humanity. As she has said on several occasions, she believes that a poet's job is to tell the truth. Even though much of her poetry is personal, her concern goes beyond personal, familial, national, and racial margins, and most definitely away from the criticisms of the profession. In her second collections of poetry *An Ordinary Woman*, feminist spirituality is the major theme. Clifton's poems confidently reorganize and reanalyze black women, clarifying their ability and beauty in commonly brief, clever, and insightful poems.

An Ordinary Woman contains of two parts, "sisters" and "i agree with the leaves," consists many poems dedicated to female

family members and friends, the book is about being a questing woman. The poems in the “sisters” section are not all as upbeat as the ones discussed so far. The second part of *An Ordinary Woman*, “i agree with the leaves,” has a reflective, spiritual feel to it. This section consists of a series of poems about Kali, the frightening black Hindu goddess, whom the poet points out as dangerously powerful but not exactly bad spirit placing her own body and soul. Barbara G. Walker writes as, “Only one aspect of the many-named, multiform Goddess. She was a truer image of the real world’s variety and cyclic alternation than any of the images developed by patriarchy alone” (72).

In “the coming of kali,” “she insists on me, and “calming of kali,” among other poems, Clifton makes effort to write with an inner evil spirit who is just forcing as she is challenging. Clifton’s kali is a female spirit longing for the nurturing that black women have historically given to others. Through the picture of Kali the all - powerful Great Mother of Hindu mythology, the poet identifies her own essential need for nurturing – a careful treatment of the female self. If there is wickedness within her, it is an evil spirit increasing out of unfulfilled needs, unmet desires.

Clifton’s poems about womanhood have surprised and mixed feelings. For instance in kali poems Clifton illustrates on a Hindu vision of a powerful black woman, the Great Mother, who conveys the destruction and also creation. Kali’s name meaning “Black One,” Kali is described in western countries as a frightening, evil appearance. Funk and Wagnalls Dictionary of Folklore describes, “[Kali] is the mother goddess in destructive aspect, devouring the life she has produced. The power of kali abides in every woman. She is usually depicted with four arms... In her dual aspect she holds the symbols both of death and immortality.”

As a black woman, Kali’s appearance is not strange for Clifton. With the growing

feminine spirituality, she portrays Kali as a symbol of natural female force. In an untitled poem she writes:

Kali
 queen of fatality
 determines the destiny
 of things. nemesis.
 the permanent guest
 within ourselves

 dread mother, the mystery
 ever present in us and
 outside us. The
 terrible hindu woman God
 Kali
 who is black. (1-13)

The black female goddess kali decides the “destiny” of all the things including men and women. She is the “dread mother” who survives as a natural force within the women especially the oppressed black women. Clifton relates her with the blackness and her motherhood.

Clifton is interested in the whole variety of female experience both of the positive and negative sides. The duality of Kali’s powers of creativity and destruction explains why Clifton considers kali with both qualities of dreadfulness and affection. Also Kali makes clear vision of what many men fear in women and what many women fear in themselves, that is a mysterious strength that may not always be assembled for the good of others. A woman cannot easily expose her inner feelings like dissatisfaction, rage, and fury, because of her feelings are all bound up in the culturally physically complicated role of the mother. In Clifton’s poems kali becomes a symbol for the unexplained feelings of womanhood.

In many of her poems, she discusses that one must accept the bad and negative nature in one’s character along with good. In “calming of Kali,” she begins:

be quiet awful woman,
 lonely as hell,
 andi will comfort you
 wheni can

and give you my bones
and my blood to feed on.(1-6)

The narrator makes an attempt to mute her feelings of isolation as if they were quarrelsome children, but she knows that she will have to treat with her all-intense emotions finally. Kali is the ignored black female self who requires developing and affectionate awareness of her own. The narrator appears to think that developing herself, the Kali within, would quantity to a self-sacrifice when it may be a matter of self-protection. In the concluding line, “i know i am your sister,” the narrator stops short of complete identification with Kali, but she does accept a relationship that supports the theme of black sisterhood in *An Ordinary Woman*.

Kali has usually been connected with death and destruction. She cut off the head of her enemies and drank their blood. In her violent character Kali is sister to the Greek goddess Medusa, who would behead any man brave sufficient to look at her. Kali is black, which for Clifton is a type of racial sisterhood. In “the coming of Kali,” she writes:
it is the black God, Kali,

a woman God and terrible
with her skulls and breasts.
i am one side of your skin,
she sings, softness is the other... (1-5)

She explains the “dark side” of her personality mainly through the figure of the goddess Kali. Offered as a double side character, Kali is dreadful on one face and soft on the other face. She is “persistent with her/black terrible self” (9-10).

Kali is the ignored black woman self who needs developing friendly consciousness of her own. The narrator appears to think that developing herself, the Kali within, would measure to a self-sacrifice when it may be a subject of self-protection. In “she is dreaming,” also part of the Kali poems, Clifton writes:

sometimes
the whole world of women
seems a landscape of
red blood and things
that need healing,
the fears all

fears of the flesh; (1-7)

The lines conjure up images of menstruation, breeding, childbirth, and physical and emotional pain. The narrator views female experience as all too regularly a subject of life and death, the blood identifying both a woman’s life force and her profound weakness. Clifton’s personal life gives encouragement for many poems about womanhood. There are many women in her verse, but they all contribute to the black woman’s self that is Clifton, just as her clearly personal poems present to our imagining of womanhood. Her poems call extensive identification across race and sex, though they are clearly about women, particularly black women. Clifton’s friend Adriene Rich writes in *Of Women Born*:

We need to imagine a world in which every woman is the presiding genius of
her own body. In such a world women will truly create new life, bringing forth
not only children (if and as we choose) but the visions, and the thinking,
necessary to sustain, console, and alter human existence—a new relationship
to the universe (292).

Kali is the ominous side of Clifton, whose familiarity with the attributes of the goddess shows her awareness of Southeast Asian culture. Kali is black, which for Clifton’s a form of racial sisterhood; but in Hindu mythology the color black has another meaning; black is the color of death and decay. The Kali poems are notable for their dreadful quality and for Clifton’s identification with the Queen of Darkness.

References

1. Clifton, Lucille. *An Ordinary Woman*. New York: Random House, 1974.
2. Walker, Barbara G. *The Crone: Woman of Age, Wisdom, and Power*. New York: Harper and Row, 1985. Print.
3. Rich, Adrienne. *Of Woman Born: Motherhood as Experience and Institution*. New York: W.W. Norton, 1976. Print.
4. Funk and Wagnalls Standard Dictionary of Folklore, Mythology, and Legend. New York: Junk and Wagnalls, 1950. Print.

SELF EMPOWERMENT OF AN UNFORTUNATE WOMAN IN MAHASWETHA DEVI'S *RUDAALI*

Mrs.M.A.Mary

Assistant Professor, Department of English,
St. Joseph's College of Arts and Science (Autonomous), Cuddalore

Abstract

Most of the women have been accorded a subordinate position throughout history. The women suffer due to ignorance, dogmatism, exasperation and low self – esteem. Physical vulnerability has a part to play in their subjection. But some women in history have proved that they are stronger in the heart. This paper attempts to analyse the moral and emotional strength of a woman in Mahaswetha Devi's Rudaali. Shanichari an unfortunate character stands firm against all tremendous obstacles in her life and applies secret strategies to overcome them. Women like Shanichari always bear the burden bravely because they know how to convert a curse into blessing.

Key Words: subordinate, ignorance, dogmatism, exasperation, tremendous obstacles.

Women have unbelievable emotional and mental strength. They are clever enough to tackle the unfortunate situations they encounter in their life. They never give up till the end. This notion can be exemplified while analyzing Mahaswetha Devi's work Rudaali. This eminent writer through her inspiring works raises her voice against the discrimination of marginalized. She wrote of the source of inspiration "I have always believed that the real history is made by ordinary people.... The reason and inspiration for my writing are those people who are exploited and used, and yet do not accept defeat...." Since age immemorial societies have been relying on the emotional strength of women. Though the contribution of women go unappreciated, they continue to influence the society with their innate moral power.

Rudaali – the mourner tells about the story of Sanichari whose life is plagued by misfortunes. Her job is to publically express grief of upper class people who are not permitted to display their emotions. This female weeper loudly laments, weeps and beats her chest for the demise of a rich person for a small fee. Ironically Sanichari is unable

to weep at the piles of misfortunes she encounters in her life. Sanichari is named so as her father died shortly after her birth. Her mother Peewli runs away with the owner of the drama company abandoning her daughter. Her early marriage to Ganju a drunkard also ends abruptly when he becomes a victim to an outbreak of plague. She adores her son Budhua. She tries to find comfort in his support. He too marries a local prostitute Mungri who aborts her baby. Budhua runs away from home rejecting all his responsibilities. During these painful misfortunes Sanichari is unable to weep.

Women were prevented unjustly from achieving equality in many societies. They did not enjoy equal legal and political rights as men did. Though these privileges were forbidden to Sanichari, she has the courage to face the oppressive society. She does not have time to weep for the loss of her relatives. But she becomes a rudali for survival. In the past Indian women were regarded as a manifestation of goddesses but still they were exploited by the society. The women on the other hand did not succumb to the fate as a result of their immense mental strength. They

think differently and tackle the situations cleverly. Sanichari is blamed by the villagers as an ill-omened girl for the untimely death of her father. She loses the protection of her mother too, who runs away abandoning her daughter. At an early age she is married to a drunkard Ganju who dies abruptly consuming holy water from a temple. Sanichari's strong will helps her to continue her life for the sake of her son Budhua. While losing one hold, she clinches on to the other thereby exhibiting her emotional strength.

Misfortunes follow when her only son and soul mate Budhua marries a street prostitute Mungri. A streak of light which is about to appear in her life is spoilt when Mungri aborts her baby. Budhua runs away from home and once again Sanichari gets abandoned. Her mental strength is somewhat rewarded when a zamindar's son takes a fancy to her and gifts her house and two acres of land. Thus Sanichari gets financial security within the village because of her courage.

Sanichari discloses her painful reminiscences to Bhikni a Rudaali who awaits the death of an old zamindar. Sanichari gains energy and purpose to her life after meeting Bhikni. Bhikni goes to the neighboring village and faces untimely death. She informs through "an unfamiliar man, who has shaven head, bare feet" (R 87) to Sanichari and that she is actually Peewli, her mother. This unleashes Sanichari's confined emotions and she gets transformed into a rudaali. Dulan who serves as a catalytic force remarks, "I'm not asking you to shed you couldn't shed for Budhua. These tears are your livelihood—you'll see, just as you cut wheat and plough land, you'll be able to shed these tears" She mourns the death of the old zamindar Ramavatar Singh. The tale not only reveals the corrupt ways of socially and economically dominant classes but also the survival of the suppressed. The novella records the transformation of Sanichari who changes from a mere widow to a better equipped, to tackle and adapt the prevailing systems. Rudali

records transformation of an innocent and ignorant Sanichari and her empowerment. She is shown as a representative of the gendered subaltern who doesn't yield to the calamities she encounters in her life. She doesn't revolt or oppose the prevailing feudalism in the society. She is bold and mentally strong enough to overcome the obstacles in her life.

Sanichari is afraid of religious rituals that have to be undertaken after the cremation of her relatives. This resists her emotion and makes her eyes dry. Death becomes a relief to her since one stomach gets reduced to be full. Subaltern view of survival is felt in all the scenes of this story. Poverty dominates sensitive feeling but at the same time renders a strategy to overcome the disasters. The relationship with Bhikni reveals that the bond between the subalterns help them to survive and the oppressed need the support of another poor in order to survive. "At first the randis paid no attention to the old village women. But Sanichari and Bhikni wailed so loudly and sang such well-chosen phrases in praise of Bhairab Singh ...[which] earned them five rupees and two and a half sers of rice" (R 72).

The character of Sanichari has had life full of misfortunes but she has never lost her will power at any moment. Anjum Katyal has rightly pointed out "this story is about survival" (R 23). The mourners make money by weeping at rich funeral. Sanichari who has never wept for any one in her family, chooses weeping as her profession and stands as an icon of women empowerment.

Reference

1. Devi, Mahaswetha. 'Rudali'- From fiction to performance. Calcutta: seagull books, 1977.
2. Lalita. K, and Susie Tharu, eds. Women writing in India. New Delhi: Oxford university press, 1993. Print.
3. Jackson, Stevi, and Jackie Jones. Contemporary Feminist Theories. London: Edinburgh university press, 1998. Print.

STRATEGIES FOR ENHANCING COMMUNICATION IN ENGLISH THROUGH CREATIVE THINKING SKILL

S.Sangeetha

*Assistant Professor of English,
Sri Sarada College for Women (Autonomous), Salem*

Abstract

Communication is what connects us to other people. Effective communication not only plays a key role in organizations but also in one's personal life. An individual is not born with an effective communication, it comes with due course of time and of course through lots of practice and dedication. Effective communication is "to listen attentively". The current study attempts to define Strategies for enhancing communication in English through creative thinking skills

Keywords: *Communication, Strategies, Enhancing, creative thinking skills, Strategies for enhancing communication in English through creative thinking skill*

Introduction

Communication is what connects us to other people. Communication is an important skill for every modern student to master. Effective communication not only plays a key role in organizations but also in one's personal life. An individual is not born with an effective communication, it comes with due course of time and of course through lots of practice and dedication. Effective communication is "to listen attentively". **The current study attempts to define Strategies for enhancing communication in English through creative thinking skills**

Thinking: an Overview

Thinking that is productive, purposeful and intentional is at the centre of effective learning. By applying thinking skills continuously, students develop an increasingly sophisticated understanding of the processes they can use whenever they encounter problems, unfamiliar information and new ideas. In addition, the progressive development of knowledge about thinking and the practice of using thinking strategies can increase students' motivation for, and management of, their own learning. They

become more confident and autonomous problem-solvers and thinkers.

Thinking Skills

Thinking skills expand in the exciting team atmosphere of word play, fostering unique opportunities for creative and critical thinking without fear of judgment or poor grades. Imagining, planning, evaluating options and decision-making are some of the skills essential to team success. ***"The principal goal of education is to create men and women who are capable of doing new things, not simply of repeating what other generations have done... who are discoverers. We need pupils who are active, who learn early to find out for themselves, partly by their own spontaneous activity and partly through the materials we set up for them."*** [Jean Piaget (1896-1981). *educational psychologist*]

Creative Thinking Skill

Creative thinking is the ability to visualize, foresee and generate ideas. It is the combination of originality, fluency, flexibility and elaboration. Creative thinking involves students learning to generate and apply new

ideas in specific contexts, seeing existing situations in a new way, identifying alternative explanations, and seeing or making new links that generate a positive outcome.

This includes combining parts to form something original, sifting and refining ideas to discover possibilities, constructing theories and objects, and acting on intuition. The products of creative endeavour can involve complex representations and images, investigations and performances, digital and computer-generated output, or occur as virtual reality.

Paulo Coelho, author and lyricist says "Everybody has a creative potential and from the moment you can express this creative potential, you can start changing the world".

Creative thinking is an invaluable skill. It is quoted as a joy of learning. Generate original ideas, unique skills and associations of existing ideas of an aesthetic or practical purpose. It's all about being able to come up with ideas and thoughts that are not something the average person would come up with. A person who uses the mind creatively.

Characteristics of Creative People

- High productivity
- Lateral thinking
- Variety of solutions
- High originality
- Flexible thinking
- Independence of view

Creative Tasks

The below creative tasks prepares students for using the foreign language outside the English classroom

- Important skill in real life survival
- Help students to practice language
- Provoke students to think creatively;
- Help students to practice different communication strategies
- Help students' to master creative ways of expression
- Help to improve self-esteem

- in the language classroom can lead to genuine communication and co-operation.
- Students use the language to do the creative task, so they use it as a tool, in its original function.
- enrich classroom work, and they make it more varied and more enjoyable by tapping into individual talents, ideas and thoughts – both the students' and the teacher's;
- help to introduce creativity in real life. It is a part of our survival strategies and it is a force following personal growth and the development of culture and society.
- Creative work in the language classroom can lead to genuine communication and co-operation
- Creative tasks enrich classroom work
- **Compensation strategies** (methods used for making up for lack of language in a communicative situation e.g. miming, drawing, paraphrasing used for getting meaning across) use creative and often imaginative ways of expression.

Barriers to Developing Creative Thinking Skills

- Inquisitiveness and creativity are not nurtured
- Not exposed to challenging activities
- Contented with simple answers
- Confined to easy activities
- Allowing children to believe in something that is not true
- Attitudes

Benefits

- Allows a person to come up with multiple ideas
- make a person a perfect problem solver
- give a person a completely new outlook
- change a person's whole attitude
- Can be a ticket to success and great accomplishment

Conclusion

If we want to develop a creative activity in the classroom and develop creative thinking skills, we need to keep in mind four essential features of creativity: imagination, purpose, originality and value.

References

1. <https://www.australiancurriculum.edu.au/f-10-curriculum/general-capabilities/critical-and-creative-thinking/>
2. <https://courses.lumenlearning.com/colleges-access-lumen/chapter/creative-thinking-skills/>
3. https://www.slideshare.net/dvgmartinez/developing-critical-creative-thinking-skills?next_slideshow=1
4. <http://www.ideaedu.org/Resources-Events/Teaching-Learning-Resources/Developing-creative-capacities>

ROHINTON MISTRY'S *SUCH A LONG JOURNEY*: A CULTURAL MATERIALISTIC PERSPECTIVE

S.Yasmin

Assistant Professor of English,
Bannari Amman Institute of Technology,
Sathyamangalam

Dr.S.Subramaniam

Assistant Professor of English,
Chikkaiah Naicker College,
Erode

Abstract

This paper attempts to limelight the perspective of cultural materialism in Rohinton Mistry's novel "Such a Long Journey". Shortlisted for the prestigious Booker prize, Such a Long Journey (1991), Mistry's first novel, manages brilliantly to portray Indian Culture and family life setting against the backdrop of the subcontinent's volatile postcolonial politics. The novel gives extremely detailed description of the lives of Gustad Noble, undisputed protagonist of the novel and his family in their apartment in Bombay. The action takes place in 1971 in Bombay at the moment when war breaks out between India and Pakistan, over what is to become Bangladesh. The paper would examine active role of the novel to observe how the ideology and existing social order are intertwined and how much the social order echoes in the lives of the characters which are deeply affected by local corruption and the government's inadequacy. The Parsis' struggle for survival by balancing between community and national consciousness is presented in the novel in such a way that the protagonist, Gustad Noble and his family suffered and disputed by the outside world, which is corrupted and rotten.

Keywords: Cultural materialism, War, Social order, Corruption, Survival, National consciousness.

Introduction

Literature is the medium through which the power structure of the particular period, values and customs of the dominant culture and the issues of the marginalized are reflected, whereas, history is always written from the victors' point of view in the historical texts. At this point, Dan Brown's words about history may rightly be quoted "History is always written by the winners". A literary piece of art is the evidence of cultural, social and political aspects of the society. It reflects the social history of the particular period.

Cultural materialism is one among the important theories, which involves using the past to 'read' the present, revealing the politics of our own society. This paper would examine the cultural materialistic aspect in Rohinton Mistry's famous novel *Such a Long Journey*, through which the author picturesque India in its crucial phase of

history. The war between India and Pakistan over what is to become Bangladesh in 1971, serves as the backdrop and an influential factor by which the protagonist as well as the other characters affected and still survived through its apprehension.

Materials and Methods

This paper mainly explains the cultural materialistic theory of Jonathan Dallimore and Alan Sinfield with its four characteristics. Through cultural materialism, a text can be analyzed in reference to the history. Cultural materialists give importance for historical context to retrieve history from the literary texts. They blame that history does not show the reality and they tend to focus and recover the reality of the history from the literary texts. Reading the historical text does not bring out the social crisis and political travails of the particular era. Hence, the present paper

interrogates history of India – Pakistan war of 1971 over the liberation of East-Pakistan (Bangladesh) through the crisis and travails undergone by the protagonist, Gustad Noble of the novel *Such a Long Journey*.

Discussion

Rohinton Mistry was born in India but immigrated to Canada in 1975. Mistry is a prolific writer for whom India remains an important subject matter or rather specifically; Bombay (now Mumbai) is a perennial source of sustenance and inspiration that he draws from this locale for his fiction. He deals with the Parsi environment in India. He explores the loss of innocence of the protagonist, Gustad Noble, as he attempts to define himself in relation to his family and his country during the chaotic times of 1971 in India, during which India and Pakistan went to war over the liberation of East Pakistan or Bangladesh.

Mistry provides rich diverse and sharply critical insights into post-independence Indian in his fiction. His range of concerns is also admirably vast; politics, community life, urbanism, the caste system, economic inequality, national events such as wars, communalism and the subaltern classes among others.

Mistry is famous as a Parsi writer, who writes about the Parsi community that portrays the mapping of that community with the tensions of modernity and their struggle against marginalization. Parsi community is the crux of his fiction. All of his works reflect the Parsi culture, their customs, rituals, struggles, their dilemmas as they belong to a marginalized society. The British critic Graham Holderness describes cultural materialism as 'a politicized form of historiography'. Jonathan Dollimore and Alan Sinfield, the best-known cultural materialists, define the term in the foreword to their collection of essays 'Political Shakespeare' as a critical method which has the following four characteristics,

1. Historical context
2. Theoretical method
3. Political commitment and
4. Textual analysis

The historical context aims to allow the literary text to recover its histories. The theoretical method signifies the breaking from the liberal humanism and taking up the concepts of structuralism and post-structuralism. The political commitment marks the influence of Marxist and the feminist perspectives. The textual analysis as the name suggests, signifies the analysis of a literary text along with proposing the theory of an abstract kind. In Mistry's novel *Such a Long Journey* the mass of marginal, poor, urban, ordinary people offering resistance to the growing fascism of a corrupt state can be noticed. These simple men see the pettiness of their leaders and understand their nation's inability to provide them the basic instruments of civic service and civil liberty. They transform the crisis of war into the carnival.

"In some wealthy localities, the collection drive turned into a competition, with neighbor's trying to outdo one another in their attempts to simultaneously seem rich, patriotic and compassionate" (12)

Along with war and its repercussions made in the lives of the characters of the novel, the another socio-political aspect which shakes the lives of the Parsis, the community represented in the novel, is the rise of Shiv Sena, with its considerable influence in Maharashtra. The Shiv Sena is a right-wing Hindu organization that openly advocates racist goals. It threatens and victimizes the Parsis with their strategy of Othering. Dinshawji, a colleague and friend of Gustad Noble, complains that Shiv Sena wants to make Parsis' community "second-class citizens". Gustad also complains about the rise of Shiv Sena and their demand for Marathi, as the only language to be used. His concern for Sohrab arises out of this fear and anxiety

towards Shiv Sena and increased his impatience. Gustad is a hero of his age and context where mere survival is a heroic act. With history, the novel pays close attention to Parsi identity i.e. religion. Zoroastrianism, the religion of Parsi community is described in the course of the novel. The novel starts with Gustad Noble performing 'kusti' prayer, which is the most important ritual in Zoroastrianism. The burial rites of the religion at Tower of Silence are also described in a detailed manner.

Of relating the theory with the text, the significance of historical context lies in the backdrop of indo-Pakistan war and the emergence of Shiv Sena. The cultural approach signifies the religious identity, which spreads throughout the novel. Thus Mistry has created a sense of loss about he changed circumstances of the characters in both domestic and public spheres, with the help of politico – cultural nostalgia. He has skillfully blended the personal affairs of the characters of the novel with the communal and political matters related to Bombay and India.

The theory of cultural materialism is more optimistic about the possibility of change and is willing at times to see literature as a source of oppositional values. (Barry, 177). Mistry has meticulously portrayed the characters of the novel, *Such a Long Journey* as one who maintains their cultural identity against the politico – cultural and religio – cultural attacks of the post independent India. Through this novel, he tries to historicize the text as well as textualize the history.

Conclusion

Mistry is a writer with great honesty of imagination. He does not attempt to follow fads and fashion. His writing suggests sensitivity to the beauty and the fragmentation, the failings and the cruelties of the world. He has experimented the cultural hybridity and explored the relationships of the Parsi community in India's troubled historical context. He has depicted the social and cultural issues in its historical and political context.

References

1. Barry, Peter. *Beginning theory*:
2. *An introduction to Literary and Cultural theory*, Manchester: Manchester UP, 1995 Print
3. Wadhaowan, Vibhuti, *Parsi Community and the challenges of Modernity: A reading of Rohinton Mistry's Fiction*. New Delhi and Sydney: Prestige Books International, 2014 Print
4. Bahri, Deepika: "The Economy of Postcolonial Literature: Rohinton Mistry's *Such a Long Journey*" In *Native Intelligence: Aesthetics, Politics and Postcolonial Literature*. Minneapolis: University Minnesota press, 2003: 120-151
Mistry, Rohinton *Such a Long Journey* India: Faber & Faber, 1991 Print.
5. _ _ _ . *The novels of Rohinton Mistry: Critical studies*. New Delhi: Sarup & Sons, 2004, Google book search.

MOVIES: LANGUAGE TEACHERS' APPROPRIATE SOURCE FOR TESTING LEARNERS' LSRW

T. Murugavel

Professor and Head,
Department of Humanities and Social Sciences,
Sri Venkateswara College of Engineering,
Sriperumbudur

P.Ganapathy

Assistant Professor,
Department of Humanities and Social Sciences,
Sri Venkateswara College of Engineering,
Sriperumbudur

Abstract

English Movies serve to be an excellent source for teaching English Language. The exposure they give the learners of English is unparalleled. However, the method of testing has not done justice to holistic learning experience since reading and writing alone are tested most of the time. Speaking and listening had not been part of the testing process though learners are expected to learn and improve their proficiencies in all the four skills (Listening, Speaking, Reading and Writing). For instance, even in colleges, the end semester examinations test only learners' reading and writing skills. Nevertheless, movies shall be used to teach all skills and they can also be used for integrated testing – a test that would evaluate all the skills of a language and also features related to grammar and vocabulary. Newspapers and magazine articles have been commonly used in teaching process. However, songs, radio broadcast clippings, TV telecasts (soaps, videos from BBC archives), movies and even posters can also be of great source in teaching English. This papers attempts to highlight the importance of movie videos as authentic materials and also tools for integrated testing. It also has a portion of a movie (with its script) and explains how several questions may be framed to test the language skills. The material used will cover factors like topic, language targeted, students' needs, interests and skills would be developed.

Keywords: learning through movies, language testing, testing LSRW, testing methodology.

Introduction

Movies, because of their entertaining feature, have always been a great source for entertainment. Even in the era marked by technological domination, movies still have the power to hold scores of peoples' attention. Teachers have been making use of movies as a tool to teach English language. To be precise, it is the technology that has brought movies into the classrooms. "Movies are an enjoyable source of entertainment and language acquisition" (Ismaili, 2012, p. 122) When learners watch a movie, apart from the dialogues the visual perception will help to better the comprehension of language. Long, Q. (2003). In addition, the use of movies to teach or test English language learning, they shall also be used to teach other skills required such as negotiating skill, interview skills etc.,

The biggest advantage of using movies is that it acts as reliable and trustworthy source of authentic English spoken by native speakers. They also provide learners a major break from their everyday monotonous learning pattern and method. It goes without saying that teaching-learning process will be a success only when the input is received well by the students. Therefore, it is not about the teachers' choice alone, it is learners'. Hicks, M and others have stated that it supports learning process among learners and serve to be an authentic source that provides opportunities to understand the social and cultural dynamics of communication. "The main component of using the movies in the class is actually enabling the reader to picture or to visualize the events, characters,

narration, story and words in the context ” (Ismaili, 2012, p. 123).

The Present Scenario of Evaluation

Whether English is taught as a second language or for a specific purpose not all the skills are taught or tested. Among listening, speaking, reading and writing the first two skills are neither taught nor tested. Reading and writing are the two things that are tested. Same is the scenario in schools as well. However, with little effort and lot of motivation teachers can effectively use movies as a tool to teach and evaluate as well. Movies with their dynamic and captivating nature will surely impress students and involve them too.

Pre-Watching Session

Teacher should really spend some good time before they take a movie or a part of it to class. They need to

- a. watch the movie fully and look for any
 - i. controversial (religious, gender, spiritual etc) scenes or dialogues
 - ii. dialogues or scenes that may not be comprehended. Knowledge of the learners’ proficiency in English will be of great use to decide on this factor.
- b. decide whether the movie as a whole or part of it need to be used
- c. decide what kind of activities may be given and plan accordingly.

Integrated Testing

Testing all the skills using a movie video will be of great advantage to both the teacher as well as the student. Although strongly connected, every one of these skills — listening, reading, writing and speaking — are discrete, and each adds distinctively to a student’s overall communicative ability. So when the teachers choose a movie as a tool for evaluation they should ensure that it has all the components for testing all the skills. When the teachers decide to use a movie to teach or for testing purposes, they should ensure that

the movie chosen is appropriate. In other words it should match the students’ proficiency and comprehension level. Care should also be taken that no objectionable or odious material is not part of it. King (2002).

With this primary understanding teachers may frame questions that would cover all the skills. However, the evaluation should be based on the needs of the students. Also the language proficiency level of them will play a major role in the evaluation pattern for the kind of questions, complexity and taxonomy criteria that are to be addressed depend on this.

During Evaluation

During the testing process the teacher’s presence is very essential. Teachers should briefly explain the objective and explain the sequence of the scene. The scenes before and after the clipping that is used need to be told to the learners in order to set the scene in a proper perspective and to better the understanding of the flow of events and dialogue. Based on the knowledge of their learners’ proficiency teachers may decide whether the script need to be distributed or not. The video may be paused in between for any clarification or elaboration of the scene or if the teachers wish to run the video continuously the explanations should be done before or after viewing.

The Teachers can always use their creativity to design appropriate questions. For instance if they use a movie clipping which has informal conversation they can ask them to convert it to formal conversation. British equivalents of American Words may be tested. Activities like filling in the blanks or identifying the correct responses or interpreting non verbal gestures are few of the several tests.

Brown and Yule (1983) has made it clear that “...the aim of a listening comprehension exercise should be for the student to arrive successfully at a reasonable interpretation, and not process every word, and not to try to work out all that is involved in the literal

meaning of the utterance.” In other words, the material chosen to test the listening comprehension should not only test their understanding but check if they are able to infer, deduce information and interpret data and the like.

The following is an example of how a movie scene that runs for five minutes may be used to test all the skills, grammar and vocabulary as well.

Script

I address you tonight, not as the President of the United States, not as the leader of a country, but as a citizen of humanity.

We are faced with the very gravest of challenges.

The Bible calls this day ‘Armageddon’, the end of all things.

And yet, for the first time... in the history of the planet, species has the technology... to prevent its own extinction.

All of you praying with us need to know... that everything that can be done to prevent this disaster... is being called into service.

The human thirst for excellence, knowledge, every step up the ladder of science, every adventurous reach into space, all of our combined modern technologies and imaginations, even the wars that we've fought; have provided us the tools... to wage this terrible battle.

Through all the chaos that is our history, through all of the wrongs and the discord, through all of the pain and suffering, through all of our times, there is one thing that has... nourished our souls...

Mom, that salesman's on TV.

and elevated our species above its origins, and that is our courage. Dreams of an entire planet are focused tonight... on those 14 brave souls... travelling into the heavens.

That man's not a salesman.

That's your daddy. And may we all, citizens the world over, see these events through.

Godspeed and Good luck to you.

Questions

Listening

1. Does the president welcome more help to prevent the coming disaster or he relies completely on those 14 members?
2. According to the president what had nourished their souls though they had a tough history?

Speaking

1. Debate in groups whether we as humans are justified in spending huge money on space exploration when millions of humans suffer in poverty.
2. Discuss the benefits of space exploration.

Reading

1. How do you comprehend the line ‘to wage this terrible battle’?
2. Which is the ‘species’ that is referred in the passage?

Writing

1. Summarize the President’s speech in two sentences.
2. What is connection between the third and fifth sentences of the passage?

Grammar

Rewrite as directed:

1. We are faced with the very gravest of challenges. (change the voice)
2. The Bible calls this day ‘Armageddon’, the end of all things.(as past tense)
3. That man's not a salesman. That's your daddy. (as indirect speech)
4. Dreams of an entire planet are focused tonight... on those 14 brave souls... travelling into the heavens. (underline the articles).

Vocabulary

1. The phrase ‘gravest of challenges’ means
 - a. Important challenges
 - b. bad challenges
 - c. fatal challenges
 - d. funeral matters.

2. What does the president mean by 'Godspeed'?
 - a. God is fast
 - b. Someone or something goes very fast
 - c. Good wishes to a person starting a journey
 - d. Go and never come back.

Conclusion

A brief part of a movie can be used as serve to be a phenomenal foundation for English skills practice: listening, speaking, vocabulary, pronunciation Sommer, P. (2001). As mentioned earlier, teachers need to be innovative, willing to try out, be imaginative and above all find mind and time to use a video as a tool for teaching and also evaluating. Furthermore, movies can be a great framework for language work and skills practice as they provide both learners and educators with real-life scenarios which can be used to form a practical and societal awareness. Movies provide not only authentic language but also the cultural insights and real life situations. (Florence, 2009). Hence, language learning through movies is bound to give every learner success in the process.

References

1. Brown, G., & Yule, G. (1983). *Teaching the spoken language: An approach based on the analysis of conversational English*. New York: Cambridge University Press.
2. Florence, Y. (2009). *Learning English through films : A case study of a Hong Kong class*. University of Hong Kong.
3. Hicks, M., Reid, I.,& George, R. (2001). *Enhancing online teaching: Designing responsive learning environments*. *The International Journal for Academic Development* , 6 (2),143-151
4. Ismaili, M. (2013). *The effectiveness of using movies in the EFL classroom – a study conducted at South East European University*. *Academic Journal of Interdisciplinary Studies*,2(4), p.121 -132.
5. King, J. (2002). Using DVD feature films in the EFL classroom. *Computer Assisted Language Learning*, 15(5), 509-523.
6. Long, Q. (2003). *A study of teaching English listening and speaking through films*. *Media in Foreign Language Instruction*, 3, 1-10.
7. Sommer, P. (2001). *Using Film in the English Classroom: Why and How*. *Journal of Adolescent and Adult Literacy*, 44(5), 485-487.

POSTCOLONIAL TO TRANSNATIONAL: TRANSFORMATION IN LITERARY STUDIES

Dr.Syed Hajira Begum

*Assistant Professor and Head, DOS in English,
JSS College of Arts, Commerce and Science, B N Road, Mysuru*

Abstract

*Having come into prominence in the last decade of the twentieth century, disrupting accepted Euro-American norms of writings, dismantling literary canon, postcolonial literatures gave voice to the once colonized, marginalized, and oppressed groups across cultures. Almost after twenty-five years of its inception, from a very seminal point of time in the twenty first century, post colonialism has slowly given a way to transnationalism, which can be described as a beginning for the Transnational Literature. "Transnationalism" in its broadest sense names the effort to study nations and cultures in a global context. Transnational literature crosses national boundaries, is written by migrant or exiled writers, and read by a global audience. Transnationalism in literary and cultural studies is a vital tool for unravelling the profound yet still unexplored implications that derive from the vast movement of people, texts, languages, translations, art forms and objects across the world. Through the study of transnationalism, we are able to examine and highlight the flows, interchanges and multi-stranded connections between textual and cultural movements across and between borders, boundaries, regions, nations, countries and continents. This study attempts to explore the theme of double-consciousness in Chimamanda Ngozi Adichie's novel *Americanah* published in 2013 as perfect example of transnationalism, focusing on blackness and racism in America, Nigeria and Britain resulting in identity crisis in black characters – Ifemelu, Uju and Aisha living in American society. It also examines various issues like relationships, community, politics, ethnocentrism, migration; thus provides a steady-handed dissection of the universal human experience in contemporary world filled with the oppressive lethargy of choicelessness and offers the discomfiting realities of our times fearlessly before us and holds a mirror to transnationalism. This study employs the theory of feminism and deconstruction to analyse the power imbalances between the Western hegemony and the "other."*

Keywords: *Transnationalism, National boundaries, Double-consciousness, Racism, Western hegemony.*

Introduction

Americanah is a 2013 novel by the Nigerian author Chimamanda Ngozi Adichie, for which she won the 2013 National Book Critics Circle Fiction award. *Americanah* set in today's globalized world tells the story of a young Nigerian woman, Ifemelu, who emigrates to the United States to attend university. The novel traces Ifemelu's life in both countries, threaded by her love story with high school classmate Obinze. She suffers defeats and triumphs, finds and loses relationships and friendships, all the while

feeling the weight of something she never thought of back home: race. Whereas Obinze - the quiet, thoughtful son of a professor - had hoped to join her in America, but post-9/11 America will not let him in, and he plunges into a dangerous, undocumented life in London.

Years later, Obinze is a wealthy man in a newly democratic Nigeria, while Ifemelu has achieved success as a writer of an eye-opening blog about race in America. But when Ifemelu returns to Nigeria, and she and Obinze reignite their shared passion - for their

homeland and for each other - they will face the toughest decisions of their lives. Through this fascinating romantic story it dissects modern culture and unveils layers of racism, and sexism, journey to discover her individuality in a new culture, struggles to establish herself financially, and strives to make sense of her new-found racial identity through a blog revealing the immigrant's quest of self-invention. This book also highlights the existence of xenophobia. Double-consciousness is the conundrum experienced by blacks in America in which they are cognizant of the duality of their existence: They are at once living life according to the standards of the white, dominant society while also maintaining the values and beliefs of the black experience. Both of these lives are constantly opposed to each other. This study attempts to analyse in *Americanah* the double-consciousness of three characters, Ifemelu--the story's protagonist, Auntie Uju-- Ifemelu's aunt, and Aisha--the hair braider. Adichie paints a duality with all three characters in which they all try to achieve the ideals of white America while also maintaining the values and belief systems of their home countries. The double-consciousness in *Americanah* is compounded by the immigrant status of Ifemelu, Auntie Uju, and Aisha. Before coming to America, none of these characters considered themselves black. Living in America forced them to confront the realization that in the eyes of white America, they are black--devoid of any cultural uniqueness that is part of their identities. Because Ifemelu, Auntie Uju, and Aisha are seen as black by white Americans, it would be appropriate to apply DuBois's notion of double-consciousness without amending it to address the issue of immigrant status, vocalizing the thoughts that women often keep silent. Through Ifemelu, Adichie offers a powerful commentary on romantic relationships that champions partnership over ownership.

Ifemelu, the protagonist of *Americanah*, encapsulates the double life that is experienced by blacks in America. She poignantly captures her double life in her blog that is based on her observation of race relations in America. What Ifemelu comes to realize after a relatively short time in America is that the dominant white society, categorizes all blacks as one group based solely on phenotypical likenesses. Lombardi speaks to this point: "The acculturation experiences of West Indians and new-wave Africans have proven more difficult than those of non-black immigrants because of American social perceptions and understandings of blackness" (Lombardi2). No consideration is given to the plethora of cultures and nationalities that are embedded in this broad, amalgamated category of blacks. Therefore, Ifemelu finds herself navigating not just the double-consciousness of being black in America but also being a Non-American black in America. Through Ifemelu, Adichie offers a powerful commentary on romantic relationships that champions partnership over ownership.

Adichie captures the double-consciousness of Black America particularly well and expounds on it through the character of Ifemelu. Adichie continues to frame her work using binary opposition that pits the dominant white society in direct contrast to blacks in America. It subverts double-consciousness that has definitively meaning that places whites in a superior position to blacks. Aisha, Ifemelu's Senegalese hairstylist, engages Ifemelu in numerous questions ranging from Nollywood films to the marrying practices of Igbo people. Though Aisha is fully aware that Africa is comprised of multiple countries, peoples, cultures, languages, belief systems, etc., she nonetheless alters the ways she refers to the continent. She acquiesces to the ignorance of the dominant society, and begins to essentialize people from Africa. However, her explanation to Ifemelu about why she essentializes Africa implies that she at once sets herself apart from dominant

society while acting in a way that is consistent with its beliefs. When Aisha says, "You don't know America. You say Senegal and American people, they say, where is that" (188). She uses the term American in a way that suggests her exclusion from the group. However, the contradictory action of using Africa as a blanket location for all African countries evinces the double-consciousness that characterizes Aisha. She understands that she is seen as the "other" in American society, but she still admires American culture and most likely longs for success by American standards. Aisha is impressed when Ifemelu tells her that she has been in America for fifteen years. More telling of Aisha's reverence for American culture is the fact that she cannot understand why Ifemelu wants to return to Nigeria. keen observations of American life give us a broad view of the impact that double-consciousness has on Non-American black immigrants. Even though being an immigrant compounds the immigrant double-consciousness, the framework can still be applied. Those from African and Caribbean countries are trying, just as African-Americans, to be accepted in mainstream American society (read: white American society). Auntie Uju is an important example of this concept. The summer that Ifemelu moves to America, she stays with Auntie Uju and Dike in New York. Immediately, Ifemelu notices differences in her aunt's personality. As they are driving in the car, Auntie Uju mispronounces her own name when she takes a call. Adichie continues this scene with an exchange between Ifemelu and Auntie Uju: Is that how you pronounce your name now? It's what they call me. (Americanah 104). Just as we see with Aisha, Auntie Uju appears to give in to the American perception of who she is. Because she is traveling the road to American success, she chooses to make her travels smoother by ignoring bumps along the way--namely, the correct pronunciation of her name. Just as with Aisha, we also see Auntie Uju

simultaneously acknowledge her otherness while submitting to the identity that the dominant society has created for her. Auntie Uju's response to Ifemelu's questioning of the mispronunciation is "It's what they call me." Using the term "they" suggests that Auntie Uju knows she is an outlier in American society, but her choice to accept the dominant society's perception of her shows that she considers the dominant society to be superior to her.

Auntie Uju again shows her willingness to bend to the ways of the dominant society when she, Dike, and Ifemelu are at the grocery store. Ifemelu observes the way Auntie Uju speaks when she engages in conversations with white Americans. "Dike, put it back," Auntie Uju said, with the nasal, sliding accent she put on when she spoke to white Americans, in the presence of white Americans, in the hearing of white Americans. *Pooh-reet-back*. And with the accent emerged a new persona, apologetic and self-abasing" (Americanah 109). Ifemelu who is unschooled in the nuances of racial politics in America, observes, through unfiltered eyes, the double-consciousness that pervades Auntie Uju's personhood. It becomes clear in Chapter 9 that Auntie Uju has fallen prey to a self-consciousness that is the by-product of systemic racism. In the voice of Stuart Hall, Auntie Uju has been made to see herself as "other." One possibility for this is that Auntie Uju does not achieve immediate success in America despite her training and expertise as a physician. Considering she has the knowledge and skill to perform the duties of a physician, what she likely internalizes is that she is not "American enough" to be a physician in America. DuBois speaks to this point when he says, "...from this must arise a painful self-consciousness, an almost morbid sense of personality and a moral hesitancy which is fatal to self-confidence" (*Souls of Black Folk* 136). As Auntie Uju attempts to hold on to parts of her identity--dignity, belief systems--she simultaneously tries to mimic the dominant society. What results from this

duplicity is a degradation to the self that, ironically, keeps Aunt Uju in a subordinate position. It does not take long for Ifemelu to acquiesce to the same state of double-consciousness as Aunt Uju. In Chapter 14, Adichie describes Ifemelu's encounter with Cristina Tomas on her first day at college. Cristina Tomas patronizes Ifemelu because of her Nigerian accent, and this becomes Ifemelu's first encounter with feeling like the Other. Adichie writes, "Ifemelu shrank. In that strained, still second when her eyes met Cristina Tomas's before she took the forms, she shrank. She shrank like a dried leaf... And in the following weeks, as autumn's coolness descended, she began to practice an American accent" (*Americanah* 134-135). In this scene, Ifemelu goes from a self-assured, assertive individual to an insecure subordinate. There are several levels of power imbalance in this scene. First, Adichie gives a detailed description of Cristina Tomas's whiteness: "Cristina Tomas with her rinsed-outlook, her washy blue eyes, faded hair, and pallid skin... Cristina Tomas wearing whitish tights that made her legs look like death" (*Americanah* 134). Adichie firmly establishes that Cristina is white, and this careful characterization cultivates a dichotomy that contrasts whites and blacks. Second, within the context of this scene, Adichie positions Cristina in a place of authority: It is Cristina from whom Ifemelu needs information and assistance. Ifemelu is decidedly at a disadvantage in this scene. This scene can be magnified so as to examine the symbolism that makes it more than an uncomfortable and condescending encounter between a white student and a black student. In fact, Cristina symbolizes America for Ifemelu. At this point, Ifemelu already realizes that America is not all glitter and gold and high-gloss as she had imagined. Similarly, Cristina is characterized as rinsed-out and faded. Cristina's ignorance becomes representative of many encounters that Ifemelu has with American whites, so Cristina's behaviours can be taken as

representative of white America as it is portrayed in the novel. With Cristina being a symbol of white America--the dominant society--Ifemelu is immediately placed in a subordinate position. Ifemelu needs Cristina's (America's) help in order to gain entry into her college life (American life). Moreover, Cristina (America) has relegated her to a position of inferiority based on her otherness. Ifemelu's subsequent remedy for her subordinate position is to practice her American accent, which is the beginning of her journey into the double-consciousness that absorbs the lives of blacks in America.

Hair is a motif that Adichie uses to solidify the concept of the double-consciousness. In *Americanah*, systemic racism is camouflaged in superficial ideals (e.g. standards of beauty, skin complexion, hairstyles). All members of American society strive for these ideals, but Adichie illuminates the particular struggle of black women in America to adhere to superficial ideals. What she reveals is that for black women superficial ideals can decide the fate of one's success in America. Ifemelu realizes this when Curt, her well-connected white boyfriend, uses his connections to secure her a job in corporate America. Ifemelu informs her career counsellor, Ruth, about the job prospect in Baltimore. Ruth's advice to Ifemelu is to "[l]ose the braids and straighten your hair" (204). Having already felt the sting from mainstream America because of her appearance, Ifemelu immediately agreed to straighten her hair. After walking away with a job offer, Ifemelu wonders "if the woman would have felt the same way had she walked into that office wearing her thick, kinky, God-given halo of hair, the Afro" (207). Adichie's handling of Ifemelu's suspicion about why she got the job mirrors reality. In many cases, blacks and other minorities can only suspect that they have been discriminated against. However, it does not matter whether or not Ifemelu's suspicions are correct. What is of concern is that the suspicion exists in the first

place. The fact that Ifemelu has to wonder about whether or not her assimilated looks are what landed her a job is the fundamental issue at the core of the double-consciousness of blacks in America. In describing the tension of the double-consciousness, DuBois writes, "...this must produce a peculiar wrenching of the soul, a peculiar sense of doubt and bewilderment" (*Souls of Black Folk* 136). The "peculiar sense of doubt" is pervasive in the psyche of blacks in America because always underscoring their lives is a lingering doubt of whether or not enough has been changed of their natural essence to gain access into the dominant society.

Adichie uses Ifemelu's blog as a platform for critiquing race relations in America. Scattered throughout the narrative, Ifemelu's blog, *Raceteenth or Various Observations About American Blacks (Those Formerly Known as Negroes) by a Non-American Black*, allows us to understand racial politics from the point of view of one who considers herself an outsider-- whether or not Ifemelu is an outsider is debatable given the essentialization of all blacks (American and non-American alike) by the white, dominant society. Adichie uses Ifemelu's blog posts to essentially echo the position of DuBois regarding double-consciousness. In the blog post titled, "Understanding America for the Non-American Black: What Do WASPs Aspire to," Adichie writes, "So whiteness is the thing to aspire to... many minorities have a conflicted longing for WASP whiteness or, more accurately, for the privileges of WASP whiteness" (207). Earlier in this post, Ifemelu explains that each minority group in America believes it occupies the lowest rung in America's societal hierarchy. In response to Professor Hunk who argued that no one's oppression

is worse than anyone else's, Ifemelu retorts, "But there IS an oppression Olympics going on" (207). She goes on to say that blacks, Hispanics, Asians, and Jews are all marginalized groups but "[e]ach believes that it gets the worst shit" (207). Looking at this excerpt through the lens of double-consciousness, Adichie is suggesting that while minority groups are aware that their oppression can be "traced back to whiteness (and all of the systemic racism that comes with that term), they nonetheless, aspire to achieve the privileges of whiteness. In other words, there is a duality in the consciousness of blacks in America—they loathe the whiteness that oppresses them, but they want to be part of that whiteness and receivers of the appurtenances of white America.

Conclusion

Adichie examines the racial inequities that plague the collective consciousness of blacks in *Americanah* using the postcolonial reading of the text which brings to the fore the fluidity of identity. However, the text perpetuates the very binary opposition that it seeks to counter. Implicitly the study shows identity crisis as a baseless concept that is trapped in a referential network of meaning in transnationalism.

References

1. Adichie, Chimamanda Ngozi. *Americanah*. Alfred A. Knopf, 2013.
2. Du Bois, W. E. B. *Souls of Black Folk*. Oxford, GBR: Oxford University Press, UK, 2007.
3. Lombardi, Bernard. "Foreseeing Identity in Blank Interstices: New-Wave African Migration to the United States and a New Theory of Diaspora." Order No. 1557770 City University of New York, 2014. Ann Arbor: ProQuest. Web. 26 Oct. 2015.

MISERIES OF MUNOO IN MULK RAJ ANAND'S COOLIE

Mrs.X.Ann Lanka Jeyadharshini

Assistant Professor,
St. Joseph's College of Arts and Science (Autonomous)

M.Srinithi Yogeswari

II M.A English,
St. Joseph's College of Arts and Science (Autonomous)

Abstract

Money becomes the measure of the status of an individual in society. The underprivileged people struggle to gain access to resources and they are kept devoid of their fundamental rights to participate in the social, religious, cultural, political, educational and economic spheres of their lives. Anand's Coolie is unique and original in many ways. It depicts a series of painful adventures of Munoo, an orphan village boy. His plight resembles the grim fate of the masses of India.

KeyWords: Money, Underprivileged, Fundamental rights, Individual, and Devoid.

Mulk Raj Anand (1905-2004) was an Indian writer in English, notable for his depiction of the lives of the poor in traditional Indian society. He is considered as the Foundling Father of Indian English novel genre along with R.K Narayan. He, being a novelist of the common man, has both extensively and intensively dealt with the oppression, exploitation and victimization of the lowest, the poorest and the weakest in the society. The life and the humiliating conditions of the downtrodden was the main subject of his novels. He gives voice to the peasants, workers and suppressed members of society. Anand's characters generally come from socially and economically backward classes. He noticed how the poor people in India lay groaning under pressure of poverty. He is a crusader against injustice of every time.

Mulk Raj Anand's 1936 novel Coolie is about a fourteen year- old boy, Munoo, who represents the lowest part of India's socioeconomic spectrum, a position identified by various names, including Dalit and more commonly, "the untouchables." Dalits are destined to remain at the bottom of India's extraordinarily rigid caste system and equally rigid socioeconomic system. By presenting as his protagonist, the desperately poor Munoo, a

servant in the home of a member of the upper caste, Anand has portrayed the entire class system and economic system that dominates Indian culture.

Furthermore, by vividly contrasting the opposite ends of the socioeconomic spectrum through the eyes of his perceptive protagonist, the author has illuminated the fundamental injustices inherent in an economic system that has been imposed by an alien power, Great Britain, while also placing blame for this unfortunate situation squarely in the hands of Indians, especially those Indians on the higher levels of the socioeconomic spectrum. The higher levels have benefited from this alien economic system while ignoring its long-term ramifications.

Anand does not romanticize the protagonist but exposes the social forces of tragedy, capitalism, industrialism and communalism. As untouchable dwells on the evils of caste system which has condemned a large section of Indians to a sub human existence of insufferable sadness. It portrays the gap between the have and have nots, the exploiter and the exploited, the ruler and the ruled. The novel explores the stresses and strains generated in Indian society as a result of the developing economic structure, expanding commerce and political change.

The novel describes the effects that the pervasive evil of class system has on a poor hill boy. Drifting from place to place, job to job, Munoo becomes virtually rootless and incapable of finding a place for himself in a society infested with human sharks. He symbolized the disinherited and the dispossessed of the earth whose tragic life indicates man's inhumanity to man.

Munoo is forced to leave his idyllic village in the Kangra hills. His happy idyllic life comes to an end. At this time, he understands the meaning of poverty. All his dreams are shattered when he is ill-treated by a shrewish and vindictive housewife, Bibiji, wife of Babu Nathoo Ram, the sub-accountant in Imperial Bank of shamnagar. The experiences of his humiliation started in this house. Munoo is terrified at the torrent of curses. He had suffered every day since he came to the house but now he had been slapped and abused most callously. He runs away from abused most callously. He runs away from shamnagar.

The second phase of Munoo's tragic life begins in Daulatpur, in Prabh's pickle factory. Life for Munoo is pleasing in the beginning owing to the affection of prabh but becomes ugly and hellish because of Ganpat's wicked behaviour. The pickle factory is sold out and Munoo has to work as a Coolie, which means a mere beast of burden. Anand gives us a harrowing account of the sufferings of Munoo and other Coolies in the market. They are reduced to the level of beast and are huddled with them. Munoo yearned to go to Bombay. He is also warned by elephant driver

"The bigger a city is, the crueler it is to the sons of Adam... you have to pay even for the breath that you breathe"

In the bigger factories there is more ruthless exploitation and greater human misery. Communal madness creates a horrible scene, people using politico-economic factors to exploit poor people. In Simla, Munoo's tragedy

commences when he is knocked down by Mrs. Mainwaring's car. He is compelled to work hard and to pull rickshaw uphill for long hours. To her Munoo is just a boy and a servant. Munoo fails to endure his illness for long and at last passes away, when he was hardly sixteen years old. The novel concludes with the words

"but in the early hours of one unreal white night he passed away the tide of his life having reached back to the deeps".

Those days money decided the class of a person. The industrial and capitalistic forces were exploiting the poor in India can be easily understood through Coolie. There are miseries every where, there is no escape from pain in this would for an underprivileged, poor person. Only the name, shape and level of exploitation changes. The poor are hungry and sick and weak helpless in all places, whether in small towns and villages or big cities. "Coolie" is a protest against the emergence of a new world of money. Even today many people are exploited only because they belong to the "lower" class. They are to be equally respected and should be equally treated in the society.

Reference

1. Anand, Mulk Raj. Coolie. New Delhi, Arnold Heinemann, 1983. All textual references have been taken from this edition of the text.

ANCESTRAL SURVIVORS AND AMBIVALENCE IN JAMAICA KINCAID'S *GIRL AND MY MOTHER*

Dr.A.Ramasubbiah

*Assistant Professor of English,
Mannar Thirumalai Naicker College, Madurai*

Every living being on the earth lives in a nest of framed rules. The living being, if concealed, veiled or eclipsed by the inherited established rules of descent, which in no way contribute to the growth of that being on the earth; it unties itself from the framed nest to make the world feel it's real identity. The idea is also germane to the Supreme Being on the earth, 'Human'. This becomes more relevant in the case of made 'weaker sex- woman'; because she has been wrapped in the inherited and established rules by almost all the sections of the society, even by the same sex.

Ancestral Survivors are the so said inherited established rules of descent, the practice in the colonized land that is no way relevant to the growth of the colonized subjects, enslaving the weaker section of the society by the age old customs which make the victims feel they are doubly colonized and doubly enslaved and curtailed from their identity. Thus Ancestral Survivors may be the practice of inherited rules, may be a colonizer, and even may be a colonized. These results in creating an ambivalent bond between the victim and the victimizers even the victims and the victimizers are daughters and mothers respectively.

Elaine Cynthia Potter Richardson (Jamaica Kincaid) in many of her works deal with such difficulties between her and her mother. All through her life she has taken writing as a weapon in her hand to prove the world her real identity. She survived with such survivors of ancestral practice.

Elaine Cynthia Potter Richardson, who later became Jamaica Kincaid, was born in

1949 in St.John's, the capital city of the Caribbean island of Antigua. Her father was a carpenter and her mother was a housekeeper. She hails from a middle class family with no electricity, no bathroom and no running water. She was a highly intelligent but often moody child because of the difficulties between her and her mother. When she was nine years old, her mother gave birth to three sons in a very short period. From that point on, Kincaid felt betrayed by her and it seemed to her that her interests were considered less important than those of her brothers. She became increasingly distant from her mother. This distance would later become a central theme in her fiction. But nevertheless her mother was the one who brought her into reading. She herself states:

When I was a child I liked to read.... I didn't know anyone else who liked to read except my mother, and it got me in a lot of trouble because it made me into a thief and a liar. I stole books, and I stole money to buy them. Books brought me the greatest satisfaction. Just to be alone, reading, under the house with lizards and spiders running around. (Vorda 1991, 23)

As she matures, Kincaid became extremely estranged by the social and cultural milieu. She soon became alienated from the mostly white, European tradition handed down to her. She began to detest everything British. Except, of course, the English novel, which was the only literature she knew. She completed her secondary education in Antigua, a country that is still under the British system, due to Antigua's status as a British colony until 1967. At the age of

seventeen, Kincaid moved to New York to work as an Au Pair, while continuing her studies on photography at the New School for Social Research in New York City and the Franconia College in New Hampshire.

Elaine Richardson changed her name to Jamaica Kincaid since her family disapproved of her writing. This change was a way for her to do things without being the same person who couldn't do them being the same person who had all these weights. So this was like a relief from her past and her family ties. Liberated from these ties she started to write more and more.

In 1978 she wrote her first short story *Girl* appeared in *At the Bottom of the River*. Her first novel *Annie John* followed two years later. In 1983, she won the Morton Dauwen Zabel award of the American Academy and Institute of Arts and Letters for her novel *At the Bottom of the River* and is nominated for the Pen/Faulkner Award. Today, Kincaid's work is regarded as unique among the various schools of Caribbean writing and she is one of the most respected of all women authors from this area. The basic theme that is drawn through all of her stories is the theme of loss and betrayal that she experienced throughout her life. The 'loss' of her mother, the 'loss' of her country, and in some way even the loss of her identity inspired her most. One of the important themes in her works is the relationship with the mother.

In the specific context of the Caribbean, the mother-daughter plot not only acquires a particular sociological interest, being explored in a set of interlocking relationships of race, class and gender, but it is one that can also read as an allegory of the conflict between the mother-country and the daughter-colony, as Kincaid herself acknowledges:

I've worked through the relationship of the mother and the girl to a relationship between Europe and the place that I'm from, which is to say, a relationship between the powerful and the powerless. The girl is powerless and the mother is powerful. The

mother shows her how to be in the world, but at the back of her mind she thinks she never will get it. She's deeply skeptical that this child could ever grow up to be a self-possessed woman and in the end she reveals her skepticism; yet even within the skepticism is, of course, dismissal and scorn. So it's not unlike the relationship between the conquered and the conqueror. (Vorda 1991, 12)

Both maternal power and imperial power are narcissistic since they demand acquiescence and imitation, while, in both cases, conflict arises at the first signs of emerging maturity. Mothering seems to be seen as a process of othering which produces alienation, and, as the child has to negotiate a separation from the mother to become an autonomous individual, so the colony has to break free from the oppressive power of the mother country. In any event the process is a painful one and the final achievement of the goal is always imbued with the tremendous sense of loss that comes with freedom.

Girl and *My Mother* are the short stories from *At the Bottom of the River*, published in 1983. Both the stories in common have the girl and the mother as central characters and as the only characters in the stories. Similarly in both the stories the girl is the victim and the mother is the victimizer, where the victimizer, the mother is the ancestral survivor instructing the victim, the girl with ancestral rules. As a result the victim creates an ambivalent bond with her mother to find and display her own real identity to the world.

Girl and *My Mother* focus on the theme that pervades all of her fiction: growing up female. It is through this general theme of feminine sensibility that Kincaid inquires into the feminine role in her novels. The themes of female initiation, separation, and distancing which characterize mother-daughter relationships are juxtaposed with the theme of the experienced voice of womanhood perpetuating the traditional female gender roles that are circumscribed by patriarchy.

Girl focuses on the mental world of a young girl much like the young Kincaid herself that has to struggle with puberty and feels estranged by the people around her. The mother simultaneously berating her daughter and teaching what she's expected to be and do as an Antiguan woman. She is giving her daughter advice at spitfire speed. It is pretty sure she doesn't even breathe through the whole thing. She tells Girl about life, cooking, cleaning, men, and keeping up her reputation.

The mother dispenses much practical and helpful advice that will help her daughter keep a house of her own some day. She tells her daughter how to do such household chores as laundry, sewing, ironing, cooking, setting the table, sweeping, and washing. The mother also tells the girl how to do other things she'll need to know about, including how to make herbal medicines and catch a fish. These words of wisdom suggest that the women live in a poor, rural setting, where passing on such advice is essential for daily living.

Alongside practical advice, the mother also instructs her daughter on how to live a fulfilling life. She offers sympathy, such as when she talks about the relationships her daughter will one day have with men, warning that men and women sometimes "bully" each other. She also says that there are many kinds of relationships and some never works out. The mother also tells the girl how to behave in different situations, including how to talk with people she doesn't like.

At the end of the story, the daughter says "but what if the baker won't let me feel the bread?" and the mother replies as you mean to say that after all you are really going to be the kind of woman who the baker won't let near the bread?. (5)

This could be the mother questioning the daughter's standards. After the mother went through step-by-step telling her daughter how to be perfect by her definition, she asks what to do if she's not good enough, as if saying that everything her mother has learnt is bogus.

The bliss and the horror of maternal love become more explicit in the story entitled *My Mother*. It is about the narrator's recovery and her attempts to assert her own individuality to her mother, while still seeking her mother's affection. A daughter, in characteristic teenage fashion, is wary of her mother and yet wants her acceptance. The distance that grows between them is portrayed several times in intensely lyrical images. For example, after her breasts develop, she says,

Between my mother and me now were the tears I had cried, and I gathered up some stones and banked them in so that they formed a small pond of thick black liquid in which only invertebrates can live. (54).

She and her mother now watch each other cautiously, making sure to shower each other with artificial words of love. According to Patricia Ismond, "My Mother" is "the mythologized burden of *Annie John*. It plots her progress through life in terms of this sense of her mother, to take the form of a journey extending from childhood right into the present struggle for survival." In its ultimate significance, the child-mother relationship is a paradigm of the struggle between the self and the other, the tug between the yearning for completion and all outside us that seem to resist it, provoking, as Kincaid tells us, the will to master or be mastered. Beneath this struggle lies the final need for union (1988, 338-339).

She wants to develop a separate self, yet she doesn't want to lose her mother. She would like to control her, but she finds her mother is always more powerful. Besides, at some point, it is her mother who puts distance between the two, and, finding that rejection too painful, the girl finally gives up her striving for a separate self and is drawn back to a fantasy of pre-oedipal bliss. The story beautifully explores the issue of the need both to separate oneself from the mother, and yet to continue to identify with her. At the story's beginning, immediately after wishing her mother dead, the narrator begs her

forgiveness, confessing, through the desperate anger towards her matricidal wish, the deepness of her love. It is because of this revelation of frailty that the powerful mother takes the child into her arm to console her (like Kincaid's mother herself, the mother is a wonderfully loving mother to her defenseless children, but becomes cruel when they show signs of independence), but her act is a strategy of revenge.

Many of the story's images illustrate not only the growing sense of confidence and ability that the daughter feels for herself, but also her longing for the days when she was closer to and more reliant on her mother. In one scene, the daughter turns to her mother for sympathy, but when her mother reaches out to rub her head, the daughter steps aside, roars with self-confidence, but then lets out a self-pitying whine. She is unable to completely accept or reject her mother's intimacy.

Ambivalence is in the peak in *My Mother* where the story begins with the girl wishing her mother dead and then immediately regretting it. It is the story of the growing sense of competition between the mother and daughter. It is also about the girl's recovery and her attempts to assert her own individuality to her mother, while still seeking her mother's affection.

In both the stories Kincaid has also dealt with the theme of the contradictions of femininity, life under patriarchy, adolescent sexuality, and even the legacy of colonialism. For instance the theme in *My Mother* also relates to the girl's position as a subject in a colonized land. When the mother sees a lamb, she remarks that the lamb is miserable because it lives in an unsuitable climate. The lamb represents British Christianity out of place in Caribbean soil; when the girl tries to turn herself into a lamb, her mother remarks

that she now looks cross and miserable, implying that she is trying to act British. The preadolescent bliss to which the girl returns at the end is also marked by the presence of a lamb running across the pasture, implying that she has retreated to a state of cultural infantilism that cannot last.

At the end of the story, mother and daughter live in eternal bliss "in a bower made from flowers whose petals are imperishable" (61), although the daughter is developing into a separate independent being with a life of her own, as signalled by the hummingbird that nests on her stomach, "a sign of my fertility" (61). As in other texts, the author seems to suggest that maternal love is essential to the development of an independent personality, to empowerment and agency, whereas, when such love is corrupted, be it by rejecting or suffocating, it denies room for growth and becomes a primal threat for a human being. Thus in both the stories the victimizer, the mother is the ancestral survivor who makes the victim, the girl to turn ambivalent towards the victimizer, the mother.

References

1. Kincaid, Jamaica. *At the Bottom of the River*. New York, NY: Farrar, Straus and Giroux, 2000.
2. Kincaid, Jamaica. *Writing Memory, Writing Back to the Mother*. New York, NY: State University of New York Press, 2005.
3. University of New York Press, 2005.
4. Ismond Patricia (1988) "Jamaica Kincaid: First They Must Be Children", *World Literature written in English* 282: 336-341.
5. Vorda, Allan (1991) "An Interview with Jamaica Kincaid", *Mississippi Review* 20: 7-26.

ERASURE OF IDENTITY THROUGH DOMESTIC CONDITIONING: WITH REFERENCE TO JAMAICA KINCAID'S GIRL

J.Lakshmi

Assistant Professor & Head,
Department of English,
Anna University, Tindivanam Campus

Dr.J.Jayachandran

Professor & Head,
Department of English,
Anna University, Viluppuram Campus

The recurrent portrayal of loss of identity in the postcolonial society never mitigates the pain of becoming mimicry. Jamaica Kincaid the champion of women's issues never fails to address this. In the Postcolonial milieu the colonized particularly women underwent rigorous conditioning which aimed at making them an obedient subject to both the patriarchy as well the colonial masters. The legacy of slavery and mimicked identity were passed by the elder women of the society. Mothers in particular did this erasure of identity through continuous social and domestic conditioning. This paper looks the process of conditioning which aims at devastating the identity building of the protagonist.

"At the Bottom of the River" is a collection of ten short stories by Kincaid. The enigmatic short story "Girl", is a long uninterrupted single sentence story in which the mother, oppressive and authoritative, dictates the daughter the do's and don'ts in her way of becoming a woman. It starts with a litany of domestic chores:

Wash the white clothes on Monday and put them on the stone heap; wash the colour clothes on Tuesday and put them on the clothes line to dry;...cook pumpkin fritters in very hot sweet oil; soak your little clothes right after you take them off... Soak salt fish overnight before you cook it... this is how you sweep a corner; this is how sweep a whole house; this how you sweep a yard; ... this is how you set the table for tea; this is how you set the table for dinner; this is how you set the table for lunch; this is how you set the table

for breakfast; this is how you make a bread pudding; this is how to make doukona; this is how to make pepper pot..."(*Girl*, 4-5)

She teaches the girl from washing, cooking. Cleaning to shopping. "...When buying cotton to make yourself a nice blouse, be sure that it doesn't have gum on it, because that way it won't hold up well after a wash... Always squeeze bread to make sure its fresh.... "(*Girl*, 3- 4) The mother's litany continues to teach the girl the other womanly skills like sewing, ironing and gardening.

This is how to sew a button; this is how to make a buttonhole for the button you have just sewed on; this is how to hem a dress when you see the hem coming down... This is how you iron your father's khaki shirt so that it doesn't have a crease; this is how you grow okra-far from the house, because okra tree harbors red ants; when you are growing dasheen, make sure it gets plenty of water or else it makes your throat itch when you are eating it....(*Girl*, 4)

The mother imposes and injects the domestic responsibilities into the girl thereby making the girl a good kitchen mechanic. Edith Clarke in his *My Mother Who Fathered Me* (1966), brings out the Caribbean families where the mother has the onus of domestic responsibilities to look after the household as well as bring up the children. They multitask both in domestic and political sphere whereas the father is left free of responsibilities. By passing on the same domestic onus to the daughter the mother ensures the continuity of gender mores. She tries to shape the girl into a good woman advocated by the andocentric

society. The girl should win the acceptance of the male masters. The mother places the girl perfectly into the framework of the phallogocentric. The mother's relentless instruction does not fail to touch the character of the girl. Black women are sexually exploited and at the same time they are expected to be chaste and not promiscuous.

"Sundays try to walk like a lady and not like the slut you are so bent on becoming;... You mustn't speak to wharf-ray boys, not even to give directions; this is how to behave in the presence of men who don't know you very well, and this way they won't recognize immediately the slut I have warned you against becoming;... Don't squat down to play marbles-you are not a boy, you know ;..."(*Girl*, 4-5).

The mother gives clear instruction like wash, cook, hem, iron, sweep, grow. All the verbs are about domestic chores which is where the female potentials are spent. The daughter is warned against becoming a slut. She castigates the daughter that she will become a slut someday and severely admonishes her against it. In a stern voice she imbues the daughter with values. Patricia Hill Collins explains the troubled mothering of black mothers as: "Black daughters must learn how to survive in interlocking structures of race, class and gender oppression while rejecting and transcending those same structures." To develop these skills in their daughters, mothers demonstrate "varying combinations of behaviors." On the one hand, "to ensure their daughters' physical survival, mothers must teach them to fit into systems of oppression." On the other hand, mothers "also know that of their daughters uncritically accept the limited opportunities offered Black women, they become willing participants in their daughters' physical survival, but at the high cost of their emotional destruction" (*Black Feminist Thought: Knowledge, consciousness and politics of empowerment*, New York: Routledge, 1990, 123-124)

In the Caribbean culture it is very normal for a male to be promiscuous. They have numerous children with many women whom they don't marry. Children are born out of marriage and among them only the male child inherits the father's name. In such a society a mother gives iterations about the shame of becoming a slut. Colonial Morse has created a sense of shame when it comes to female sexuality by prescribing the oppressive Victorian norms which was further enhanced by the post colonial male writers who nurtured tradition which held high value for female virginity and exercised control through the institution of marriage. The Caribbean patriarchy has created lopsided values and passes on those values through women who unconsciously become the agents of the patriarchy. The mother who warns her daughter against becoming a slut gives a contradictory advice like how to abort an unwanted child, how to love a man, how to handle a male bully:

"This is how to make a good medicine to throw away a child before it even becomes a child;..., This is how to bully a man; this is how a man bullies you; this is how to love a man, and if this doesn't work there are other ways, and if they don't work don't feel too bad about giving up;..."(*Girl*, 5)

Sexual exploitation and unwanted pregnancies are common happenings in the Caribbean culture. Helen Pyne Timothy writes of the mother's discourse in "girl": "the girl is being urged to use her womanly wiles to accomplish results from an act she is simultaneously being taught as shameful included here is also a recognition that a women's sexuality must be used to accomplish a raise in social status-possibly an unconscious explanation for the beautiful, strong, young mother's marriage to a much older weaker far less beautiful husband, who offered her marriage and a comfortable home."(240)

The mother as a senior member of the doubly colonized understands the

vulnerability of the girl child in the phallogocentric world and instructs the child to tackle sexual exploitation. The mother also passes on colonial values to daughter undermining the native culture. She admonishes the girl for singing 'bena' on Sunday classes. The native culture of singing bena is viewed as savagery. She wants her daughter to behave like a lady which is the colonial business. She talks of table manners, which is dictated by the colonial masters. The mother becomes the agent of the patriarchy and the imperial powers and thereby doubly colonizing the girl. Poet and feminist Adrienne Rich says in her analysis of motherhood as "the mother's self-hatred and low expectations are the binding-rags for the psyche of the daughter" she argues: "few women growing up in patriarchal society can feel mothered enough; the power of our mothers, whatever their love for us and their struggles on our behalf, is too restricted and it is the mother through whom patriarchy early teaches the small female her proper expectations. The anxious pressure of one female to another to conform to a degrading and dispiriting role can hardly be termed 'mothering', even if she does this believing it will help her daughter to survive." (Pg 243) This short story, which is the story of an acculturation, Patricentric conditioning of a girl by her oppressive mother restricts the freedom of the girl by pushing her into the drudgery of domesticity and reduces her potentials to acquiescence of mundane kitchen chores. The fictional mother in 'Girl' wards off future suffering with warnings about bullying males and dismissive lovers and with a recipe for an abortifacient to end unplanned pregnancy. The concluding phase envisions a competent shopper who, like her indomitable mother, squeezes bread for freshness while facing down a disapproving male Baber. The image portrays a circumscribed life of women where they lay claim to limited powers, such as the freshness of baked goods and carrying of their own embryos to term. Isabella Peniere says, "the

mother was seen as not only the teacher of gender roles but first and foremost the most important transmitter of culture. In *At the Bottom of the River* and *Annie John*, the mother is censured for forcing on her daughter a proper colonial identity, for mimicry of white ways, i.e., for emulating the mores of white colonial elites and for being an accomplice in the process of the daughters enculturation. The major goal that the mother sets for her daughter is social success which she understands as upward class mobility, an ambition that can be realized exclusively through a marriage with a respectable male. In order to be a desirable candidate for wife the girl must obey colonial codes – she must pour scorn on who are already beneath her in the social hierarchy, she must show reverent respect for those who are above her, she must cherish her sexual purity, resist her natural impulse to "become a slut" and avoid "sluttish" behavior. She must behave like a lady and have impeccable manners. European norms, Christianity, Sunday school, piano lessons are essential for the daughter's up-bringing, whereas African Caribbean customs should be resisted, as they can reduce the daughter's acceptability and respectability. Therefore, she should show disdain for the local folklore – the culture of the dispossessed and the uneducated." (pg. 183, 184) The young girl who is in the stage of creating her identity is discouraged from doing so through reinforcement of patriarchal and colonial mores. The girl is not allowed to think independently and is burdened with the domestic routine which the mother believes to be the matrilineal legacy. Crippled with forced labour the child will not allow the child to nurture her potentials. The entire story is an attempt to reduce the child to a set of rules and a pattern created by the patriarchy.

References

1. Collins Patricia 1900, Hill Black feminist Thought: Knowledge, Consciousness and

- Politics of Empowerment, Routledge, New York.
2. Kincaid, Jamaica 1983, *At the Bottom of the River*, Penguin, New York.
 3. Penier Izabella 2008, Postcolonial, feminist and transatlantic studies - a confluence of ideas in Jamaica Kincaid's fiction Kincaid, Jamaica (1949), *Literatura amerykańska - historia*.
 4. Rich Adrienne 1986, *The Colonial Legacy in Caribbean Literature*, Karnak House, London.
 5. Timothy & Helen Pyne 1990, 'Adolescent Rebellion and Gender Relations in *At the Bottom of the River* and *Annie John*', in Cudjoe, Selwyn R. (ed.) *Caribbean Women Writers: Essays from the First International Conference*, Calaux Publications, Wellesley.

SINGLE-MINDEDNESS ON WOMEN WITH REFERENCE TO THE SELECT NOVELS OF ANITA DESAI

M.Saranyadevi

Assistant Professor, Department of English,
NGM College, Pollachi

Abstract

The apparently simple and straight forward question - what is life? - has not yet been explained unambiguously by any social thinker or creative writer. Consequently the world remains absurd, obscure and wretched. Living dwindles to different types of mundane existence, often static and stagnant. This enormity of life extracts the alienation hold and pessimistic tone in the humanity. This paper tries to analyze the alienation among the characters of selected novels of Desai. "Each and every thing is unique" based on this ideology; each character is built by the novelist. The characterization of the novelist is echoed in the master creation of the characters. The exhibition of novelist includes the optimistic cadre of exposing the life and full fledges analysis of the roles enacted by the characters.

The novel, Cry, The Peacock examines the alienated characters and the destiny of the chief characters and their survival by leaping towards the secluded place which is a deadlock. The chief protagonist Maya is humiliated by her husband Gautama's emotions and temperament; finally she stealthily moves the core of alienation. The novel, Bye Bye Black Bird opens the mind of humiliated characters in the flood of suppression of reality. Sarah, an English lady marries an Indian immigrant Adit and her rootlessness of nativity upholds to reach the world of serene loneliness which repaginates her deep feelings and emotions. In the novel, Fire on the Mountain one can feel the vast generation allurements. Nanda Kaul, the chief character terminates herself from others and lives inside a core of ruined residence. Her reminiscences made her to fell in to the world of loneliness and seclusion. The contrast of this protagonist is leveled by the young girl Raka, she also collides with her great grandmother Nanda Kaul. This paper tries to put all the unnatural and alienated characters in the selected novels and find the secluded nature of them. It also unfolds to examine the reason for their seclusion and alienation.

Keywords: *Alienation, Loneliness and seclusion, Women's experience of the world outside their home and families, Echoes the deconstruction of the character's psyche, verse of alienation, moods, obsession of the characters, dilemmas, serendipity and abnormalities, The human relationship with the ethics of the society*

The uniqueness of the novelist lies in the presentation of the characters. Anita Desai's individuality exposed when she published her first novel Cry, The Peacock in the year 1973. Her novels become popular because of her interest in the core of each character. The psyche of the characters was well shown by the author.

Anita Desai's oeuvre has explored the lives of outsiders within Indian society and more recently also within the west. Her fiction has covered themes such as women's

oppression and quest for fulfilling identity, family relationship and contrasts, and the crumbling of traditions. The Euro Centric and social biases that are sometimes detected in her fiction therefore may be more productively read as the result of the author's focus on uprooted and marginalized identities'. Desai's novels and short stories evoke characters, events and moods with recourse to a rich use of visual imagery and details, which has led to comparisons with the modernist sensibilities of T.S. Eliot, William Faulkner and Virginia

Woolf. The origin of her novels is itself rooted in the symbols, images, female stereo-types and the quest for identity.

Desai describes the similar terms the fate of Indian women who have had to confine themselves the domestic scene – few women have had any experience of the world outside their home and families. Her women characters are there in a sublime world and again her novels are not populated by the heroic characters. Whether male or female, at least in the traditional sense. Her protagonists are marked by certain passivity and have been criticized as being swept away by historical and social forces rather than being able to face and control them. In spite of heroic nuances of these survivals, Desai's characters often meet tragic endings. Desai portrays a fictional world where, according her own definition – History is a kind of juggernaut which completely drives over the characters without mercy.

The novels of Desai have elusive compartment of happenings which replicates the realism and alienation. The root smell of the author has been admired by many critics, while several others view her fiction in the trend of patriotism.

The enormity of patriotism and the accolades of nation were experienced by the readers of Desai. One can visualize the difference of two eras; the pre-independence and post-independence in her novels. The post-independence resolution is well shown by the novelist where her characters are sublimed to her theme. The best example for this cadre is *Bye-Bye, Blackbird*. The paradigm shift of the feminine conflict is well shown in the novel, *Cry, The Peacock*, depicts the plight of women in modern India.

Cry, The Peacock, the novel is based on the stalemate protagonist Maya always fighting inwardly with her husband Gautama. Her world is full of fantasy which is far away from the reality and in the meantime her husband is quite materialistic. The precipitation of self-realization of the

character Sara is witnessed in her novel *Bye-Bye Blackbird*. The enigmatic Nanda Kaul and lass Raka ornament the serene ground of the novel *Fire on the Mountain*. The virulent psyche of Nanda and innocent mind of Raka are drawn parallel by the novelist.

The characters in the novel of Anita Desai have different dimensions of inward extreme and outer reality. Indeed in reality, if an individual is outside the fulcrum of world he is in the posture of extremity or alienation. Similarly if the character is stickled is the reality he lacks fiction. All the above characters are experienced in the novels of Desai. In the meantime, the hypersensitive alienated characters are the protagonists in most of her novels. Anita Desai rejects the metaphysical existences and supernatural cadres but she puts her protagonists in the side of alienation, stalemate, deadlock and impasse.

The theories of feminism and existentialism are culminated and shone bright in the novels of Anita Desai. The characters show the dilemma of the chief character because of nuptial conflict, the cleavage between spouses in spite of their inactivity. The character of Maya in *Cry, The Peacock* explains, 'embodiments of emotions arising out of a state of loneliness and a sense of isolation and they transform the novels in which they figure into songs. The 'songs' here mentioned were the songs of innocence in the case of earlier writers and songs of experience in the case of later writers'. (*Indian Women*, 37)

The sensational audit of Anita Desai is witnessed through her first novel, *Cry, the peacock* (1963). The novel tempts the lyrical aspects of the nation India. The vehement argument of the novelist regarding the society and post-colonial era is exposed and the characters are bound in such moralistic ethics and aesthetic sensation. The sphere of the novelist lies in presenting the chief characters in the module of taciturn reality. The novel expose in the grievance of Maya, the chief

protagonist and her alienated curliness from her counterpart Gautama. The nightmare of Maya's childhood always taunts her. Prophecy made by the soothsayer, an Albino astrologer that any one of the spouse will 'kick the bucket' within four years of the married life. This lunatic expression made her to the node of seclusion from the reality. The clutches of time changed her as a pessimistic character trapped in the hinges of fantasy. The life of the protagonist Maya hails from the daughter of a rich aesthetic father and declines as a wife of a materialistic sublime Gautama.

The novel unfolds the psyche of Maya and highly disturbed state of mind, reacting to the untimely death of her pet dog. "The gardner sent his wife to take her into the house and keep her there. She sat there, sobbing, and waiting for her husband to come home. Now and then she went out into the verandah, and looked to see if he coming up the drive which lay shivelling, melting and then shivelling again, like molten lead in a groove cut into the earth, and, out of the corner of her eye, could..." (Cry, 5 – 6) Maya is always in the state of agitation and confusion that imparts her spiritual sense into the state of paralysis. She is always in anticipation of true love, the very identity of woman in our contemporary society dominated by 'phallus' in which women are in the extremity of schizophrenia.

On the other side her spouse Gautama is a concrete, realistic and insipid person. The personification of Maya's husband is clearly drawn by Desai. The orthodoxy nature of Gautama always swifts him away from his wife, he always preaches the holy Bhagavat Gita and tries to find rejuvenation.

The Husband and wife breach is felt throughout the novel. The conflict between them is witnessed from the trivial matter to the sensitive one. The nuptial of the spouses doesn't bring any happiness even though they live for the sake of society. The carcass of the pet dog Toto is a unforgettable event for Maya, in the meantime Gautama is away from her code of empathy towards the non-human

being. So when a visitor came to see him, Gautama leaves the scene and interacts with the person.

Cry, The Peacock is an excellent creation of Desai echoes the deconstruction of the character's psyche, verse of alienation, moods, obsession of the characters, dilemmas, serendipity and abnormalities. "The torch of pessimisms explain the novel in the cadre of psychological study of neurotic fears and anxieties caused by marital incompatibility and disharmony, and compounded by archaic superstitions" (Morbid Fears, 163) The inner terminology of the protagonist Maya coils with the pessimistic codes of reality which externalize her to the state of vigorous pattern of self-crisis and conflict of the characters.

The novel Bye, Bye, Blackbird, (1971) is a clear introspect of the illusionary vision of Anita Desai about the human relationship with the ethics of the society. The cultural confrontations are well visible through the characters of the novel which renders in to the realm of the solitude and loneliness. As Frederic Natchez aptly says, "Each happening has its own reason", characters suffer from the illusion of seclusion because of the society of the contemporary life. The novel title implies that the symbol of 'good bye', it is said that it is the resolution of the characters to wind up from the reality and tender into the world of alienation.

The vision of the novelist is well shown through an interview; Desai says, "Of all my novels it is most rooted in experience and least literary in derivation." (Novelist, 40) The self-experiences of the author still impress the views upon the characters and it is very well attempted in the novels of Desai. The novel captures the confusions and conflicts of another set of alienated persons. In the novel it has rightly been maintained that "the tension between the locale and the immigrant blackbird involves issues of alienation and accommodation that the immigrant has to confront in an alien and yet familiar world" (Alienation, 101)

The novel unfolds its wing through the character of Dev, the Master character in the novel. He has intellectual pretensions and come to study at the London School of Economics, arriving "well in advance to make all the right approaches." (Bye, 9) The 'right approach' here the novelist portrays is in a state of reciprocation. Dev lives in London, a realm which makes him homesick about his native country. He is keenly interested to shift his trend towards the hike of resolution in a new atmosphere. His way of life in abroad is shown, "everyone is a stranger and lives in hiding." (Bye, 64)

The feminine perception of the character is shown through the character of Sarah. Yet she is an English lady, as she collides with Adit she comes to the umbrella of alienation. The etiquette of English mannerism is tampered and Sarah turns to struggle inside her, her emotions and feelings evoke much deeper than Dev's angry and anguished reactions. Even her parents' grief were full of pathos and human sympathy, she is in the hard shell from which she cannot escape to the rigid and right place of happiness. Dev is angry because he is denied and rejected, but with all her acceptance Sarah remains an outsider in her own chosen realm.

Every character in the novel needs an identity and self-respect. But in the meantime they are 'restricted to move their shoes' in a way that the protagonist of the novel suffers from. The crisis of Dev heightened and it drowns Sarah, the English wife of Adit. Dev is called as a "wog" and she as "Mrs. Curry."

The instances in the novel replicate this theme; Dev's brawl in the lane, his failure to find a job, his pragmatics of English custom and creed reverberate the cleavage between the predictable and the termination recited nags him.

Desai's perception of identity focuses on the quest for identity that immigration necessarily involves. The pathos of culturally alienated girl is most movingly rendered in Sarah's life. She repeatedly reminds us of her

loneliness and alienation. "there were roles – and when she was not playing them, she was nobody. Her face was only a mask, her body only a costume..." (Bye, 39) The novelist renders the uniqueness and the antonyms of the mundane existence of the life in a fantasy world. A tiresome nature of the realism which is present in the natural world is shown as dull and somber with all the superficialities.

The characters presented by Desai are unique and disparate. Dev and Adit are the inertia characters of the novel. They resolute two codes of life and they never act like same concerns. Dev is in search of emotional empathy with his nativity which one cannot find in the character of Adit. He is a person related with the English nature and compliments. He anticipates for a worthy life of variety and multiplicity which remains unsatisfied in the new atmosphere where "everyone is a stranger and lives in a hiding." (Bye, 64). Adit accepts his life in London as a temporary sojourn and remains free from the dilemmas that keep disturbing Dev. Dev's reactions are those of a sensitive person who looks for something more than a loaf of bread, it is most corporeal at the inner level of mannerism.

The novel is abundant in psycho-alienated features. Desai proves her success by eluding the lyrics and synergy of images, symbols, fallacies, metaphors and simile and almost all literal functions in to this novel. Again the novel marks all the theories of subjugation, structuralism, stream - of - consciousness technique, picaresque and so on. The light of this novel is illuminated by pulsated posture of the English imperialism, the traits for escapism into both physical and mental cadre and the analyzing the 'id', 'ego' and 'super ego' of the characters.

The existentialist philosophy is well exhibited in this novel, *Fire on the Mountain* (1977). Her forte in other words is the exploration of sensibility – the particular kind of modern Indian sensibility that is ill at ease among the barbarians. Since her

preoccupation is with the inner world of sensibility rather than outer world of action, she had tried to forge a style supple and suggestive enough to convey the fear and fretfulness of the technique of alienation in her principal characters. The intolerable grapple with thoughts, feelings and emotions, is reflected in the language creates the first hand impression about the author.

Desai handles the theme of existentialism with consummate sensitivity and dexterity. In this novel, she skillfully probes the inner 'emotional world' of a great grandmother Nanda Kaul, with a rare poignancy. The theme of alienation between the spouses is shown bright in the novel.

The lonely haunted house retaliates and scraps all the past happenings. Nanda Kaul is living in the same house for years all alone. It is visible that if even lots of people are present, one can be secluded. But here the case is different, she is alone. So Kaul soon swoons into the dark alienated world. In the novel one can witness umpteen numbers of lines laminating the seclusion of Kaul

Desai presents her characters in a way of sublime poles. Here the protagonist Nanda Kaul is the product of Indian culture and heritage. In this she is unbound by the feeling of fraternity towards her nation. More than all, she is alienated and secluded within her and prisoned in a haunted house. In the contrary, her daughter Asha and her family is collided with the lavishness and hypocrisy. They do not have any time to look after their own daughter. The height of their stupidity lights in the way of their lives.

The uplift of the family into the paralysis leads Kaul to turn her from the civilization of reality to the pretense alienation. Her father has no time for her, while the mother is helpless to take care of her due to her ill health which is the result of prolonged illness, maltreatment of her husband and her mental distractions. In fact, her long illness in Delhi and '... her weak, exhausted state thereafter

had absorbed by her of further need to socialize." (Fire, 64)

The characterization of the great grandmother and child is not built in a 'run of the mill' way. Desai scrutinize the characters in a way they are woven in the intrusion of the specifications of natural hardships and eloquences of reality.

The novelist peels the wretchedness of both the contemporary and outdated characters which leads them into the wilderness of seclusion and vacuum. Both of them travel in different directions without looking back. The recursion of the characters were weighed the intrusion and innocence of their destiny and instinct. They travel in different roads but they take them to the same destination 'alienation.'

The novel is woven in such a style which confesses the rarities of the characters and their role. The radiance of this creation marks Desai a unique master in generating structuralism and feminism which interpret in the wholesome jubilant of 'alienation.' Texture, drawing upon her unique art, resorting to important symbols and images that repeat themselves confirm her aesthetic ethics. As Desai is a true artist she is able to hold the reader spell bound throughout the novel.

In the galaxy of novels of Anita Desai, these three novels Cry, The Peacock, Bye, Bye, Blackbird and Fire on the Mountain vindicates the purpose of human mannerism. This mannerism further unfolds into a genre of 'seclusion' or 'alienation.' The feminine alienation is a predominant factor in these novels. One can observe all the characters are unique and oblige to the society, but the feminine characters are engulfed into the realm of alienated inactivity.

The ideal way of presenting the characters invokes many ideologies in the novels of Desai. The venerable ability of Desai confronts the special markings in her novels. In a crisp it is said that the novelist conjugates the theme of alienation in most of his novels.

Anita Desai's contribution to Indian fiction dignifies its perceptions throughout the world.

References

Primary Sources

1. Desai, Anita. *Cry, The Peacock*. New Delhi: Orient Paperbacks, 1963.
2. _____. *Bye, Bye Blackbird*. New Delhi: Hind Pocket Books, 1971.
3. _____. *Fire on the Mountain*. Delhi: Allied Publishers, 1977.

Secondary Sources

1. Belliappa, Yasodhara. "An Interview with Anita Desai". *The Times of India* Publication, 1917, 29
2. Fromme, Enrich. *The Art of Loving*. London: Unwin, 1976.
3. Horney, Karen. *Feminine Psychology*. Ed. Harold Kolman, New York: Norton Publishers, 1967.

4. Jain, Jasbir. *Stairs to the Attic, The Novels of Anita Desai*. Jaipur: Printwell Publications, 1987.
5. Kohil, Suresh. *Indian Women Novelist in English*. New Delhi: Sterling Publications, 1995.
6. Prasad, Madhusudan. *Anita Desai and Indian English Novelists*. New Delhi: Sterling Publications, 1984.
7. _____. *Anita Desai: The Novelist*. Allahabad: New Horizon, Preface, 1984.
8. Shahane, Vasant A. "Anita Desai's *Fire on the Mountain*", *The Journal of Indian Writing in English*, Vol. 19, No. 1, Jan 1981.

EXPATRIATE SENSIBILITY IN CHITRA BANERJEE DIVAKAUNI'S QUEEN OF DREAMS

Smt.M.Sivakala

Assistant Professor of English,
Sri Sarada College for Women, Tirunelveli

Abstract

Chitra Banerjee Divakaruni has established herself as a distinct talented and extraordinary writer in the genre of South Asian Diasporic Literature. Divakaruni being an expatriate longs for the past and her works are based both in the US and India. She reveals the reality of the characters to balance between their Indian heritage and American dreams. Her novels deal with home and family, isolated and eccentric people, ethnicity and identity and her deep-rooted love for her mother land. Queen of Dreams is a novel about three generations-immigrant, mother Mrs.Gupta, Rakhi a young artist and divorced mother in Berkely and her American daughter Jonaki. Divakaruni in the novel explores the cultural oppression, racial discrimination and cultural assimilation faced by the immigrants living in America. This paper presents a study of Divakaurni's Queen of Dreams and investigates the second and third generation immigrants experience in today's Indian American community.

Key words: extraordinary, isolated, eccentric, ethnicity, identity.

Introduction

Chitra Banerjee Divakaruni as an immigrant writer reveals the impermanence of cultural border lands and the experience of woman in an alien land. The immigrants have dual identities and they struggle with change in dress, accent, eating habits and try to adapt to the new culture. P.A.Abrahams in his article says,

Caught between two worlds the expatriate negotiates a new space, caught between two cultures and after languages, the expatriate writer negotiates a new literary space. Therefore, an anxious sense of dislocation is characteristic of expatriate writings. The shifting designation of 'home' (where's it) and the attendant anxieties about homelessness and the impossibility of going back are perennial themes in these stories. (*Writers of Indian Diaspora 51*)

In the novel *Queen of Dreams* she concentrates on the immigrant experience as alienation, isolation, nostalgia, identity crisis, assimilation and adaptation. She depicts the

trauma of the second generation immigrants Rakhi, Josepal, Belle and Sonny in the formation of cultural identity.

Divakaruni's sixth novel *Queen of Dreams* discusses the effects of 9/11 upon the immigrant families in USA as the writer wants a theme for her novel which would make the readers more compassionate towards other people. She explains in her interview to *Bloomsbury Review*, "If I could make the pain and the hope powerful enough in the book, then maybe I might stop some prejudices out there and have some sort of counter-effect to what followed 9/11." The novel travels along two story lines; one is the mother, Mrs. Gupta who tells through her dream journals and the other of her daughter Rakhi who reveals the shaken identity of the second generation immigrants.

Mrs. Gupta the 'queen' of dreams is a first-generation Indian immigrant in America. Her job consists of interpreting dreams and guides others through their fate. She loves to be the dream-interpreter and she induces her

daughter, Rakhi that, “ I dream the dream of other people so I can help them live this lives” (7). She falls in love, rejects ceremonial wedding in the temple and legally weds Mr. Gupta and moves to America.

Her aunt gives her small pouch that contains a handful of red earth from the walkway in front of the caves before the night she had left Calcutta. She takes the red dirt with her as she believes its power. In California Mrs.Gupta unable to dream feels alienated. She scatters the red dirt in her garden and stirs in her food which does not help her to dream. So she keeps the pouch of Indian soil under her pillow and sleeps. She says “That night my sleep was filled with the colours and scents of home- things I had never missed while there” (177). Her husband disturbs in sleep.” My husband awoke up with a headache and a complaint that his sleep had been filled with terrible images, blood and rubble and dying animals”. (177).

She feels that she should live without her husband’s physical touch in order to dream, “for dream tellers cannot squander their nights as ordinary women do” (178). She wishes to reside in the caves with elders but she discovers that she is pregnant. She leads the life of a wife but she was unable to provide her husband with all the needs as a wife. She decides to have a room of her own to dream and so shifts to the sewing room.

She restricts her life as an immigrant and without any transformation she maintains most of her Indian culture and tradition. Her dream journals are remembrance of her past life and the gift of interpreting dream taught by the elders in the caves. HomiK.Bhabha points out “Remembering is never a quite act of introspection or retrospection. It is a painful remembering, a pulling together of the disembodied past to make sense of the present” (*Location of Culture* 63)

Rakhi straddles between two cultures as she is imbibed the American culture by birth

and Indian culture through blood. She longs for the attention of her mother as Mrs.Gupta hides the past memories from her daughter. Rakhi feels insecure and aspires for the affection of her mother. She wishes to visit India so that she can understand her mother. The discordant relationship of her parents bound father himself to drinking. Her mother firmly accommodates through her roots but her daughter suffers from a confused state regarding her belonging.

I thought it would protect you if I didn’t be constantly looking back, hankering, like so many immigrants do. I didn’t want to be like those mothers, splitting you between her and there between your life right now and that which can never be. but by not telling you about Indian as it really was, I made it into something for bigger. It crowded other things out of your mind. It pressed upon your brain like a tumour. (89).

Rakhi the protagonist of the novel does not succeed in marital life with her life partner Sonny. Sonny is of Indian origin and number one DJ of popular night club. Rakhi after her divorce opens a coffee house called ‘Chai House’ with her friend Belle. Parents of both the girls support them by investing money in the chai House. Java, the fastest growing café chain in America appears in their vicinity to entice their customers. Mrs. Gupta insists Rakhi and Belle to leave Chai House atonce as she feels some bad intuition. So she places “the SORRY WE’RE CLOSED sign on the door” (87).

Rakhi concentrates on painting and arranges for an art gallery. Sonny helps her in all situations even after the divorce. Her parents meet with an accident at their return from the art gallery. Her mother dies in the car accident and Rakhi’s relationship with her father is not whole hearted. Sonny arranges a party to make the situation normal. Rakhi is drugged and raped in the party and due to

loud music Sonny is not able to hear his wife's cry for help. After a week Rakhi informs the incident to Sonny, but he does not accept it. So Rakhi is desperate as she is not able to adapt in the host culture.

Rakhi's mother advises to do something "authentic" (53) in the Chai House before her death. Her father voluntarily helps her in preparing Indian dishes for the customers of Chai House, specially a Bengali dish called Kurma. The name of Chai House is changed to Kurma House by her father to mark the authenticity of Indian dish. He translates for her daughter the dream journals of Mrs. Gupta which reveals the secrets of her strange double life written in Bengali into English. After reading the dream journal Rakhi understands her father's pain and loneliness and his affection towards her.

Many Indians visit Kurma House to enjoy the special recipe of Indian snacks. In the meantime Kurma House faces a fire accident and Rakhi, Belle, Mr. Gupta, Jaspel and Sonny is shocked what to do next. The bond of affinity is increased after the calamity. Rakhi realizes her mother's word "Calamity happens so we can understand caring" (237). The customers gather in Kurma House to enjoy the Hindi songs of Mr. Gupta. Kurma House acts as place of celebration of ethnic culture.

Rakhi does not have the power to interpret dream as her mother but her daughter Jonaki has that uniqueness. She describes the tedious nightmare she had the night before the attack of 9/11. Rakhi refuses to put a flag "I AM PROUD TO BE AMERICAN" (264) as she feels by birth she is an American. When Belle asks Rakhi to do the same she says:

Belle I don't have to put the flag to prove that I'm American, I'm American already. I love this country-hell; it's the only country I know. But I'm not going to be pressed into putting up a sign to announce that love to every passerby. (264).

The native people call them as 'patriots' and damage the Kurma house. Rakhi, Sonny, Belle and Jespel, the second generation immigrants are ill-treated by the attackers. Rakhi informs them they belong to the same country but they act violently and Sonny protects her life. Rakhi's crisis for identity and her assimilation to the host culture is complicated.

Rakhi understands the deeper philosophy of life. Even after the tragic incident people arrive to Kurma house. She has a dilemma about her sense of belonging and identity. Her facing the problems in life reflects the individualistic traits of the American. After the terrorist attack she perceives her father's affection, Sonny's love and her daughter Jonaki's attachment. She acquires the fulfilment with relations, family and friends. She realizes that she cannot live a single life and by adopting American ways she moves towards success and stability in life. She finds the identity with the family relationship and accepts the identity as an Asian American and lives in America.

Conclusion

Chitra Banerjee Divakaruni in the novel *Queen of Dream* depicts the struggling of the characters between tradition and modern values. She portrays the expatriates longing for the past which creates an identity for them. In this novel Mrs. Gupta as a dream-interpreter finds her identity. Divakaruni explores the second generation immigrants struggle for their adaptation in the host land. The protagonist in search for identity looks at journey of Rakhi to Riks. Her name, Rahi-Rikki-Rik gives her a hyphenated identity. Her parents name her Rakhi, friends call her Rikki and Sonny as Rik. The distraction of the tragic incident on 11th September 2001 endures Rakhi's self-identity and the acceptance of American life.

References

1. Divakaruni, ChitraBanerjee. *Queen of Dreams* Great Britain: Abacus, 2005. Print
2. Abraham,P.A. 'Crisis of Unbelonging in Some Expatriate Stories from the Canadian And Indian context.'*Writers of Indian Diaspora-Theory and Practice*.Ed.Jasbir
3. Jain Rawat : New Delhi, 1998. Print.
4. Bhabha K.Homi. *The Location of Culture*. London: Route ledge, 1944.
5. Divakaruni, Chitra Banerjee "Responding with hope to 9/11: A Talk with Chitra
6. Banerjee DivakaruniAbout Her Latest Novel, *Queen of Dreams* "Interview by
7. Terry Hong. *Bloomsbury Review* 24.6 (2004) Web.19 March 2015.

PORTRAYAL OF SOCIAL TRAUMA IN KEKI N. DARUWALLA'S PESTILENCE IN THE NINETEENTH CENTURY CALCUTTA

G. Amutha

*Assistant Professor, Department of English,
NGM College, Pollachi*

Abstract

India is facing a large number of social issues such as caste system, child labor, illiteracy, gender inequality, superstitions, religious conflicts, and many more. It is high time to get relief of these undesirable social evils. Social issues, social problem, social evil, and social conflict refers to any undesirable condition that is opposed either by the whole society or by a section of the society. It is an unwanted social condition, often objectionable, the continuance of which is harmful for the society.

Keki N. Daruwalla born in 1937 is a major Indian poet and short story writer in English. He was awarded the Sahitya Akademi award in 1984. In that I have taken a poem Pestilence in the nineteenth century Calcutta for my presentation and publication. The poem Pestilence in the nineteenth century Calcutta deals about a tragic event, because of cholera which happened in the history of Bengal. The author speaks about the suffering of the people in Calcutta when it was stricken with cholera during the 19th century and also it shows humor and pathos the fate of the people who were killed without discrimination.

Kiki is a famous Indian parci poet in English who has been noted for the vigor and immediacy of language and his indignant cynicism about the predicament of human society. *Pestilence in the Nineteenth Century Calcutta* is about a tragic event an out breath of cholera which occurred in the history of Bengal. He takes us through the responses of the different communities to the horror of painful death. In this poem the poet speaks about the tragic suffering of the people in cholera during the 19th century. Kiki N. Nasserwanyi Daruwalla (born 1937) is a major Indian poet and short story writer in English Language. He is also a former Indian Police Service officer. He was awarded the Sahitya Akademi Award, in 1984 for his poetry collection. He was awarded Padma Shri, the fourth highest civilian award in India, in 2014.

Daruwalla is a parci poet. "For me poetry is first personal exploratory at times. At the sometime, It has to be a social gestures. I feel external reality bearing down on me from all sides with a pressure strong enough to teach the ear-drum", says Daruwalla. It has a high

relevance to the poem pestilence, depicting a crucial phase in Calcutta's history namely the cholera, which ravaged fiercely in the 1950's annihilating people in thousands.

Black fellows suffer a lot and die because of cholera – said the barber to the sahib. He was talking about the poor colonies beyond the ground where people twitch their bodies in pain due to the fast spreading cholera, which was developing its strong body at that time in Calcutta. Bacteria and bacillus developed vigorously in the wells. They settled there comfortably under the beds where eggs were produced. Dead bodies were burnt to kill the disease. The fires burnt higher and the dead went-up like the prayer songs lost in a great wind.

The sahib was shocked to hear this. In India, in the land of Mud and Mire, death was everywhere. The river looked like a woman with a child, as it carried hundreds of dead bodies with it. You could pick it up from earth as you pick up fallen fruit. The sahibs too had to fall like skittles, (they died) with them

died, the Reinharts De Bussy Claude Martins, the smiths and the Lawrence's, British and French and Dutch, but all of them were buried in the same sail. They were also mourned by the same tolling bells (which mourned the death of Black fellows). Their remains were bristling but there was no use.

The climate killed many people suffered not because of the summer sun under the sola – topic, but from these vaporous exhalations of the earth after the rains. That emanation of heat brought on the fevers. It was always sudden, unexpected. You might have lunched with a fellow, and by the evening he was dead. You would come to know about it only by the tolling church –bells.

It was the whites who carried their fear of death throughout their lives like a slipped disc, in the spinal cord. So quite often they consulted the physicians. They paid him on gold mohur for a visit, one rupee for an ounce of salts; Two rupee for an ounce of powdered bark; and paid for blood-letting and other Cruel treatments given by the doctors. (cruel treatments; cupped, leeches, blistered with hot irons. Fed on opium and miraculous chloride).

Shahib worked in John company for twelve years but the never had the thought of death, with its scythe hanging in front of human beings, as it had killed the black native children in their mother's wombs. Even before they were delivered, they were petrified by cholera. Hardly ton days after the

barber had spoken, Sahib went down Hooghly on his winter tour where his Sikh abdar (servant) who had served him during the "bara hazri", fees stricken. The very next day, he was told by our man Friday, "Now disease come to stomach sahib, now story finish". Dysentery was the symptom. It fore told death. That evening the Sikh died and he was burnt by the Kanjars.

The sahib told that the funeral expenses would be his. He wiped his teams and came back. Next morning, the bill was presented on a tray. It made him blink, It read, "Five, rupees for roasted sardar".

"Pestilence in Nineteenth Century Calcutta" is a poem that functions at two levels apart from being a social chronider, it also projects imperialistic. India under the heavy influence of an culture. Daruwalla's dry, sardonic humor is the concluding phase is remarkable. But behind the comic lies the psychologically serious – the collapse of India's rich cultural and spiritual legacy.

The pestilence that raged all through Calcutta and the resultant chaos are well documented by Daruwalla. He has well-dramatized the pathetic situation in the poem. He has lent the authentic Indian flavor to it, by incorporating a few short pieces of the Indian style. Daruwalla's early poems, like this, are concerned with natural disasters and social crises like famine, floods and riots. Grotesque ending of the poem has to be noted.

POST MODERN LITERATURE SUPPRESSION OF THE WEAKER SEX: A STUDY OF AUSTRALIAN POET, JUDITH WRIGHT

Dr.T.S.Geetha

Associate Professor of English,
J.K.K.N College, Komarapalayam

Abstract

The Neo- Humanists stress their views on the moral order of a society. It is obvious that racism is one of society's the most troubling moral issues today and in the last century. The Marxist or the sociological approach to literature was born due to this. A prominent figure of the new Marxist Criticism in Gyorgy Lukacs: His Reflection Theory stressed Literature's Reflection on the social reality surrounding it, either consciously or unconsciously.

Post Modernism is characterized by an eclectic approach, a liking for aleatory writing. It deals with many aspects just as Modernism.

One such aspect is Post-structuralism. Post -structuralism aims at showing textual disunity, unlike structuralism which aims at textual unity and coherence.

The post structural or deconstruction theory exposes what might be thought of as the textual subconscious. The meaning may be contrary to the surface level meaning.

The paper makes use of the deconstruction theory to reveal the suppression of the Aborigines in Australia by the mighty English.

The source of all happiness and woe is the disparity between man's being and man's consciousness, which drives on society and makes life vital. For a man to rule himself presupposes that society is not ruled by a class from he himself is excluded. Judith Wright the twentieth century Australian poet struggled to erase the horrible and prominent division in Australia, between the native Aborigines and White Colonizers. She takes poetry as her medium and has given succor and pleasure to the Aborigines, the suppressed through her painful poems.

According to the great Australian poet A.D. Hope, poets are neither made nor born, but make themselves. Judith Wright, an Australian Poet had aptly made for herself an evergreen place in the world of poetry.

The poet and painters of Australia have helped to sensitize the rest of the society to aborigine's plight and rouse its conscience not always by idealizing him but by treating him generously and imaginatively.

To bring about this idea, Judith Wright had made use of many techniques in her poetry. There is metaphysical vision of nature, much of symbols, plenty of myth and fables in most of her poems. What troubled her most was the dispossession of the aborigines by the white man and she was induced to introspect this theme in most of her poems. Her poems

vary in form; being a modern poet most of her poems are free verse. But still a few poems, by accident or by design have a rhythm based on the presence of a certain metrical pattern.

Modernism is the name given to the movement which dominated the arts and culture of the first half of the twentieth century. Its movements were like those of Cubism, Dadaism, Surrealism and Futurism. The period of high modernism was the twenty years from 1910 to 1930. Some of the high literary priests of this period were T.S. Eliot, James Joyce, Virginia Woolf and Ezra Pound.

There was a new emphasis on impressionism and subjectivity, that is, on how we see rather than what we see. There was no external narration. Novels were more lyrical and

poems were more documentary. Fragmented and discontinuous narratives appeared.

Post modernism is characterized by an eclectic approach, a liking for aleatory writing. It deals with many aspects just as modernism. We have feminism, Marxism, post-structuralism, new historicism, psychoanalytic criticism etc.

Post-structuralism is quite different from structuralism in that, the latter deals with linguistics, parallels, patterns etc. The effect of structuralism is to show textual unity and coherence, but post-structuralism aims at showing textual disunity. It is more an attitude of the mind. The post-structuralist or deconstructionist practices oppositional reading; he reads with the aim of unmasking internal contradictions. He exposes what might be thought of as the textual subconscious. The meanings may be contrary to the surface level meaning.

This article is a study on the suppression of weaker men, through a poem of Judith Wright. The paper makes use of the deconstruction theory to reveal the suppression of the Aborigines in Australia by the mighty English.

The poem taken for analysis is "Full Moon Rhyme". It is an IDYLL, which forms a part of the Lyric. It is a musical poem with the tone rising and falling; at the same time it tells a story to the joy of the children.

Full Moon Rhyme

There's a hare in the moon tonight,
Crouching alone in the bright
buttercup field of the moon;
And all the dogs in the world
howl at the hare in the moon

"I chased that hare to the sky,"
The hungry dogs all cry.
"The hare jumped into the moon
And left me here in the cold.
I chased that hare to the moon".
"Come down again, wild hare
we can see you there",
the dogs all howl to the moon.

"Come down again to the world,
You mad black hare in the moon.

"Or we will grow wings and fly
up to the star-grassed sky
to hunt you out of the moon,"
the hungry dogs of the world
howl at the hare in the moon.

Analyzing the title, it denotes nothing metaphysical: nor is it in any way philosophical. It is just simple story put to rhyme. From the title nothing more can be interpreted at this stage.

A look at the surface level of the poem will just tell a fable of hare crouching in the moon; it appears to be grandmother's tale told under the moonlight. But at a second reading we can see the poem proceeding from the simple story to a complex idea. It runs on from the mundane to the philosophical idea of suppression of the weaker by the mightier. It is evident from most of her poems that she has a soft corner for the aborigines of Australia.

By use of symbols, metaphors, and metaphorical images, she tells through an ordinary story, her highly philosophical thought that, subjugation of the weaker by the mightier is dominant.

There is a process of desedimentation through digging of the sub-text of the story. Social aggression is symbolized through the metaphor of the 'hungry dogs' and 'crouching hare'. We can also see personification in the poem. "Cruelty" and 'hunger for power' are personified through 'hungry dogs' that howl at the hare in the moon; while fear is personified through 'crouching hare'. These hungry dogs symbolize the whites who are never never satisfied. They had not only deprived the aborigines of their land, but have also chased them up to the moon. The made black hare refers to the aborigines who become made unable to face the whites.

The last stanza gives a clear meaning. It shows the arrogant pride of the English knowledge of science and technology, which gives them the power to chase any one

anywhere and also their ability to go anywhere, even to the moon. The end signifies a tussle between the might and the weak. Perhaps the poet was trying to tell something o the school children in the form of a simple poem. The voice of the poet is very much stressed here; though appearing to be an idyll; the poet's feeling for the aborigines who had fled from their land to take shelter among the bushes on seeing the mighty, howling whites is expressed in the second stanza.

“The hare jumped into the moon
and left me here in the cold
I chased that hare to the moon”

As soon as the hare fled to the moon, the poet was left alone without any warmth; may ; be she had bitter experiences of criticism form her people for supporting the aborigines; that is why the use of the word ‘cold’ . ‘I’ in the last line may be universally English.

Tonight’, in the first line may also suggest that the hare may be there that night on the moon; but what will happen to the hare on other nights is enigmatic; for, the howling dogs say they may say they may even grow wings and chase the hare out the hare out of the moon. The use of ‘hungry dog of the world ‘ in the first and last stanza bring before our eyes the might sea-dogs of the Elizabethan England, who were ever hungry for adventures and plunders . ‘That the sun never sets in Britian’ is certainly by the usage of that metaphorical phrase.

References

1. Wright, Judith. *Collected Poems*. Sydney: Angus and Robertson,2002.Print.
2. Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. 2nd ed. Manchester. Manchester University Press, 2004.Print.

TRAUMA OF THE HIJRA COMMUNITY

Dr. K.Radhai

Associate Professor of English,
J.K.K. Nataraja College of Arts & Science, Komarapalayam

Abstract

Mahesh Dattani, an acclaimed Indian dramatist, a writer with sound social consciousness highlights the various complexities of the society through his plays. As he wanted his plays to be a lively portraiture, he transferred his message from the page to the stage.

*This paper focuses on the ridicule- and discrimination against the transgender as portrayed by Dattani in the chosen play *Seven Steps Around the Fire*. The play deals with the status of the eunuch in the high class society where they are dominated by the feudal. Their prime duty is to please, entertain, gratify, flatter, satisfy and tolerate the inhuman treatment of the so called high class society. It is a heart rending story about the murder of a Hijra, Kamala and the problems faced by the eunuchs Champa and Anarkali. The playwright projects the violence shown towards the eunuch also. The novelty of the play lies in the theme of struggle and consequently the sufferings they have to undergo in order to stay alive and come in terms with life.*

Though they are social victims existing only on the margins, what they long for is love, restitution of self respect, understanding, identity and justice. The souls of the eunuch are bruised and bleeding. Through this play, the playwright has revealed the fact that though their liberation continues to be a distant dream, it has to be brought to reality so as to safe guard the marginalized Hijra community, who are none but our own fellow beings.

Trauma of the Hijra Community

Literature has enormous power and ability to uplift and protect the cultural space of various communities. It not only serves as a medium in creating awareness about the culture, history and customary practices but also paves way for self realization. The history of Indian drama started with the legend Bharatmuni and the art was bound by history, folk lore, mythology, social customs etc. The seed of Indian English literature was germinated by stalwarts like Raja Ram Mohan Roy, Toru Dutt, Rabindranath Tagore, Aurobindo Ghosh, Jawaharlal Nehru, Sarojini Naidu etc. But it remains a fact that most of these playwrights could not conceive of a stage to place their plays. As Reena Mitra has pointed out “a play is a living experience and needs a real theatre and live audience”(123). So it has to be effective. In the post independence era a drastic change has taken place and dramatists like Asif Currimbhoy,

Girish Karnad etc have written plays especially for stage purpose and Mahesh Dattani is not an exception as he is one of the most significant playwright who gave importance to stagecraft artfully and has touched upon the most serious concerns of our society today .

In the modern days, the problems of the marginalized group, their social, ethnic, economic and cultural problems are at its peak. Mahesh Dattani, an acclaimed dramatist, a socialist and a writer with sound social consciousness reveals that he himself was strongly affected by social issues, especially when it comes to power play in class and gender. His power of keen observation of the society and his profound concern for the vital issues of life that affect both the individuals and their social environment are effectively exemplified in his plays.

This paper entitled “Trauma of the Hijara community” in Mahesh Dattani’s *Seven Steps*

Around the Fire throws light on the origin of the Hijra community and their culture and on the traumatic experience of the so called transgendered sex. Ram Sharma has pointed out that “it is no man’s land in many senses of the term, and no woman’s either (213). But they are treated as individuals who do not fit into the two classes male and female. They have to bear ostracism, isolation and contempt. Dattani in the process of engineering the current of Indian drama by bringing it closer to the real life experiences tried to articulate the voice of the oppressed sections of the society, namely the Hijras, whose identity is shrouded in the cover of myths and social prejudices through his famous Radio play *Seven Steps Around the Fire*, broadcasted by BBC Radio 4 on 9th January 1999.

The term Hijra is a Urdu origin, a combination of Hindi, Persian and Arabic; literally it means neither a male nor a female. Another legend traces their ancestry to *The Ramayan*. The legend has it that God Rama was going to cross the river and go into exile in the forest. All the people of the city wanted to follow him. He said, “Men and Women turn back”. Some of the male followers did not know what to do. They could not disobey him. So they sacrificed their masculinity to become neither men nor women and followed him to the forest. Rama was pleased with their devotion and blessed them. There are transsexual all over the world and India is not an exception. These people who are called as Hijra’s practically speaking have no respectable public identity, no protection from prejudice and abuse. Dattani gives voice to articulate their feelings and predicaments through his play *Seven Steps Around the Fire*. Beena Aggarwal has rightly commented that “Dattani has added a new dimension to the theatre by taking up such themes in his plays”(34). Perceived as the lowest of the low they long for family and love. When they are insulted and denied their rights they revolt against the norms of the society. They are not

treated on par with other human beings. They have got to strive hard even for their basic amenities. When they are unable to get it fulfilled they indulge in all sorts of violent and unacceptable activities. The socio cultural construct of the collective human psyche is much more responsible for the societal oppression in the lives of the eunuchs.

The play taken for study is a very modern play about the ancient mystery of a whole tribe. It is a heart rending story about the murder of a Hijra, Kamala who falls in love with Subbu, the son of a affluent minister. She is mercilessly murdered when the fact of her being a Hijra is revealed. Her murder does not arouse sympathy and a feeling of compassion instead she is looked down by the society. The society accepts a Hijra for gracing the occasions of marriage and births but does not allow them to partake in such ceremonies in their life. It is by sheer misfortune that Kamala is deprived of essential femininity. A sense of horror and injustice prevails as another Hijra Anarkali is blamed and picked as a scapegoat for the murder. It is Uma, a Ph.d scholar investigating the origin and contemporary status of the Hijra community, and wife of the superintendent of police, Suresh Rao, who uncovers the truth behind the murder of Kamala. She fights to establish the identity of Kamla, Anarkali and Champa the eunuchs during her research. Uma being isolated in her marriage life develops emotional affinity and bondage with Anarkali, the hijra she befriends in the jail, with the help of her husband. So she visits the central jail to interview the chief accused in the case. Anarkali answers all the queries of Uma when she comes to know that Uma is the wife of Suresh Rao, the Superintendent of Police. She says, “What is there to tell? I sing with other hijras at weddings and when a child is born. People give us money, otherwise, I will put a curse on them”. Anarkali knows the truth behind Kamala’s murder but is afraid to tell it to Uma. She says, “They will kill me also if I tell the truth. If I don’t tell the truth, I will die

in Jail”(243). This a pathetic example of the inhuman treatment meted out to Anarkali when she was accused of murder of Kamala. Instead of tracing out the truth they penalize her by imprisoning. Trying to know from Munuswamy, a constable in the office of the superintendent of police about the hijra, Anarkali who is arrested is referred to ‘she’ and ‘it’. He exercises his absolute authority over Anarkali and does not recognize her identity as a human being. When Uma asks whether she would talk to her, he asserts, “She ! of course it ill talk to you. We will beat it up if it does’nt(233).The bias and discrimination towards the neuter gender, makes Dattani explore their emotional crisis.

It is pathetic that even the educated class people give much importance to gender instead of humanity. Not only the constable but Uma’s husband Suresh Rao also does not trust the Hijra’s and says, “they are all liars” and further he looks down upon them. After meeting Anarkali in the male jail Uma asks her husband the reason for putting her in male prison. Suresh makes a very casual and contemptuous reply that, “they are as strong as horses”. He does not have any sympathy for the eunuchs and remarks that they are “castrated men” (238).

Dattani projects the sufferings of the eunuchs, their inability to be complete sex and to have bondage with fellow human beings. This invisible minority is denied visibility and is misused to quench their sensual pleasure by the wild and powerful in the society. But Uma as a humanitarian understands the longingness of the eunuchs for various relationships like father, mother, brother and sister. So she accepts to be the sister of Anarkali but Anarkali is overwhelmed and fears about the consequences: she is torn between the fear of social code and legality but finds consolation in the love and sympathy of Uma. Anarkali , to get away from this hell , longs for the support of Uma and therefore she pleads, “Please sister! I will die here. Help me get out”. The ill treatment of the police

towards the eunuch community is evident here . Thus these eunuchs are trapped in their helpless condition and are left to the battering of cruel and irrational forces that is beyond their control. No rebellion, not even acquiescence is possible.Thus, the play unfolds the tragedy of life in which innocent are bound to suffer and pay heavily for allowing themselves to be emotionally entangled.

In the process of unveiling the mystery behind the murder of Kamla, Uma meets the head hijra, Champa at Shivajinagar along with the constable Munusamy and she insists her. So, Champa confesses, “We cannot speak.... When we want to speak nobody listens.(259). But Uma stirs confidence in her and Champa bursts out, “she was my only daughter. You do not know how much we all loved her!You will not understand . I loved her more than you can love your daughter! You don’t know”(261). The emotional utterance of Champa reveals the fact that eunuchs are in no way different from other human beings. This makes Dattani to assert that bonds of human relationship are universal beyond the restrictions of myths and conventions.

The mystery of the murder gets revealed when the Hijra’s enter the wedding ceremony to dance and bless the couple. The hijras are welcomed to the wedding ceremony and child birth without invitation to sing and dance and to grace the occasion with their blessings but they are deprived of marriage and childbirth. Hence Champa comes for the wedding ceremony of Subbu but when Mr. Sharma stops them Uma intervenes and reveals that it is a bad luck to turn away a hijra on a wedding . So they go on dancing and singing. The unfolding mystery behind Kamala’s murder happens when Subbu reveals the secret and shoots him. Eventually Uma becomes silent as all her efforts go in vain as her husband Suresh saves the minister by destroying all proofs. Dattani’s dare devil attitude towards society and its loopholes are much impressive. It reveals the fact that the voice of oppression is in itself a great

challenge of life that justice is bought, it is denied.

The play is a naked display of the cruelty shown towards the eunuch community. Being born a eunuch they have entered a chakravyuha from where they cannot escape, they have to make the best of their given life by hardening themselves to face the harsh realities of life. Bipin Kumar Parnar has rightly pointed out that "Human soul of the eunuch is bruised and bleeding. Longing for love and relationship is the key note of this artistic work.(13) Eunuch's liberation continues to be a distant dream and a lot has to be done to realize their goals. .

References

1. Dattani, Mahesh. *Seven Steps Around the Fire*, Collected Plays. New Delhi: Penguin India, 2000. Print.
2. Dhawan, R.K.and Tanu Pant,. Ed. *The Plays of Mahesh Dattani: A Critical Response*.New Delhi: Prestige Books, 2005. Print.
3. Sharma, Ram. *Critical Explorations in Indian English Literature* .Jaipur: Aadi Publications, 2011. Print.
4. Multani, Angelie. *Mahesh Dattani's Plays: Critical Perspectives*.New Delhi: Pencraft International, 2011. Print.

COMPLEX AND SUPPRESSION IN SASHI DESHPANDE'S *THE DARK HOLDS NO TERROR AND IN THAT SILENCE*

Dr.S.Sumathi

Asst. Prof of English,

JKK Nataraja College of Arts & Science, Komarapalayam

Abstract

*Literature is the mirror of the society. Works written by the marginalized reflects its awful situations of life. Sashi Deshpande who strongly denies herself as feminist writer reflects the painful cries in the life of women. This paper attempts to bring the complex of men which becomes the cause of suppression of women. In the two novels *The Dark Holds No Terror* and *That Long Silence* Sashi Deshpande portrays the way women are suppressed by the inferiority complex of men. Though the women are educated and influenced by the Western ideas they become the victims of male chauvinism. Saru in *The Dark Holds No Terror* and Jaya in *That Long Silence* start their marriage life expecting the love of their husband . Unfortunately Manu and Mohan respectively in both the novels reveal their true colour when the women attain superior position in their career. Women are torn between Western ideas and the conventional stereotyped women hood. Inferiority complex sprouts out in the minds of the men and paves way for the suppression of women. Ultimately both the men and women suffer.*

Men should overcome the inferiority complex by trying to develop the feeling of compassion. They should try to find the soul within the body of a woman. Swamy Vivekanandha has said that any nation that celebrates women will progress. Mother is the first teacher to every child. A mother should teach her children the value of life and mould him into a perfect human. She must teach the qualities of a perfect human which is devoid of wealth, education, status and economic prosperity. Women should mould the society devoid of male domination. This is possible only by creating awareness in the minds of male right from childhood. There is gradual change. But a remarkable change is the need of the hour. If this change is initiated in each and every home, then heaven on earth is promised.

Sashi Deshpande is a renowned English writer in English. Though she vehemently denies of being a feminist, she boldly attempts to portray the frustrations and disappointments of women. Her novels *The Dark Holds No Terror* and *That Long Silence* portray the agony of married women webbed in the inferiority complex of men which ultimately leads to suppression. Due to various situations and entanglements the women remain suppressed and lose their identity. They are confined to play the role of a devoted wife and dedicated mother. In the patriarchal society men fail to realize or never try to understand the feelings of women.

Women too find it miserable to find their men disturbed by their emancipation, fame and success. As a result, they lose their own self, identity and needs. Modern women are in a transition period. But the problem is though they step ahead in advance, their eyes look backward.

Saru in *The Dark Holds No Terror* is an educated economically independent, middle class woman. Being a female she is ignored in favour of her brother, Dhurva. She receives neither love nor any sort of consideration from her parents. Her mother adores her son at the cost of her daughter. The idea that she is a liability to her parents is deeply implanted in

her mind. It is a common practice in the Indian homes to adore the male child and give him privilege in all aspects which affects the suppressed female child psychologically. The male child enjoys such a position as he carries the family lineage and other certain rights than female children. As Sarojit Sandhu aptly

Remarks

The mother is very attached to her son. Her attitude is a typical one – after all, he is male child and therefore one who will propagate the family lineage. In another sense, also, the male child is considered more important than a girl, because he is qualified to give ‘agni’ to his dead parents. The soul of the dead parents would otherwise wander in ferment. (Sharma, 28)

During a conversation about Saru's marriage, her mother stresses that Saru must leave her mother's house one day but the case is different with Dhurva as he is a male child. This blatant discrimination arouses a feeling of hatred and insecurity in Saru. Her mother's discriminatory behavior makes Saru feel unloved and unwanted leading to a sense of alienation and estrangement. The sudden death of her brother worsens her condition. Saru's mother blames her for letting her brother to die by drowning. Abuses of her mother create the feeling of being unwanted in the house and slowly she starts hating her mere existence as a girl. To escape from the unpleasant atmosphere she moves to Bombay to pursue medicine. Such a conventional society prepares the female child from her tender age to be suppressed and the male child to feel superior thus becoming dominant in nature. Thus when grown up the males never accept the females, wife in particular becoming superior. If it so happens, the male develops a feeling of inferiority and try to express their superiority by abusing the female.

In the medical college Saru falls in love and marries a man of her choice but against the wishes of her parents. Thus Siddhartha

Sharma rightly comments, “Had her mother not been so against him, she would probably not have married him and brought herself to such a miserable condition” (30). Longing for love, she falls in the love of Manu and wonders “How could I be anyone's beloved? I was the redundant, the unwanted, an appendage one could do without” (DHNT, 66). Being born a female she once again faces odd situations in her married life. Later she regrets for her haste behavior of rushing into marriage unconditionally.

Manu seems to be everything to Saru during the initial years of her marriage. She expects from Manu, the lost love in her parental home and her identity as an individual. She tries to enjoy a new life in the company of Manu. Even the filthy single room apartment seems to be a heaven on earth. Gradually she realizes that all her happiness is mere mirage. Day by day Saru finds the change in Manu. Her reputation as a well-known physician becomes the strain of her happy life. Whenever Saru is showered with praise and fame, Manu feels humiliated and inferior. Gradual raise in Saru's status disturbs him. Since the patriarchal society has always taught male to be superior and female inferior, Manu becomes the victim of inferiority complex. Both Manu and Saru find a different world. The binding word ‘love’ starts losing its spell on the couple. Saru hates their relationship based on attraction and needs and not on love. Saru moves away from her husband and children. She is unable to take care of her children as she gets late in the evenings.

Saru's status as a famous doctor is in contrast to Manu's status of an under paid lecture. This disturbs their relationship. Saru's contentment in her career is no match to her discontentment at home. Thus she fails to achieve fulfillment in life. Manu gets irritated by various incidents. This makes him behave as a rapist than a loving husband in the privacy of their room at night. But the circumstances become more intolerable as

Manu acts innocent in the morning. Saru finds it difficult to perform the double duties of a mother and a physician. She gets frustrated and prefers to be a house wife. It is Manu who dissuades her from doing so, as their standard of living would not be possible on Manu's income. Though Manu understands the need of Saru's income he is unable to accept her superiority than him in their career. In an interview, the interviewing girl happens to question Manu, "How does it feel when your wife earns not only the butter but most of the bread as well?" (200). Manu laughs. But he gives vent to his feelings through his beastly sexual assault.

Life of Saru and Manu are full of joy and love in the initial stage. Amidst the stinking atmosphere in the small apartment, they find their lives overflowing with joy. But as the seed of complex and ego starts sprouting in Manu they both find hell on earth. Both are unable to free themselves from it. Saru thus gives a clear view on marriage to a group of college students as:

A wife must always be few steps behind her husband. If he is an M.A, you should be a B.A..., if you want a happy marriage. Don't ever try to reverse the doctor- nurse, executive – secretary, Principal - teacher role. It can be traumatic, disastrous. And I assure you, it is not worth it. He'll suffer. You'll suffer and so will the children.... No partnership can ever be equal. It will always be unequal but take care that it's unequal in favour of your husband. If the scales tilt in your favour, god help you, both of you. (137)

So male are always male. Being brought up in the patriarchal atmosphere they expose their true colour at the right situation. Women too are torn between the Western culture and Indian tradition and hence they continue to survive confining their wishes and concealing their talents within themselves. Though men have started to rely on the income of women, they are unable to accept the superiority of women in any way.

The novel *That Long Silence* is an expression of the silence of the modern Indian house wife. The reason behind the silence is the complex of her husband who suppresses her and restricts her from emancipating as a creative writer of some merit. Jaya is the wife of Mohan. During her seventeen years of marriage she remains to be a good wife and a caring mother suppressing her desire to write. Jaya brings out her talent during her early years of marriage through a short story. At the verge of getting recognition as a creative writer, Mohan expresses his displeasure at a particular story written by her. He feels that people might mistake him to be the male character portrayed in the story. The story is about a man who cannot reach his wife except through her body. Jaya feels, "Looking at his stricken face, I had been convinced I had done him wrong. And I has stopped writing after that" (TLS, 144).

Jaya is suppressed by the complex of Mohan. But the fire of writing keeps burning within her which makes her write under a pseudonym. Unfortunately it gets rejected one after another. Later she comes to know by her neighbor Kamat that her stories lack strong emotions. Previously she enjoys freedom of self expression but now she is suppressed, hence her emotions too. Later she writes in the name of Seeta. It focuses on the travails of a middle- class house wife expressed in a humorous way. Here not only readers but also Mohan gives encouraging response. Jaya carefully avoids in her writing the reflections of her individuality or self. Adele King remarks: "In Jaya's stories they lived happily ever after although she knows the falsity of the view of life" (Sharma, 40).

Right from her marriage Jaya is under the wishes of her husband, even when he changed her name from Jaya to Suhashini. She remains passive to make Mohan happy. Even in her dressing and appearance she is at the will of her husband. She remains suppressed as long as Mohan keeps her and her children safe and secure. But the crisis at Mohan's

office affects the affairs at home. This situation unmasks Mohan and Jaya. Mohan is the cause of the trouble but he expects Jaya to share this crisis unconditionally. He says, "It was for you and the children that I did this" (TLS, 9). Mohan is unable to accept the mistake that he has committed. His ego and complex prevents him. Thus Indira Bhatt observes that Mohan wants to "use his wife as a buffer, an opiate to soften the impact of the forces he has set into motion against himself" (Sharma, 42).

Jaya is educated. She is an urban middle – class woman who is exposed to western ideas. But, she is entangled in the conventional chauvinistic ideas. She is unable to free herself from such ideas as it is thrust upon her and she too has become a part and parcel of it. But the sudden blow of corruption charges against her husband compels Jaya to come out of the traditional submissive role of an unquestioning wife. Though Mohan tries to defend himself and expects his wife to empathize with him, Jaya is unable to satisfy him. She is already broken to pieces. She is a fish out of water, struggling to breath. Feeling of insecurity tortures her. She is already in need of a supporting soul, whereas Mohan feels ignored by his wife. He shouts at a point:

I've always put you and the children first. I have been patient with all your whims. I have grudged you nothing. But the truth is that you despise me because I have failed. As long as I had my job and position, it was alright. But now because I am likely to lose it all...(TLS, 12).

On his words Jaya bursts out laughing hysterically. Humiliated, Mohan moves away as if it is a permanent way. This breaks down Jaya.

Sashi Deshpande never portrays a villain or an antagonist in her novels. She is neither in favour of women nor men. She just mirrors the happenings in the lives of men and women. She accepts the characters as such. Thus Reddy comments: "The only unfairness she sees in the set up is the fact that "men

having made the rules of the game, have made the world a more comfortable place for themselves" (86).

In the patriarchal society men are practiced to be dominant and women submissive. While men are in such practice, women are trained from younger age and suppressed from tender age to be submissive. Thus Joshi comments, "Sashi Deshpande suggests that because women prefer to remain silent about their condition, men begin to assume dominative mode, which finally results in the domination of women. Women refuse to react to this domination; either through speech or action, and this makes them silent forever" (71). As men have been brought up in such atmosphere they fail to accept the emancipation of women. When women rise in status and become economically superior to men, men feel inferior and suffer from such complex. To overcome the complex they try to dominate and suppress women in all possible ways. To overcome this, male domination should be dismantled. Male children should be taught of empathy and equality. Though there is gradual change in the society, tremendous change can be appreciated for the growth and development of a better nation. As mother is the first teacher to every child, it is the duty of every woman to build a society free of the conventional patriarchal type. When such a society is established, men and women would lead a happy life at the cost of male egoism and male domination.

Swamy Vivekanandha said that a country which celebrates woman alone will progress. It is the same at each and every home. Any home which celebrates woman would surely be a dwelling place of divine souls. Progress is promised in such an atmosphere. It is the duty of every mother to sow the seed of compassion in the minds of their sons. They should teach their sons to see the divine force poured within each woman. They should emphasize their sons to be a perfect human. It should also be taught that education, job, status and

money doesn't make a man a perfect human. Men should learn to see the soul present in the woman's body. Complete education is not in becoming an Engineer, Doctor or Scientist but in being a perfect human. As Swamy said women have been suffering for ages and ages. The change is gradual. The world still needs a remarkable change. The modern youth should be made aware of the 'ethical will' left by the divine soul like Swamy Vivekanandha. It is the most valuable asset that each citizen of India can possess. Once this asset is possessed by the men, compassion is sure to bloom in their hearts which would bring heaven on earth.

References

1. Deshpande, Sashi. *The Dark Holds No terrors*, New Delhi: Penguin, 1990. Print.
2. ---. *That Long Silence*, New Delhi: Penguin, 1989. Print.
3. Siddharth, Sharma. *Sashi Deshpande's Novels: A Feminist study*, New Delhi: Atlantic publishers and Distributors, 2005. Print.
4. Sunitha, Reddy. Y.S. *A Feminist perspective on the novels of sashi Deshpande*, New Delhi: Prestige Books, 2001. Print.
5. Joshi. P. G. *Sashi Deshpande's fiction: A study in women empowerment and Post colonial Discourse*, New Delhi: Prestige Books, 2003. Print.
6. Agarwal. K.A. *Post Modern Indian English Fiction*, Jaipur: Book Enclave, 2007.print.

EXPLOITATION AND ENSLAVEMENT OF WOMEN IN VIJAY TENDULKAR'S KAMALA

G.Mahalakshmi

Asst.Prof.of English,
N.G.M.College, Pollachi

Abstract

A great figure in the realm of Indian English literature is Vijay Tendulkar whose plays occupy sufficient position in Indian literature. In his play, Kamala he throws light on three levels exclusion of woman in the male dominated Indian society. The exploitation of Kamala who is sold in the flesh market. She is sold like any commodity or thing without any human feelings or aspirations attached to her. Her buyer and master JaisinghJadhav wants to use her socio-political instrument to raise the curtain on the flesh market. The subjugation is of SaritaJaisingh's wife, whom he treats as his possession, a play thing and a obedient servant. Through this character, the position of woman as a wife in the typical, Indian patriarchal system is exposed. The economical suppression of woman has reflected in the character of main servant Kamalabai. She has to bear the harsh words of her master, but is unable to leave her position in the house and house itself. Vijay Tendulkar does not merely stop with ridiculing the Urban middle class society alone but also raises his voice against the discrimination of woman. Thus the paper tries to throw light on the three categories of female oppression, the socio-political, the family bound and the economical through three different characters.

Key words: *Feminism, Exploitation, Subjugation, Oppression, Male-dominance, Enslavement Discrimination*

Vijay Tendulkar is a versatile dramatist. In each of his plays he has touched different storm raising issues and has portrayed realistically the multifaceted problems of our Indian society. Though he has never acknowledged himself as a feminist writer his works are feministic in approach and all his female characters are treated with good understanding and compassion. In silence ! The court is in session, LeelaBenare is brutally humiliated for her unmarried motherhood by the male chauvinists in the name of mock trail. Traditional minded people blame Leela alone for her pregnancy and Prof.Damle is kept out of the scene to protect his reputation. Thus Leela's life is made miserable to live and she says; "Life must be hanged. Life is not worthy of life." (116). "A Friend's Story" is a discussion on homosexuality in heterosexual society.

Sumitra is a reflection of Indian society who is victimized for being different and non-traditional in her sexuality. Being human is all that matters. Bapu was trust worthy and without any expectations he was always beside her, a genuine relationship, a bond, a friendship had developed between the two. The helplessness of Mitra the inability to change her fate and futility of her existence is expressed in her serious thoughts: "Who makes us the way we are and sends us here? Why are we what we are? Why do we become own slaves? We have to search for our own answers. No one can help" (424). Readers sympathize with Mitra's end or Jyoti of Kanyadaan who becomes victim of her father's ideals. Finally she rejects her natal house and identity by telling:

"I am not JyotiYadunathDevlalikar, now, I am JyotiArunAthavale, a scavenger" (566).

Slavery is illegal and banned in every country of the world but unfortunately it still exists as it is legalized in marriage. In the name of tradition and customs the dowry system still entertains selling and buying of humans. Tendulkar's Kamala clearly pictures the status of Indian women revealing how marriage as a sacred institution enslaves women.

The play is based on a real life incident. JaisinghJadav is a representative of a staunch male chauvinistic society. He is a well-known journalist working as an Associate Editor. It is shameful to note that: "They sell human beings in Bihar at Luhardaga bazaar beyond Ranchi.

They have an open auction for women of all sorts of ages. People come from long distances to make their bids... The men who want to bid... handle the women to inspect them. Whether they are firm or flabby. Young or old. Healthy or diseased. How they feel in the breast, in their waist, in their thighs..."(14). JaisinghJadav buys Kamala in this auction not to help her or stop the flesh trading but rather he is keen in creating sizzling news to gain all fame and success in his career. He uses Kamala as an object for his publicity. He takes Kamala to the press conference where she is humiliated very badly. She is unable to answer any questions. It was a direct hit to her womanhood and chastity. His wife Sarita is just a puppet in his hands. She does politely whatever her husband asks her to do without questioning. It is Kamala who opens her eyes to understand her real self. Virginia Woolf correctly mirrors the position of women in society: "Imaginatively she is of the highest importance; practically she is completely insignificant. She pervades poetry from cover to cover; she is all but absent from history. She dominates lives of kings and conquerors in fiction; in fact she was the slave of any boy whose parents forced a ring upon her

finger....(and) in real life she could hardly read, could scarcely spell, and was the property of her husband.

"Sarita is a representative of educated Indian women who are caught in the shackles of marriage and suppressed and oppressed in this holy institution. She is responsible for her own pathetic condition as she was very much keen in satisfying the matrimonial responsibility assigned to her. "How much did he buy you for?". This innocent question of Kamala compelled her to think of her own self. She says:".....I was asleep, I was unconscious even when I was awake. Kamala woke me up.... Kamala showed me everything. I saw the man I thought my partner was the master of a slave. I have no rights at all in this house.....slaves don't have rights, do Kakasaheb?..... Dance to their master's whim. Laugh, when he says laugh. Cry, when he says, cry.....when he says lie on the bed-they..." (46).

Sarita finds herself as a slave who was used as an object for his domestic, sexual and social comforts. What a bourgeois women gain from marriage in the words of Simone De Beauvoir is "a gilded mediocrity lacking ambition and passion, aimless days indefinitely repeated, life that slips - away gently towards death without questioning its purpose."

Women pay for their happiness at the cost of their freedom and Simone de Beauvoir emphasized that such a sacrifice on their part of a woman is too high for any one because the kind of self-contentment, security and security that marriage offers woman drains her soul of its capacity for greatness: She shuts behind her the doors of her new home. When she was a girl, the whole countryside was her homeland; the forest was hers. Now she is confined to a restricted space [...]Generally a woman's identity is defined by others in terms of her relationship with men that is as a daughter, as a wife, as a mother etc.

The question "what a women does" is never asked, but "who she belongs to" is

always considered important as though she is a commodity which is for a sale.

She does not have an identity of her own and she is always expected to dance to the tune of a man, whether her father, brother or husband. There are a set of rules and regulations for women, how she has to behave as a wife but not for man as a husband. Even Yajur Veda says "A wife, obedient to her husband, renowned, light-footed, eloquent in speech, sympathetic to the patients, attains to happiness when she lives peacefully with her husband, and nicely cooks the food highly efficacious, and grown through rain, conducive to our physical growth, brought daily in use, and relished by our ancestors." Women is always bound by restrictions imposed by the society. Jaisingh for instance doesn't care for his wife's existence. To quote Jain's words while he addresses Sarita. "Hi, Bhabhiji, I mean, an English 'he' to him, and a Marathi 'hai' to you. He's made a drudge out of a horse-riding. Jaisingh is a rude heartless man who never cared women's feelings. It is very clear from way he treated Sarita and used Kamala for his need. He didn't feel bad the way Kamala was prosecuted in the press conference how she was made a laughing stock. Everything was funny and part of the game for him and Kamala was a pawn which could be used and thrown out after the game is over. But Saritha was not prepared to send Kamala away she had taken her and her words seriously: "Memsahab. If you won't misunderstand, I'll tell you. The master bought you: he bought me, too.....so ,Memsahab: both of us stay here like sisters. .We'll keep the master happy.....the master will have children. I'll bring them up. You keep the accounts and run the house....Fifteen days of the month, you sleep with the master; the other fifteen, I'll sleep with him. Agreed?(35). Though It's very shocking that Saritha had given her consent to Kamala. It's very clear that Jaisingh's inhuman actions have made Sarita to equate her with Kamala and he is the master.

When Sarita oppose him for sending Kamala to an orphanage he shouts that: "It is I who take ions in this house and no one else. Do you understand?"(42).

Sarita after an introspection of her life wants to assert her will for the very first time. She denies accompanying her husband . She tells her uncle that she would like to hold a press conference and reveal the true nature of the great journalist Jaisingh; "I am going to say this man's a great advocate of freedom. And he brings home a slave and exploits her. He doesn't consider a slave a human being-just a useful object. Listen to the story of how he bought the slave Kamala and made use of The other slave he got free -not just free - the slave's father shelled out the money - a big sum"(46). Sarita's uncle Kakasheb tries to comfort her by telling that all men are like Jaisingh and even he had treated his wife badly so it's wrong to think that her husband is a bad man. "A man is always too proud of his achievements" (46). SudhirKakar views that - Superego, the moral agency is weakly differentiated and insufficiently idealized in Indians. Whereas in the West, an individual's behavior is constantly regulated regulated by the proscriptions of the Super ego, in a Hindu it is regulated by what he calls "Communal conscience. He explains that Communal conscience which comprises family and jati norms, "is a social rather than an individual formation: it is not 'inside' the psyche. In other words, instead of having one internal sentinel an Indian relies on many external 'Watchmen' to patrol his activities and especially his relationships in all social hierarchies." Sarita questions the concept of manhood which is defined as nothing but mastering.

"Why? Why can't men limp behind? Why aren't women ever the masters? Why can't women at least ask to live her life the same way as a man? Why must only a man have the right to be a man? Does he have one extra sense? A women can do everything a man can" (47). As Clare says If I fail, no one will say, "Say doesn't have what it takes." They will say, "Women don't have what it takes.

"Her uncle suggests her to follow her husband if she has to save her marriage. Writing in the 1950's Simone de Beauvoir writes that, "Marriage incites man to a capricious imperialism". Man wants to dominate woman its universal and our traditional marriage provides ample opportunities for this. Husband wants his wife to be patient, all suffering, ever faithful, and ever-pure wife. If she fails in any of these, then as a husband he forces violence on her to tame like an animal. In the mouth of Saria, Tendulkar wishes a change: "Those who do many things should be equal to men. Those who don't are women. And there will be some among them who have beards and moustaches too."

Is being Prime Minister of India a many thing? And isn't it an effeminate thing to grovel at that Prime Minister's feet?" (47) Mira Kumary states that the source of inconsistency lay with society itself and not with the individual woman analyzed in her study. According to her, the remedy for the solution is not in individual therapy but rather in social reconstruction. "The fault is with the actively cruel social environment, not with her."

Sarita takes a journey what Elaine Showalter calls the "Female phase" which is of self discovery, a turning inward freed from the dependence of opposition, a search for identity. Now she declares in a masterly

determination that: "a day will come, when I will stop being a slave. I'll no longer be an object to be used and thrown away. I will do what I wish, and no one will rule over me....." (52) Sarita is ready to face the reality with her changed attitude. She is optimistic in her perspective. It can be noted by the reality with her changed attitude. She is optimize in her perspective. It can be noted by the words of Virginia Woolf: "There is no gate, no lock, no bolt that you can set upon the freedom of mind." Kamala is not only a tale of slavery but also about the quest of selfhood and gender equality. It even tries to redefine the concept of manhood.

References

1. Barry, Peter. *Beginning Theory An Introduction to Literary and Cultural Theory*. Manchester University Press. 2004 Print
2. De Beauvoir, Simone. *The Second Sex*. Trans. And ed. M.M. Haemon Sworth Penguin, 1977. Print
3. David Lodge and Nigel Wood. *Modern Criticism and Theory*, Pearson. 2007. Print.
4. Tendulkar, Vijay. *Collected Plays in Translation*. Oxford University Press. 2003.
5. Tendulkar, Vijay. *A Testament, in Indian Literature*. January-February 1992. Print.
6. Woolf, Virginia. *A Room of One's Own*. Hogarth Press. 1952. Print.

UNSEEN FIRE IN A SAVAGE

Mrs. Jacqueline Suganthi

Assistant Professor, English Department,
St. Joseph's College of Arts & Science

R.P. Divya

II - PG English,
St. Joseph's College of Arts & Science

Abstract

Mahasweta Devi is typically an Indian Bengali writer, who gave voice for the voiceless tribal community. All her works provoke the emotions and outbursts of tears among the readers. Unseen Fire in a savage is a short story which portrays the differences between a man and a woman in a domestic relationship. Here the servant maid Souvali's virginity is highly placed than the King Dhritarashtra and also the bonding of the dasi mother towards her son which is not even received by the Royal offsprings. Souvali being born into a Vaishya family, served as a dasi from her very childhood, She was employed in the service of Dhritarashtra, the patriarch of the Kauravas, father to her son Souvalya. She is confident, secure and happy with status in life as Dasi. After the death of Dhritarashtra, his wife Gandhari and all his dasis wore white dress and sacrificed their jewels and happiness but Souvali did not care or react to his death because she was merely used. Since Dhritarashtra did not have any other sons to do his tarpan (death rites), and it was Souvalya, the illegitimate offspring who came forward to do all the rites for his father, who never recognized him as his son throughout his life. On the other hand he did not do any rituals to Kunthi and Gandhari because of the cruelty done to his mother Souvali. Mahabharata is viewed in a different aspect by the readers. The voice of Souvali was never heard till now, thereby she is the unseen fire in the savage community.

Key Words: Love, Virginity, Status, Freedom and Bravery. .

Unseen Fire in a Savage

"On the margins of the town lived the marginalized" (AF 45).

The alleys are narrow, the houses were small, ponds were surrounded by trees sat Souvali with "black choli, green ghagra, yellow chunni" waiting for her son Souvalya's arrival after fulfilling the *tarpan*s for his illegal father Dhritarashtra. Ahana and Varunya are the neighbours of Souvali gone to see the mahatarpan and watch water being offered to the spirits of the dead king. Souvalya arrived and walked into the yard, his mother Souvali stopped him and said to wash his feet and change into dry clothes. That night she stayed with his mother in a spacious hut and they had their dinner amidst neem scented breeze through the window. Souvalya sat on the wooden seat and had sweet kheer, ladoos, pithas of jowar, honey. Both started their private conversation regarding the *tarpan*,

She came to know that he did not do any rituals to Kunthi and Gandhari. Souvali happily said that he is the son named Souvalaya not Yuyutsu (name given in the palace)

,"No, Ma. Even if I would have tried my tongue would have revolted" (AF 47)

The Padavas have always been different and good natured than Kauravas. Souvalya just did rites to his father and came away. He asked his mother Souvali about her duty, Souvali smiled informing.

"I have no such duties, born in a Vaishya family they took us to serve as dasis from our very childhood. Then when Gandhari was carrying, I got pregnant with you. "When you were born, I forgot all my sorrow!" (AF 48).

In the Rajavritta, male offsprings are not left with their mothers for a long time. They will be left under the care of the nurses but the child Souvalya were under her care and

affection. Separation came when souvalya was sent to Gurugriha, *Dasiputra* were sent to separate Gurugriha for arm training. Souvali could not bear the loneliness in the palace so she decided to leave to the out skirts of the town informing Gandhari and head of *dasi* Dhuruva, and came away. Souvali was the only *dasi* who came out for her freedom; the old *dasīs* lie helpless in the inner quarters of the Royal household if Souvali's had got a chance to speak with the king she would have asked him that.

"You took my youth, you took my son, he is your flesh and blood but you never treated him Like that " (AF 49).

On the outskirts of the town, everyone knew who Souvali was. Dhuruva's brother Divya helped her lot. She built her hut along with Ahana and Varunya's Grandmother. She also preserved the childhood toys, tiny bangles, golden comb of Souvalya. Many marriage proposals came for Souvali but she refused and remained faithful to her son and her illegitimate husband. Souvali carried a lamp outside, souvalya asked about the safety of his mother.

"Not even a thief will dare enter this hut. No one will touch me. Everyone respects the mother of the warrior" (AF 50).

When Yudhistira asked, who wish to join hands with them in the war, Souvalya crossed without hesitation because he wishes to die peacefully by joining hands with dharma side? After the talk between mother and the son they decides to go to sleep, Souvali holds her sons hand and he soon fell asleep. She arranges pillows for her son and comforts him. Just then a soft knock on the door Ahana

enters informing about the arrival of her mother Chandra, Souvali was advised by Chandra saying, any death rites related stuff?

"What death rites? Who is Dhritarashtra to me? He is just my sons father so my son did his duty, but I am just a dasi .was I his wedded wife that I should undergo the death rites? In the royal household so many dasis come and go so many bear children....observe ashaucha, the contamination rites? Do tarpan? Why should I wear white cloths and fast for him"(AF 53).

Souvali with gleaming eyes says I will eat my sweet kheer ladoos, jowar pithas, golden honey after I am full I will sleep peacefully. She goes in and shuts the door and speaks to herself that whether she will go to Heaven or Hell? No worry at all I let my own dharma to tell me what is right. Krishna Dwaipayan Vyas is going to write about the righteous war, in his writing she does not want her name to be mentioned. Finally she says that her so is too foolish to follow the norms and customs of the Royal community even though he is a common folk. Souvalya was foolish because he was intermediary of Janavritta and Rajavritta.

Mahabharata always dealt only with the war between the Kauravas and Padavas but none cared about this voiceless woman Souvali, Mahasweta Devi was the only writer who wrote about this unheard voice of a maiden woman.

Reference

1. Devi, Mahasweta. *.After Kurukshetra. Translated by Anjum Katyal Calcutta: Seagull limited, 2009 print.*

WOMAN'S SELF-ASSERTION IN NAYANTARA SAHGAL'S *THE DAY IN SHADOW*

Mrs.S.Umamageswari

Asst. Prof., Department of English,
St. Joseph's College of Arts & Science (Autonomous), Cuddalore

Abstract

Feminism is an expression which means a movement for securing equality between sexes in all walks of life like social, economic and political. It is a search for identity and a quest for the definition of the self. It aims at ensuring for womanhood freedom in all respects. Nayantara Sahgal, who is known for her complex understanding of human emotions, primarily deals with feminism in most of her novels. She is a writer of feminist perspective. She projects her heroines who strive for freedom and self-realization in her fiction. She infuses into her heroines the spirit of self-respect and individualism. Her novel The Day in Shadow depicts the emotional and economic strains of divorce through the character of Simrit Raman. Simrit is an independent woman. She marries Som, solely attracted by his colour, life and action disregarding the dislike of her parents and her friends. Soon she realizes her folly when she is forbidden in his house. Disappointed by Som's attempts to restrict her individuality and the humiliating treatment meted out to her, Simrit decides to dissolve her seventeen-year-old marriage. Even as a divorcee, she asserts her individuality. She chooses to start a new life with Raj, a liberal thinker. This paper presents the problems faced by women and their struggle for self-identity.

Keywords: *Feminism, marital dissention, exploitation, search for identity, self assertion.*

Introduction

In *The Day in Shadow* the novelist narrates the story of Som and Simrit who seem to get on well during the first few years of their marriage. But Som's inability to understand her, compels Simrit to seek human communication outside the marital bonds. Som treats her not as a person but as an object. Som is a business magnate who is aspiring for comforts and riches. But he is unmindful of his wife. Unable to get recognition of her own identity from Som, Simrit carves a new path for herself.

Simrit finds herself shut out of Som's world. He never consults her in any matter. Unable to withstand his ambitious nature, she wants to isolate herself from his world of commerce. All her attempts to change him end in vain. Som becomes furious at her protest and asks her either to be a docile wife or to break off their marital relationship. To live

with self-respect is her primary right and for that she risks the unknown future with courage and confidence. She demonstrates that individual freedom is so precious that it should not be compromised or allowed to be suppressed. For her, emotional involvement is more important than the sexual relationship. Simrit, a sensitive being in her own right, longs for communication and understanding which she is unable to find in Som's world of ambition and money. She feels completely alienated from Som that the physical act can no longer transport her unresisting to a comfortable place.

Simrit is an educated woman who yearns for free communication of ideas with her husband. But she feels detached and ignored like a piece of furniture used only for physical comfort whenever needed by Som. She wants freedom, love, warmth, affection and

understanding but Som never bothers about her feelings. Som never understands that money can't give her what she wants. Simrit is fed up with this life and takes divorce from her husband. It is a very common factor that an Indian woman has to struggle a lot to walk out of her husband's life because they are bonded to the traditional social set-up. So they need extra courage to break the traditional bondage. What forces Simrit to rebel against the conventional security of marriage is her yearning for a free communication of ideas with her husband beyond the glandular sensations of sex. Simrit realizes that talk is the missing link in her relationship with Som and tries in vain to engage him in any meaningful dialogue. She feels that she is just a log in the machine.

Simrit and Som's relationship is marked by lack of tenderness and warmth, communication and compatibility. Hurt and humiliated at his condescending attitude, she suffers in silence for seventeen years mainly because of her upbringing in a patriarchal society where male superiority is taken for granted. Her anxiety and restlessness are evident right from the beginning. Her seeking divorce from Som is an indication of her protest against being victimized by him. It is Simrit's longing for freedom and individuality that urges her to take divorce from her husband. Simrit does not want to be known as her husband's wife but as her own self.

After discarding her former role, Simrit thinks she has a different and responsible role to play as a divorcee; feeling uprooted and abandoned in the society. Her problems which encompassing physical, emotional and economic spheres are many and varied. While Som lives in luxury, Simrit lives in penury. She is not even sure how long her flat would be affordable as its rent being too expensive for her. But she possesses extraordinary will-power. As a single parent of her son, even in the most trying situations, she does not lose courage. She continues to be assertive even the situation becomes aggressive.

For Simrit, divorce does not bring freedom but confrontation with all that is orthodox in this male-centered society. It is difficult to begin a new life in the memories of the shared years. Simrit finds her life disrupted and herself in the midst of a peculiar financial problem. The heavy tax payments are an attempt to enslave her in every way and divorce instead of being a new beginning is a confrontation with the age old orthodox views regarding the status of woman. All her attempts to make others see the divorce settlement from her point of view fail because people do not see her as a person seeking freedom and fulfillment. In the form of alimony, Som transfers shares worth rupees six lakhs to Simrit's name to be inherited by their son Brij, when he comes of age. Actually this deed is a financial trap. As long as it provides for the future of her son, it seems to others to be a fair settlement. Simrit likens her position to that of a donkey whose burden attracts no notice. Out of this struggle to be free is born a new Simrit - a person who makes choices, takes decisions and becomes aware of herself as a person. First the mind, then the body opens up to new responses and life affirms itself in a new sense of fulfillment in her relationship with Raj which is an involving and an equal one.

Raj and Simrit plan to get married. They have enough confidence in their own selves. Marriage has a permanence and stability about it and does not become a superfluity even when divorce has become a social reality. What concerns the novelist most is the need for a mature approach to marriage, the need to nurture it with love, care and candor. She wants communication not perfection, for men and women have their own limitations. Though she is fully aware that men can be as unhappy as women when the relationship is not satisfactory one, she stresses the point that generally it is women who suffer more and are denied right to self-expression. After a long struggle Simrit also turns out to be a woman who can make choices, take decisions

and makes up her mind to start life anew with Raj from whom she can get what she longs for and expects from her husband - love, warmth, affection and understanding. Her acceptance of Raj is based on his endearing qualities of tenderness, honesty and equality which she has vainly searched for in Som. Raj is a mature person who takes personal interests in her and loves her. He has great respect for her. His interest mainly springs from his passion for crusading against oppressions of any kind.

Raj-Simrit relationship begins with the mind and not with the body. They seek fulfillment not as possessions but as individuals. Listening to Raj, Simrit feels that she is lifted out and soothed. Simrit is aware that in marrying Raj, there is every possibility that her physical as well as psychological needs are met without losing her dignity and sense of equality and that she can live a true life without any pretence. Not legislation but understanding, love and respect can bring equality in a relationship and both of them have these qualities in abundance. Along with Raj, she builds up a world on the foundations of justice, equality and humanity. Thus Simrit emerges out as a new woman who can present her own terms on which harmonious and dignified family life is possible now and in future.

In the process of emancipation, it has become necessary for Simrit to get rid of her fears and inhibitions. She has to overcome social opinion and orthodoxy on one hand and personal hesitation and reluctance on the other. She continues to think, despite divorce, that her connection with Som is continued through her son and hence is besieged by feelings of guilt at her association with Raj. When Simrit meets Som to discuss the Consent Terms, Som's meanness comes before her in full proportions and perhaps this is the reason of her sudden feeling of being liberated from guilty feeling. She tells Raj that she gets rid of her guilt. Simrit considers the new possibility that life has held before her. Raj

and Simrit bask in the sunshine of freedom in the day-break and exchange with each other "the good tidings of great joy" of life, rooted in faith.

By accepting Raj, it should not be considered that Simrit continues to be a victim in the male-dominated society. Raj is total contrast to Som-sensitive, warm and tender. He treats her as an equal and she is perfectly at ease in Raj's company. Their relationship is not one where Raj is domineering and dictating. There are several instances to show that there is perfect equality and, as a matter of fact, very often it is Simrit who takes decisions and imposes them on him. Though Simrit loves Raj, she is not prepared to marry him. But Raj is particular that they should marry immediately so that he can share her problems and make her happy. As a middle-aged divorcee without money Simrit meets several problems. Hence no motive can be attributed to Raj's eagerness other than love for her and when she too loves him, he doesn't find any reason to prolong the relationship without the sacredness of marriage.

Conclusion

Feminism is a pro-woman and it need not be anti-man. The novelist believes that a woman can fulfill herself wholly in the loving and harmonious relationship with a man. Her heroine Simrit, the female protagonist of *The Day in Shadow* is an embodiment of womanhood freedom in all respects. Som appears to be superior to Simrit and therefore domineering in nature. But Simrit with independent spirit will never bow down before male authority. Perhaps, Nayantara Sahgal wants to bring home the essential truth that no man-woman relationship can exist on the principle of perfect equality. It is for a woman to have freedom and independence to lead an honourable and dignified life. There cannot be any doubt of Simrit possessing this in abundance. Sahgal proves her credentials as an impressive feminist writer by portraying

Simrit as one who gives up her intolerably compliant role to defend her independence and self-respect and readjusts herself in her new role with dignity and responsibility.

Works Consulted

1. Sahgal, Nayantara. *The Day in Shadow* (Delhi: Vikas Publishing House, 1971).
2. Sahgal, Nayantara. "Of Divorce and Hindu Woman", *The Hindustan Times*, 12 December 1971.
3. Sahgal, Nayantara. "Women: Persons of Possessions", *The Hindustan Times*, 19 July 1970.
4. "The Day in Shadow: An Experiment in Feminist Fiction," *Indian Women Novelists*, ed. R. K. Dhawan (New Delhi: Prestige, 1993) Set II, Vol. IV.

CLASS STRUGGLE IN THE PLAY *THE ZOO STORY* BY EDWARD ALBEE

Mrs.A.Julie

Assistant Professor, Department of English,
St. Joseph's College of Arts and Science (Autonomous),
Cuddalore

Mrs.P.Indhu Sakthi

Assistant Professor, Department of English,
St. Joseph's College of Arts and Science (Autonomous),
Cuddalore

Abstract

The Zoo Story centralizes the point of isolation because of the materialistic American society. It comes in many forms: It comes as division of class and status; it also comes as loneliness on the part of Jerry and his inability to communicate, or to act acceptably in society. Another resonant theme in the story is fantasy vs. reality. Jerry's isolation and separation from normal life is such that his stories are absurd, and his behavior might be confused as that of a psychopath rather than that of an eccentric man. Other major elements like illusion and Reality in modern society, isolation of human existence in a world without God, lack of communication between individuals and the recurring theme of repetition has also taken the plot well shaped and well processed. Albee has constructed a short but multi-leveled play dealing with issues of human isolation, loneliness, class differences, and the dangers of inaction within American society. Therefore, the themes of isolation and the division and loneliness that come with it are the basic components of the theme of the story. This paper deals with the class struggle between Jerry and Peter in the American society.

Key Words: *Isolation, American Society, Materialism, loneliness, Better change, Class Difference.*

Introduction

Class conflict, frequently referred to as class warfare or class struggle, is the tension or antagonism which exists in society due to competing socioeconomic interests and desires between people of different classes. The view that the class struggle provides the lever for radical social change for the majority is central to the work of Karl Marx and the anarchist Mikhail Bakunin.

Class conflict can take many different forms: direct violence, such as wars fought for resources and cheap labor; indirect violence, such as deaths from poverty, starvation, illness or unsafe working conditions; coercion, such as the threat of losing a job or the pulling of an important investment; or ideologically, such as with books and articles. Additionally, political forms of class conflict exist; legally or illegally lobbying or bribing government leaders for passage of desirable partisan legislation including labor laws, tax codes,

consumer laws, acts of congress or other sanction, injunction or tariff. The conflict can be direct, as with a lockout aimed at destroying a labor union, or indirect, as with an informal slowdown in production protesting low wages by workers or unfair labor practices by capital.

Class conflict was a term used mostly by socialists, who define a class by its relationship to the means of production—such as factories, land and machinery. From this point of view, the social control of production and labor is a contest between classes, and the division of these resources necessarily involves conflict and inflicts harm. It can involve ongoing low-level clashes, escalate into massive confrontations, and in some cases, lead to the overall defeat of one of the contending classes. However, in more contemporary times this term is striking chords and finding new definition amongst

capitalistic societies in the United States and other Westernized countries.

Edward Albee gratefully expressed himself as a good thinker, by his play "THE ZOO STORY" Class struggle is used perfectly and at right times. This play has only two characters – Jerry and Peter. Peter is an adult and an upper middle class man who leads a successful life in the American society. As a contrast to Peter is Jerry. Jerry is a man of poverty and has nothing in his life other than his basic necessities. Minor character is introduced in this story – the landlady. She comes in to describe the qualities of a desperate young woman.

The characters of the play, at their extremities, try to picturize the author's point of view and ends with an absurd finish. This confusing climax has made a lasting impression among the readers and makes them to think a lot about Jerry and his loneliness. Jerry is a character which has a long monologue. Through this, he explains his isolation and its difficulties in a different way which is rather weird than emotional. Also, this was the impression made on Peter. He felt too strange right from the beginning. Because, Jerry was just trying to talk to him about his family, acquaintance and so on and also shared his worst experiences (which could be said the only experience of his life).

The character Jerry is playing the role as the author's mouthpiece and Peter's innocence and ignorance to the sadist features happening in the world bring out the cause of its creation, though Peter cannot be considered as the exact bourgeois society man, he is a man with enough money and perfect family and nothing else than that. The fact is he is ignorant towards the feelings and emotions that isolated people like Jerry.

It requires appreciation for Albee's point of choosing absurdist drama. He conveyed his ideas through his characters and left the rest to the audience to think and come to a conclusion. The other positive aspect is the intriguing dialogues. Those words make us

think the secret meanings behind them. Albee has neatly handled the paradoxes which add beauty to the play. There are not much to deal with in terms of symbols and emblems. But it has something in hidden to say to the audience. Though the ending meets with the end of Jerry, it could be considered as the birth of new note of hope. Peter and Jerry represent the real human beings of this world and only after the death of Jerry; Peter realized that *the zoo* he mentioned was this materialistic and isolated work. Albee uses expressionism beautifully through Jerry in expressing the bourgeois prosperity and the masked lives of the people in this world. To conclude, the author has used this play to gain the attention of the audience in his absurdist style to expose what is behind the masked lives of our fake life we live and to list out the bad traits that has blocked us from identifying ourselves in this urbanized world. He is actually trying to lead this world to a better society which has nowadays become impossible and even invisible among the modernity of the much developed world.

Albee says that the people act a lot towards the material pleasures. They think that they can control their situations and happenings so that they can head their own life. But, the fact is everything is destined and nothing can be manipulated other than our emotions and feelings. So, people who have misunderstood this and try to control everything but fail in that process as Jerry in *The Zoo Story* did. They get trapped in isolation and thus search contentment in new things and other new but strange exciting things and try to control the outer world.

As a result of all these things, man gets into a dilemma that whether he has to follow all the institutions of the public or stay alone and away from them. If they follow the society, they have to live a manipulated life. But, if they stay alone then they will suffer from isolation and loneliness. And man goes without a solution and follows the crowd or lives as he was living.

'The Zoo Story' also portrays how people give importance to money and possessions rather than human beings. The society likes to acquaintance only with the rich or people with equal status. This makes people like Jerry to get into tragic ends. If the society would have been so kind to Jerry, he would have come out of his isolation and lived a peaceful life. But, people would consider a person as a human being only when they have enough money and education; people would consider a person fit for conversation only when they have the required eligibilities to be a civilized person. So, people are not to be blamed but it is the society that has created such impulses and set people to follow it. In order to pursue its way, people are becoming hypocrite day-by-day and hiding their own individuality. They must get rid of this and be as they are in front of any one or any society.

Conclusion

The motive of this play is to remove the mask from the faces of those people who have masked themselves in the unnecessary rules and regulations of the society. These rules and regulations are not formed, actually, but are made day-by-day as development enters its peak. Thus, Albee tries to force Humanity in the minds of the people. He wants a society which is filled with unconditional love and support to the fellow people who are none other than the people of the same-species.

References

Primary Source

1. Albee, Edward. *The Zoo Story*. New York: Samuel French Ltd, 1960-61. Print
2. Goodman, Paul. *Growing up Absurd*. New York: Avon, 1960. Print.
3. Sahoo, Sandhya Rani. *The Plays of Beckett and Albee: A Study in Imagery*. New Delhi: Atlantic Publishers & Distributors (P) Ltd., 2010. Print.
4. Albee, Edward. *The Zoo Story: The Collected Plays of Edward Albee*. New York: Overlook Duckworth Press, 1958. Print.

Secondary Source

1. Kernan, Alvin, ed. *Classics of the Modern Theater: Realism and After*. (New York, 1965).
2. McGowan, Kenneth and William Melnitz. *The Living Stage: A History of the World Theater* (Englewood Cliffs, N.J, 1955)
3. McCarthy, Gerry. *Edward Albee (Macmillan Modern Dramatists)* (London, 1987)
4. Barrett, William. *Irrational Man - A Study in Existential Philosophy*. New York: William Heinemann Ltd., 1958.
5. Bigsby, C.W.E. *Edward Albee - Collection of Critical Essays*. New Jersey: Prentice - Hall, 1975.
6. <http://ej.lib.cbs.dk/index.php/assc/article/download/1212/1211>
7. "20th Century American Drama: A Background for Albee and Others.
8. <http://media.leidenuniv.nl/legacy/lezing%2020th%20century%20american%20drama.pdf>